



Class PN1993

Book E85

Copyright N^o _____

COPYRIGHT DEPOSIT

GPO

Scanned from the collections of
The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

6.1 Copies

May 30, 1925

In This Issue: The Modern Theatre

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

THOMAS MEIGHAN

with LILA LEE

IN

"OLD HOME WEEK"

SUGGESTED BY
GEORGE ADE'S
STORY

SCREEN PLAY BY TOM GERAGHTY
DIRECTED BY VICTOR HEERMAN

A Paramount Picture



3
3
3
3
3

POLICY

P N 1993
E 85

It isn't a game to be played
It isn't a cross-word puzzle to be guessed at
It isn't a shot in the dark fired into space
It isn't a cloak to be changed

Not With

Exhibitors Trade Review

With this EXHIBITORS PAPER

It is a plain statement of purpose
It is a definite course to be pursued
It is a pledge to be fulfilled
It is solid and immobile as a mountain

INDEPENDENCE

That is what Exhibitors Trade Review stands for
That is what it is pledged to fight for
That is what it is consecrated to
That is what it will help you win

ALWAYS

*The One Paper in the Industry
Devoted to Exhibitors
Free — White
and
INDEPENDENT*

Exhibitors Trade Review

"IT KNOCKED THEM COLD!"

Says Exhibitor Addison of



"STOP FLIRTING"

A Christie Laughing Feature

A hilarious
gloom-chaser
with this
reliable list
of laugh-makers

John T. Murray

Wanda Hawley

Hallam Cooley

Jack Duffy

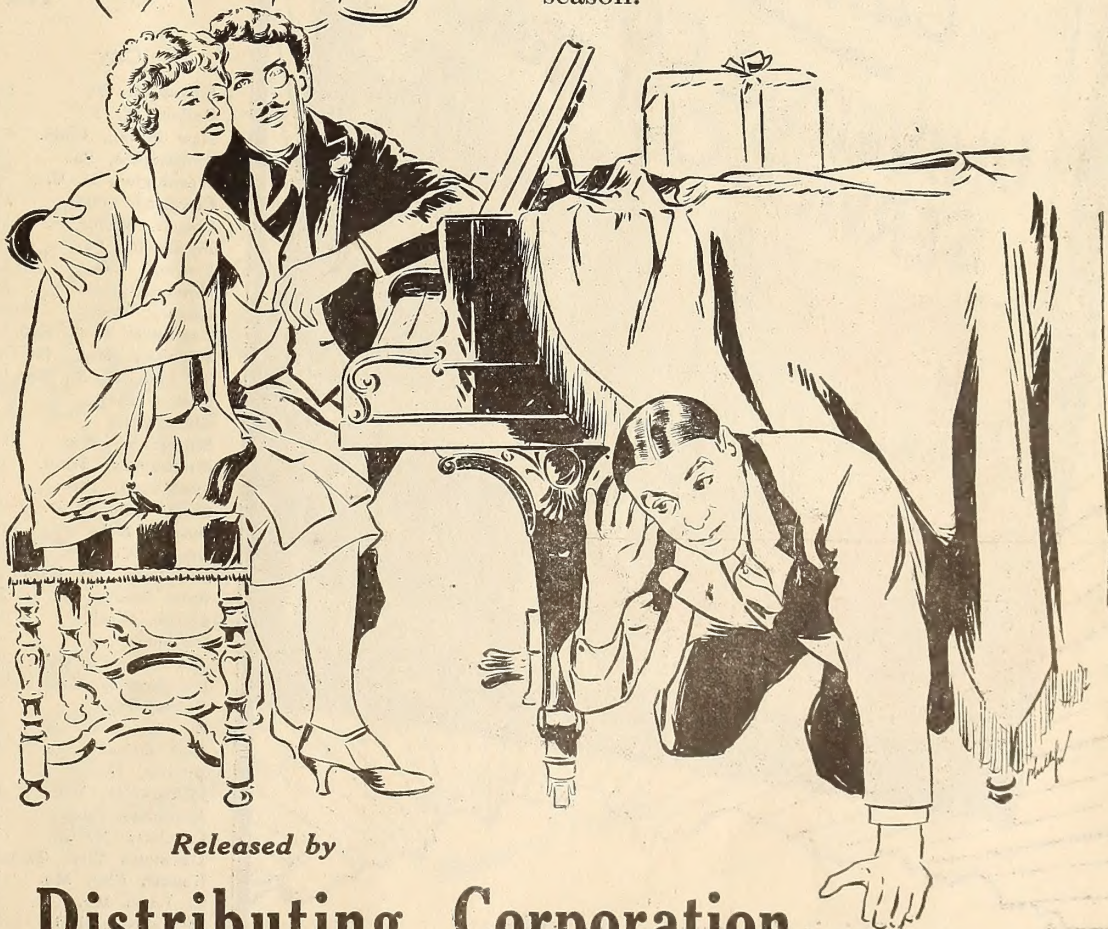
Ethel Shannon

Jimmie Harrison

Vera Steadman

David James

After the showing, R. A. Addison, of Pasadena, California, wired: "We opened our Egyptian Theatre tonight with world premiere showing of 'Stop Flirting.' It knocked them cold. Mr. Warner joins me in predicting this to be one of the hits of the season."



Released by

Producers Distributing Corporation

F. C. MUNROE, President. RAYMOND PAWLEY, 1st Vice pres. & Treas JOHN C. FLINN, Vice Pres. & Gen. Mgr.

Foreign Distributors, Wm. Vogel Distributing Corp.

Member of Motion Picture Producers and Distributors of America, Inc., Will Hays, Pres.

son 16/viii/26

541
2393
9

A Godsend for the

Carl Laemmle's **UNIVERSAL COMPLETE SERVICE CONTRACT**

Get in touch with your
Universal Exchange

Here They Are!

City	Street	Mgr.
Albany, N. Y.	676 Broadway	H. C. Bissell
Buffalo, N. Y.	257 Franklin St.	E. W. Kramer
New Haven, Conn.	126 Meadow St.	M. Joseph
Philadelphia, Pa.	1308 Vine St.	S. Wittman
Washington, D. C.	N. J. Ave. & K Sts	M. Epstein
Cleveland, Ohio	21st and Payne	J. O. Brooks
Detroit, Mich.	159 E. Elizabeth	Joe Friedman
Pittsburgh, Pa.	1018 Forbes St.	C. W. Dickinson
Toronto, Can.	277 Victoria	C. Hague
Montreal, Can.	12 Mayer St.	D. Leduc
Calgary, Can.	408 E. 8th Ave.	C. R. Dippie
Vancouver, B. C., Can.	553 Granville	R. Scott
Winnipeg, Man., Can.	502 Film Ex. Bldg.	G. F. Law
St. John, N. B., Can.	158-62 Union St.	J. Lieberman
Boston, Mass.	37 Piedmont St.	Harry Asher
Chicago, Ill.	831 S. Wabash	L. W. Alexander
Milwaukee, Wis.	717 Wells St.	Geo. Levine
Minneapolis, Minn.	Loeb Arcade Bldg.	P. Dunas
Des Moines, Iowa	10th & High Sts.	M. Gottlieb
Sioux Falls, S. D.	221 S. Main Ave.	H. J. Chapman
Omaha, Neb.	1513 Davenport	H. F. Lefholtz
Denver, Colo.	801 21st St.	E. Gerbase
Salt Lake City Utah	56 Exchange Pl.	S. Henley
Butte Mont.	23 S. Montana	R. C. Hudson
Seattle, Wash.	1935 Third Ave.	L. J. Schlaifer
Portland, Ore.	445 Glisan St.	G. E. Jackson
San Francisco, Calif.	221 Golden Gate Av.	C. A. Nathan
Los Angeles, Calif.	1012 S. Olive.	D. S. Mitchell
Dallas, Tex.	308 S. Harwood	R. McIlheran
El Paso, Tex.	608 N. Oregon	G. L. Woods
New Orleans, La.	1307 Tulane	W. Richardson
Atlanta, Ga.	139 Walton	R. B. Williams
Jacksonville, Fla.	1015½ W. Bay St.	J. R. Barton
Memphis, Tenn.	226 Union Ave.	W. E. Sipe
Charlotte, N. C.	307 W. Trade St.	E. F. Dardue
Oklahoma City, Okla.	310 W. California	W. P. Moran
Kansas City, Mo.	1710 Wyandotte	Harry Taylor
St. Louis, Mo.	3320 Olive St.	L. Hess
Indianapolis, Ind.	326 N. Illinois	Wm. Esch
Charleston, W. Va.	225 Hale St.	J. E. Daly
Cincinnati, Ohio	Pioneer and B'way	F. Strief
New York, N. Y.	1600 Broadway	W. C. Herrmann



This is the cover of the only
original genuine Universal
Complete Service Contract.

Smaller Exhibitor

THE greatest plan ever devised to help the smaller exhibitor—every mail brings scores of signed contracts—Universal Exchanges report exhibitors clamoring to sign the dotted line on this life-saving contract—Carl Laemmle again proves by action and deed that he is the real friend of the exhibitor—that Universal is the true bulwark for the independent theatre to tie to—Get in touch with your nearest Universal Exchange at once—don't delay—beat your competitor to Universal's Complete Service Contract for real bread-and-butter pictures.

**WATCH NEXT WEEK'S ANNOUNCEMENT
LISTING HUNDREDS WHO HAVE ALREADY SIGNED**

DO THIS NOW!



TEAR OUT THIS COUPON!
MAIL IT TO YOUR UNIVERSAL EXCHANGE!

UNIVERSAL PICTURES CORPORATION:

I am interested in Carl Laemmle's Universal Complete Service Contract as advertised here and as explained before the assembled members of the M.P. T.O.A. at Milwaukee on Wednesday, May 13th. Please let me know (without cost or obligation on my part) the complete and full details of this remarkable offer.

My Name and Position _____

Name of Theatre _____

City _____

State _____

in **BLACK**

Pathépicture



REX - The Wild Horse CYCLONE

N.Y. HERALD-TRIBUNE

On the Screen—By Harriette Underhill

Wild Horse and Half-Breed Dog Dominate Thrilling Films at Capitol and Rialto

Rex—The Wild Horse in "Black Cyclone"
The People's...
Lady...
The Killer...
Presented at 2:40, 4:40, 6:40, 10:10

It is zoological week on Broadway, for, besides that regular habitué of the picture palaces, Felix the cat, there are Rex, the wild horse, at the Rialto, Boree, son of Kazan, at the Capitol, and Lady, the half-breed canine, and The Killer, the wild horse, at the Capitol. We saw three pictures yesterday, "Welcome Home," at the Rialto, being the third, and not a real love story in the lot, thank heaven! The animal pictures have a love theme running through them to satisfy those who must have their suspense that way, but the vicissitudes of Boree and Rex themselves are the really interesting things in the pictures.

In "Black Cyclone" Rex starts life as an orphan a few days old, and the story takes him through infancy, adolescence and young manhood. Rex is a wild horse of the prairie, and when he is about two years old he falls in love. One day in his roving he gazes into the pure eyes of Lady, and immediately his heart is won. The title says that Lady is a silver flash in the morning sunlight and a dappled gray when the soft shadows of twilight steal across the sea. According to the screen description, she stands apart, aloof, queenly, waiting to be won. Well, came Rex one day and he won her. Immediately he ceased to be a bandit and became her devoted slave and a bigger and better horse.

But there was a serpent in this paradise. He was a stocky piebald, and his name was The Killer. And one day, finding Rex at a disadvantage, The Killer took his sweetheart away from him. The happiness, trials and dangers of these horses were as much interesting to the human eye as the pictures. And when Rex galloped up and allowed the man hero, whose horse had fallen under him, to mount him and save the heroine our excitement knew no bounds. The persons in this picture were Guinn Williams, Kathleen Collins and Christian Frank—and how they could ride! The close-up of them showed the horses, as well as their riders, bobbing up and down in the air, when every one knows that

they are thumping a plank or being bounced on the back seat of a Ford while the camera man occupies the front seat and cranks the camera.

"Black Cyclone" is a mighty interesting picture.

Other numbers on the program are "Pyramids," as an overture, the Capitol's magazine; "A Moment, Mozart," with "Larghetto," "Minute" and "A Warning." A picture called "In Old French Canada" is shown, and Lieutenant Gitz-Rico, assisted by the Capitol ensemble, gives a potpourri of Canadian folk songs.

We forgot to say that Hal Roach presents the feature picture and that the titles are very fine. Mushy subtitles would have spoiled it, entirely.

"BAREE, SON OF KAZAN"
THE CAST:
Nepesee... Anita Stewart
Jim Carvel... Donald Keith
Pasha... Jack Curtis

Anita Stewart is starred in "Baree, Son of Kazan," but without doubt the canine hero is the real star.

Miss Stewart plays Nepesee, the daughter of a French Canadian trapper, who is always addressing his offspring as "Mon Petit." But then he probably was a half-breed and that would explain it. The hero is played by Donald Keith, according to the program, but really you won't be interested in anything much excepting the dog. Joe Pickson is the father and Jack Curtis plays the villain.

We never care much for James Oliver Curwood stories, but we might consider withdrawing half our objections if he would agree to stick to dog stories. And, while we think of it, has "The Bar Sinister" ever been filmed?

Many of the scenes, especially those showing Boree in his infancy, are disconcertingly thrilling and if the titles were only as good as the rest of the picture it wouldn't be bad at all. They are much too grandiose. "Boree, Son of Kazan," is a David Smith production.

The overture is "Zampa" and this is followed by some of Riesenfeld's interesting jazz. Betty Pauls, a mezzo-soprano, with a very large voice, sings the ever popular "You Are Free." Dolores Farris is seen in some original dances and the comedy is "Sure, Mike."

The Rialto entertainment will be reviewed to-morrow. In the mean time it is well worth seeing. "William Tell" is at the Cameo. This, also, will be reviewed to-morrow.

N.Y. WORLD

AT THE CAPITOL "BLACK CYCLONE"

Hal Roach presents a picture written by himself starring Rex and supported by Lady and The Killer... horses. Assisting them are Guinn Williams, Kathleen Collins and Christian Frank.

"Black Cyclone" is a picture full of absurdities and yet one of uncommon interest.

Its featured actor is a wild horse; its chief actresses and its villain are also wild horses.

It is, of course, impossible to tell whether or not Rex and Lady and The Killer are actually wild. From the look in the villain's eye, from the way Rex fights, and from the nasty flattening of the ears of Lady it seems safe to say that they are not household pets. And after close scrutiny throughout the film we may report that no branding marks are visible.

The maintenance of this semblance of vicious freedom in three horses trained so remarkably to their tasks seems no small achievement.

A program note relates that Rex was discovered by Hal Roach chained in a locked stall in Colorado. He was regarded as unmanageable, having killed one man and severely injured another. It is well known that such horses exist in the West. If Rex isn't one of them, he certainly gives an exciting imitation.

In the course of events he gets caught in quicksand, kills a mountain lion, drives off a pack of wolves and winds up in a bitter battle with The Killer. Although the action is occasionally and necessarily faked, far more exciting films have recently appeared. For any with even the vaguest kind of friendly feeling for horses the picture can be generously recommended.

DAILY MIRROR

"Black Cyclone"

Wonderful Horse Picture Now
at the Capitol.

CAST.

The Horses... The People's...
Rex... Guinn Williams
Lady... Kathleen Collins
The Killer... Christian Frank

By DOROTHY HERZOG.

Well, folks, we won't have to go to the circus to see what a horse looks like this week. Nope, "Black Cyclone" swooped into the Capitol yesterday for a week's melodramatic stay, starring Rex, the "wonder horse," in a story written by Hal Roach, expertly directed by Fred Jackman.

This is the most notable production we have seen in many a day. It's intriguingly different. The action centers around Black Cyclone, who grows from a colt to restless "manhood" alone in the wilds. We follow his courting of Lady, the "silver streak" he adores. His battles with The Killer, an outlaw equine who trespasses and conquers bands of wild horses by might.

Three "humans" are introduced as the story nears its close, their loves and battles closely linked to those of Black Cyclone. There's a race, too, most thrilling and glorious. If you go to the Capitol only to see Guinn Williams race Black Cyclone bareback up hill and down dale, you'll get the thrill of a lifetime.

Lovers of horses will revel in this production. Even gasoline-lovers should enjoy it.

N.Y. EVENING POST

Rex, the Wild Horse, Performs at the Capitol This Week

HAL ROACH has produced another picture featuring Rex, "king of wild horses." The new film, entitled "Black Cyclone," is being shown at the Capitol Theatre this week.

"Black Cyclone," naturally enough, is a Western film, but it is different from most in that the cowboy hero and the inevitable fair damsel are decidedly of secondary importance. The cast is made up for the most part of animal actors, and how they can act! The picture is a remarkable piece of work.

Rex, or Black Cyclone as he is called, takes unto himself a mate in this picture—a dappled gray mare named Lady. Lady is a coy soul, but she adores her hero and eventually precipitates him into two of the fiercest fights imaginable with The Killer, the horse-villain of the piece. The Killer possesses one of the most persevering dispositions we have ever encountered in a movie plot, and it is a pleasure to see him worsted at last.

Altogether "Black Cyclone" is one of the most entertaining pictures we have seen for some time. It is not only a photographic feat, but also a moving drama of life in the wilds. The horse actors could give lessons to many a movie actor with gratifying results. It is a relief to get away from the stereotyped Western rubber stamp for a change.

and S.L. Rothafel
says:

"One of the best pictures
I have seen in 5 years!"

'UNITED WE STAND—'

It was proven again at Milwaukee.
We Independents won by sticking together.
Future victories depend on continuing to stick.
The motto of the trust is "Divide and Conquer."

LET'S ALL AGREE

To stick to the principles of Independence.
To stick to our Convention pledges.
To stick to the leaders that were elected.
To stick together against the common enemy.

TO STICK

to

Exhibitors Trade Review

The Independent Exhibitor's Own Paper

Free! White! Independent!

Baltimore says—

"It is one of the
most attractive
pictures seen
here this season"

Daily Post



Associated Pictures Corporation
presents

HEART *of a* SIREN

A SAWYER-LUBIN PRODUCTION

starring

BARBARA LaMARR
and CONWAY TEARLE

Supported by

HARRY MOREY, ARNOLD DALY
BEN FINNEY, CLIFTON WEBB

Directed by PHIL ROSEN

All Sawyer-Lubin productions under the supervision of
A. H. SAWYER

Adapted from the stage play of William Hurlbut
by FREDERICK and FANNY HATTON

Production Manager BARNEY LUBIN

Photographed by RUDOLPH BERQUIST

Art Director M. P. STAULCUP



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

By vote of exhibitors —
First National's always First

Members of Motion Picture Producers and
Distributors of America Inc.—Will Hays President

Winning on PERFORMANCE!

First National Pictures Inc. presents "CHICKIE"

with ELENORE MEHERIN
Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth,
Myrtle Stedman, Olive Tell and John Bowers
Directed by JOHN FRANCIS DILLON
Produced under the supervision of EARL HUDSON
Scenario by MARION ORTH, Photographed by J.C. VAN TREES, A.S.C.
Art Director MILTON MENASCO, Film Editor ARTHUR TAVARES

Inspiration Pictures Inc. presents RICHARD BARTHELMESS "SOUL-FIRE"

with Bessie Love
Adapted from the play "GREAT MUSIC" by MARTIN BROWN
Scenario by JOSEPHINE LOVETT
A John S. Robertson Production
Photographed by Roy Qwerbaugh
Supported by a brilliant cast including
Helen Ware, Walter Long, Charlotta Monterey,
Rita Rossi, Effie Shannon, Lee Baker and
other well known players

First National Pictures Inc. presents The New Gigantic "QUO VADIS"

by Henryk Sienkiewicz
Produced by UNIONE CINEMATOGRAFICA ITALIANA
with EMIL JANNINGS

JOSEPH M. SCHENCK presents NORMA TALMADGE in "The LADY"

By MARTIN BROWN
Screen version by FRANCES MARION
Based on the A.H. WOODS play "THE LADY"
A FRANK BORZAGE production

EDWIN CAREWE presents Najimova "MY SON"

with JACK PICKFORD
and a notable cast including
HOBART BOSWORTH, IAN KEITH,
CHARLES A. MURRAY, MARY AKIN,
CONSTANCE BENNETT, DOT EARLEY
Directed by Edwin Carewe
Art Director Wallace Fox
Scenario by Finis Fox
An American L. J. O'Connell
An American John D. Scholze
The Latin Laurence Creutz

First National Pictures, Inc. presents COLLEEN MOORE in "SALLY"

From FLORENZ ZIEGFELD'S musical comedy
by GUY BOLTON, author and JEROME KERN, composer
with LLOYD HUGHES and LEON ERROL
Editorial Direction and Continuity by JUNE MATHIS
Directed by ALFRED E. GREEN
Art Director E. J. SHULTER
Photographer T. D. MCCORD
Assistant Director JACK BOLAND

Joseph M. Schenck presents CONSTANCE TALMADGE in "Learning to Love"

with Antonio Moreno
Story by John Emerson and Anita Loos
Directed by Sidney A. Franklin

Corinne Griffith Productions Inc. presents CORINNE GRIFFITH "Declasse"

By Zoe Akins
with Lloyd Hughes, Clive Brook,
Louise Fazenda, Rockliffe Fellows,
Hedda Hopper, Lilyan Tashman, Gale Henry
Directed by Robert Vignola
Cinematographer Antonio Gaudio
Assistant Director Phillip Carle
Art Director J. J. Hughes
Scenario Charles Whittaker and Bradley King

Samuel Goldwyn presents The George Fitzmaurice PRODUCTION "His Supreme Moment"

Adapted by FRANCIS MARION
From MAY EDGINTON'S novel "HIS SUPREME MOMENT"
with Blanche Sweet and Ronald Colman



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

Consistently the best
First National Pictures

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays President

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 / May 30, 1925 / No. 1

CONTENTS

EDITORIAL FEATURE

PRESIDENT O'TOOLE'S ANNUAL REPORT 9

HIGHLIGHTS IN THE NEWS

WARNER BRANDS BIG THREE AS TRUST 17
COHEN SEES EXHIBITOR UNITY 17
EXHIBITOR FORCES UNITE 18
PLAY DATE PLEDGE COUPON 18
NEW UNIVERSAL SALES PLAN 20
ARBITRATION BOARDS ANNOUNCED 23
PLAY DATE BUREAU IN OPERATION 24
EQUIPMENT DEALERS ELECT 25
SEIDER REPORT ON UNIFORM CONTRACTS 27
LAEMMLE JOINS INDEPENDENT MOVE 32

PICTORIAL PRESENTATIONS

"THE UNKNOWN LOVER" Frontispiece

REGULAR DEPARTMENTS

EDITORIAL 6, 13
EXHIBITOR ACTIVITIES 33
PRODUCTION HIGHLIGHTS 37
HOLLYWOOD NOTES 38
SALES NEWS AND PERSONALITIES 39
HOT WEATHER EXPLOITATION 41
BIG LITTLE FEATURE 46
BOX OFFICE REVIEWS 48
MODERN THEATRE SECTION 51
EQUIPMENT DIRECTORY 54
EQUIPMENT NEWS AND NOTES 55
CLASSIFIED ADS 64

Copyright 1925 by Exhibitors Review Publishing Corporation

Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer; M. M. Fernsler, Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD.

Metro-Goldwyn-Mayer Presents

Stars!

LILLIAN GISH	LEW CODY
NORMA SHEARER	CARMEL MYERS
JOHN GILBERT	ZASU PITTS
BUSTER KEATON	RENEE ADOREE
MARION DAVIES	WILLIAM HAINES
RAMON NOVARRO	DALE FULLER
LON CHANEY	KATHLEEN KEY
MAE MURRAY	SALLY O'NEILL
JACKIE COOGAN	BERT ROACH
ELEANOR BOARDMAN	GERTRUDE OLMSTED
AILEEN PRINGLE	MALCOLM MCGREGOR
PAULINE STARKE	GEORGE K. ARTHUR
CONWAY TEARLE	HARRIET HAMMOND
CLAIRE WINDSOR	PAULETTE DUVAL
CONRAD NAGEL	
MAE BUSCH	

Directed By

REX INGRAM	FRED NIBLO
VICTOR SEASTROM	MARSHALL NEILAN
ERICH VON STROHEIM	TOD BROWNING
HOBART HENLEY	FRANK BORZAGE
KING VIDOR	RUPERT HUGHES
MONTA BELL	ROBERT Z. LEONARD
W. CHRISTY CABANNE	JACK CONWAY
ALF GOULDING	JOSEF VON STERNBERG
BENJAMIN CHRISTIANSON	WILLIAM WELLMAN
AL RABOCH	MARCEL DE SANO

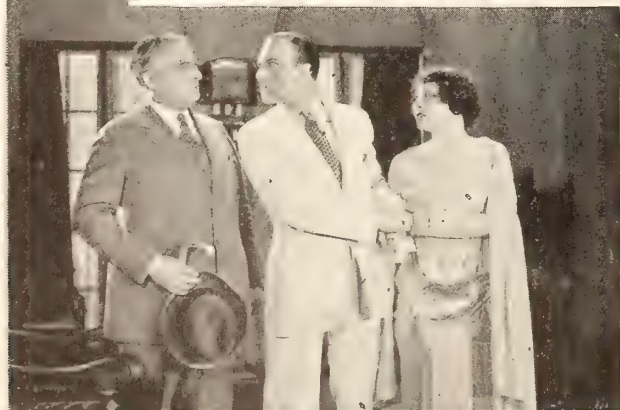
in



for 1925-1926



Elsie Ferguson, talented star of Vitagraph's "The Unknown Lover," ably registers every emotion in the varying action depicted in this Victor Hugo Halperin production. Frank Mayo plays opposite Miss Ferguson and an exceptionally able cast is in support



"The Unknown Lover"

A Colorful Vitagraph photodrama which gives Elsie Ferguson wonderful opportunities to display her talent

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

THE AFTERMATH

TWO great conventions. Record-breaking attendance. All independent interests represented. Every delegate clamoring for action. Petty politics submerged for the sake of harmony. The program created by Sydney Cohen and the Administrative Committee of the M. P. T. O. A. enthusiastically adopted. United support pledged to all independents. Real money, plenty of it, raised to carry on the co-operative defense under the control of a Playdate Bureau. Allied States exhibitors return to the M. P. T. O. A. and assume their share in its administration. Vigorous denunciation of monopoly and definite action to oppose it by practical measures. Advances from the "Big Three" received and rejected. Every constructive idea approved. No one complaining for lack of action. Delegates unanimously satisfied at the finish.

That was Milwaukee. A lesson for those who have fallen into the habit of scoffing at conventions.

* * *

The meeting of producers, distributors and exchange men was a surprise. Because it brought out unexpected numbers. Also because it quickly demonstrated a fixed purpose.

Seemingly there was a fine basis for disagreement in the proposal to admit the exchange men as members, a step quite essential to make the organization truly representative of the independent branch of the business. But that matter was settled in quick time and the exchanges were admitted on a basis that seems altogether equitable and sound.

It was evident that the association must back its declarations with money and the first step was to secure pledges of funds to back the proposed Playdate Bureau, in co-operation with the M.P.T.O.A. The pledges were forthcoming and the financing problem was seemingly solved. But after the job was done, it became evident that pledges were not sufficient. So another meeting was called, for the purpose of translating the pledges into cash. Which was done in short order. With the result that \$50,000 in real money was put on the table as an earnest of good faith, with assurance of an additional \$150,000 within twelve months. Thus settling all arguments as to whether the independents really mean business.

There were some in the independent ranks who felt that the exhibitors should pledge an equal sum of money, to match the fund raised by the independents. But there were others who were a little wiser, who urged that the exhibitors can best pay with play-dates. So there were no strings or provisos tied to the fund.

* * *

When the M.P.T.O.A. began its sessions most of the difficulties of the independent producers had been ironed out, so it looked like fairly clear sailing as far as Sydney Cohen's plans for the utilization of play-dates as defensive ammunition were concerned.

There was a lot of routine business, as there always must be in connection with the operation of a big national organization. President O'Toole's report, published in full in this issue, provides an interesting synopsis of the numerous and diversified activities of the institution and the extent to which its officers must put their own business aside to serve the industry.

The most interesting phase of the convention, by the time it got into swing, was the presence of the Allied States groups, sent to Milwaukee by their various organizations to co-operate, if possible, in the building of some sort of machinery for the protection of independent exhibitors against the tactics of the big theatre-owning distributors. It was obvious, early in the meeting, that the presence of these groups provided the best possible basis for re-welding the two big exhibitor bodies into one and that such action would be one of the most important defensive measures possible.

It was quite natural, however, that there should be some disagreement with regard to the details of representation, in the event the Allied States organizations were to come back into the M.P.T.O.A. fold. And such disagreement did develop very quickly, rather acutely. But it was not to be taken seriously, because the leaders in the M.P.T.O.A. ranks were determined that nothing in reason should be permitted to stand in the way of reconciliation. It would have looked like a serious situation—it did look serious to a few people on the outside—if it had not been for the insistence of the large number of real workers who realized the

futility of attempting a defense of the exhibitors unless there could be united action.

It is rather difficult to maintain a disagreement among good fellows who are anxious to bury the hatchet, so the outcome of the lengthy negotiations as to the new directorate was fairly certain from the start, despite the sensational rumors that were going the rounds.

Finally an agreement was reached. To carry it out necessitated electing twenty-five directors on the M.P.T.O.A. ticket, with the understanding that five would resign and that the constitution would be amended immediately to increase the number to thirty. This was not as simple a matter as it seems, since the constitutional amendment required unanimous consent. But the thing was done without a hitch and the spirit of the gathering was rather well indicated by what happened when the directors held their meeting, immediately after they had been elected. Instead of the five resignations needed to make way for Allied States men, every director present tendered his resignation. Every man was willing to step out, for the sake of harmony. It was then necessary to select five resignations, which was done on a basis that was satisfactory to everyone, and then the board reported back that it had completed its organization in accordance with the plan. The constitutional amendment was then offered and carried without dissent, so that, with five resignations and five additional places to fill, the Allied States exhibitors were given the full representation they had been asking.

On this basis complete harmony was established, in spite of all efforts—and there were some very active efforts on the part of the “needle experts”—to prevent such consolidation of exhibitor interests.

* * *

The enthusiastic reception accorded the idea of a Playdate Bureau was another indication of the united attitude of the exhibitors. The assurance of definite financial and business co-operation from the state-right independents was supplemented by a pledge of \$50,000 offered by Carl Laemmle, in behalf of Universal, providing a tangible foundation for the bureau and specific justification for the “Hold Your Play-Dates” campaign sponsored by Sydney Cohen and the Administrative Committee.

* * *

The convention gave vigorous endorsement to the report on the uniform contract presented by Joseph M. Seider, president of the M. P. T. O. of New Jersey, the text of which appears elsewhere in this issue. It was the general opinion, voiced on the floor and in incidental discussion, that the uniform contract, together with the arbitration system now in operation, provides the working basis for monopoly and works to the constant detriment of independent exhibitors. Leaders in the exhibitor field realize fully the value of arbitration as a means of settling trade disputes, but contend that the present system is not arbitration or anything approaching it.

One of the interesting by-plays of the last day's session was the unanimous adoption of a motion suggesting to the Board of Directors that the first week of August shall be set aside as “Independent Week,” all exhibitors to be requested to play independent product during that week. As the Greater Movie Season, originally urged for national adoption by the Hays organization, is to cover August, this motion in effect proposed the use of independent pictures as the means of inaugurating the Season, a suggestion that probably will not meet with the whole-hearted approval of some of the distributors.

* * *

The presence of agents of the Department of Justice in search of information regarding the operation of the Film Boards was kept well under cover for a time. Urgent request was made that no publicity be given the matter, but it finally broke into headlines in a trade publication and the beans were spilled. It is evident that someone in Washington has more than a mere passing interest in the conduct of the arbitration system. Indications are that the Attorney General's office may be interested in any information it can secure from exhibitors which will throw light on the question whether the Film Boards are operating in restraint of trade or in support of unfair competition.

* * *

The convention developed a number of new figures in organization activity and strengthened the position of a number of men who have played a part in the affairs of the M. P. T. O. A. It should be a source of considerable satisfaction to Sydney Cohen, in his capacity as chairman of the board of directors, and to President R. F. Woodhull, to know that the institution is developing a number of men of more than ordinary ability as strategists, floor leaders, and organization diplomats. Such men are vitally necessary to insure steady progress in the right direction and to aid in carrying on the work of the organization which is going to increase rapidly in volume and importance.

* * *

Mention of Sydney Cohen's name brings to mind the fact that he was able to leave Milwaukee with that comfortable feeling that follows on the completion of a difficult task. His fairness, tact and energetic effort were prime factors in shaping the meeting along the constructive lines it pursued. He is entitled to a great deal of credit for the results, but demonstrates his measure by refusing to listen to commendation of the tremendous work he has done for exhibitors in recent months.

* * *

There was still a third convention in Milwaukee during the week—a meeting of the equipment people that devoted itself to consideration of many matters of substantial importance in connection with the physical department of the business. The equipment show which these people put on for the benefit of exhibitors was splendid and deserved much more attention than it received, simply because the exhibitors were so intensely interested in what was going on in their own meetings.

* * *

The Los Angeles exhibitors did a typical and creditable job of “boosting” for their home town and so effectively that all competition for the 1926 convention was squelched. They took home the order they came after and sold the Los Angeles idea so effectively that the decision was unanimous.

* * *

The independent interests, producers, distributors and exhibitors, now stand on a united front. That, in brief, is the tangible result of the week's work in Milwaukee. It is the beginning, not the finish of a fight that is apt to be long and hot. But it is a mighty good start. The only start, in fact, that could give promise to ultimate victory.

Annual Report of National President M. J. O'Toole

Delivered on May 12, 1925, at Sixth Annual Convention of Motion Picture Theatre Owners of America



Here is the detailed story of M.P.T.O.A. activities during the last year, as related by retiring President O'Toole at the Milwaukee convention. As an accounting to the membership it is of real importance to every independent exhibitor, providing an accurate picture of the many problems that can be handled effectively only by a truly national exhibitor organization.



M. J. O'Toole, Retiring President, M. P. T. O. A.

Fellow Theatre Owners, Officers and Members of the Motion Picture Theatre Owners of America and our honored guests and associates.

Ladies and Gentlemen:

TRADE RELATIONS, business conditions generally and a variety of circumstances of a disquieting character, with ramifications extending into all divisions of the Motion Picture Industry, have served to thoroughly arouse the interest and claim the attention of independent forces in particular, within the past year and are destined to make this Sixth Annual Convention of the Motion Picture Theatre Owners of America the clearing-house for the comprehensive consideration of the varied situations presented and the real senate in which action of the most helpful and constructive kind will be taken.

One of the outstanding accomplishments of the present administration to which I refer with a pardonable pride and with a sense of profound satisfaction, has been the closing up of the Exhibitor ranks. By refusing to recognize the need for quarrels, we not only avoided trouble but set aside the differences of the past and brought about the coalescing of forces in all parts of the country under the banner of the Motion Picture Theatre Owners of America.

We have in this convention today the big Michigan delegation headed by the leading Independent Theatre Owners of that State. The Texas Theatre Owners who have as their leader Colonel Cole, are here together with R. R. Biechele, the militant leader of the Motion Picture Theatre Owners of Kansas and Missouri and the large delegation from that territory, and they are all fraternizing with us. W. A. Steffes, of Minnesota, that fighting, forceful personality, who made the northwest a victorious battleground for Exhibitors, is also here with the Theatre Owner leaders from that entire section.

One of the most notable facts in connection with these merging forces is the favorable action of the Theatre Owners Chamber of Commerce of New York City. This great body of Theatre Owners whose activities, because of their direct contact with the main offices of producing and distributing centers and their ability to cope quickly with changing situations, form the index and guide for other Exhibitors, is represented here by President Charles L. O'Reilly, Secretary Moross and other leaders.

I received communications from the late Colonel Harry Varner during the year and

just previous to his death and I know that if he had not been called to his eternal reward, he would also be with us at this convention.

Practically every State in the Union is represented here and the ranks of Exhibitors are closed as never before and a solid, militant front is presented. This convention is a deliberative assembly, a great world forum for the consideration of all subjects of vital concern to our Industry. It represents in the essence the greatest mobilization of independent forces in Motion Picture history. We are united, determined and ready. The co-operation of all is earnestly sought and the advice and suggestions of everyone invited and I hope that thus joined, we will be able to solve the many problems confronting us in this Industry.

We must remember that Theatre Owner organizations exist for one common purpose—and that is the protection of the individual Exhibitor against the many attacks from within and outside the Industry.

During the year, we avoided personalities. We dealt only in the bigger and better things and the very gratifying result is this convention of united Exhibitor hosts covering all of North America.

Another most inspiring result of this united effort is the presence here of W. Gavazzi King, General Secretary of the Cinematograph Exhibitors of Great Britain and Ireland, of London; Major A. J. Gale of London, former President of that Organization; T. H. Cooper of Norwich, Member of the General Council; Counsellor McDonald of Birmingham and Arthur Cunningham of Leeds, England. These leading Theatre Owners of Great Britain and Ireland are here as fraternal delegates to merge their best thought and action with ours in the laudable effort to make the entire world better for every division of the Motion Picture business.

I most heartily congratulate the Theatre Owners of the Nation on this wonderful unity and especially commend the action of these progressive Theatre Owners who joined with us to make it possible and who desire only that solidity of ranks which is certain to produce beneficent results.

As your National President, I welcome all to this Queen City of Milwaukee, the metropolis of the real progressive west and I bid you to center every thought and fit every act of yours while here, into such lines of procedure as will make for the advancement and the betterment of the prospects and hopes of Motion Picture Theatre Owners and the general welfare of our Industry.

I thank your very efficient Committee of Arrangements for the painstaking care with which they prepared for the coming of these great international motion picture hosts and the wonderful spirit of fraternity and good feeling which pervades this great gathering, owing, to no small extent, to the pleasing manner in which we have been received by the Wisconsin and Milwaukee Committee and their very cheerful determination to make all realize the full measure of their hospitality and thus combine real enjoyment with constructive convention activities.

I am deeply grateful also for the assistance given to me by the Members of the Board of Directors, all of our National Officers and Theatre Owners generally during my administration. All of this has served to help me immeasurably in carrying on the great work assigned to me at the Boston Convention, as your National President.

I am especially gratified in this relation because of the helpful affiliations I was able to establish between the Members of the Administrative Committee of which Sydney S. Cohen is Chairman and with Chairman R. F. Woodhull of the Board of Directors and other Members who were close to national headquarters a considerable portion of the time.

We are here under the banner of Justice, Equality, fair dealing and honest business processes and I earnestly urge all to help make these cardinal principles apply to every move made here so that all interests will receive that fair consideration so essential to permanent success in our modern business life.

A Wonderful Organization

OUR National organization is now in the best condition. We added membership in all parts of the United States and Canada. We fulfilled every promise made at the Boston Convention. Our Membership is active, energetic, militant and loyal. Our accomplishments during the year enter into every division of activity associated with Motion Picture affairs. We consolidated every position attained and our course has been wholly progressive and constructive. We made no commitments which we did not keep and carried on our official duties entirely within our means, and yet this great convention testifies more eloquently than I could hope to express it, of the magnificent advances we made and the wonderful progress everywhere recorded.

No adverse legislation of consequence menaced us during the year, while in all parts of the country the condition and position of the Motion Picture Theatre Owner has been fortified, problems met and solved, adjustments reaching into hundreds of thousands of dollars made for Theatre Owners and the value of organization established on the highest possible plane in the minds of all the Theatre Owners of the Nation.

The Motion Picture Theatre Owners of America is now a great international police force and conservation body, protecting, developing and advancing the interests of Theatre Owners everywhere. I know that you appreciate this. Your presence here evidences your honest devotion to this great cause and I know that this convention will not only maintain all the advances thus made but will give such an impetus to this great organized force that it will go down in motion picture history as the greatest chapter yet written and its influence for good will be felt for many years to come.

If we desire justice, we must extend justice to others and no matter how our sentiments may be swayed by a consideration of past events, we are dealing now for the present and future and let all our actions be such as to measure up to every high standard and win for us the necessary elements of official and popular approval.

So many rapid changes have occurred in announced policies and other elements of operation and conduct connected with different phases of the Motion Picture Industry during the year that some difficulty is naturally associated with the making of a comprehensive review of the business which would entirely and clearly present the true situation to you.

In this effort, I am giving you an accounting of one year's stewardship. Despite many difficulties, I moved forward in your service in as efficient and circumspect a manner as conditions warranted. We did not proclaim our purposes in advance, but preferred to do the right thing in the right way with as little noise and bluster as possible. Our organized efforts speak volumes for the energy put forth in this constructive work.

Our business is in a state of constant evolution. Situations which could be accepted as seemingly final but a few months ago are today practically in the discard and new conditions are clamoring for attention.

Many outstanding personalities have been forced into second place and combinations of different kinds have served to give the business a constantly changing aspect.

Owing to the introduction of the direct membership plan and the consequent added obligation of your National Organization to care directly for the varied needs of the individual Theatre Owner as the same were made known to National Headquarters, it was found advisable to apportion the work in as practical a way as possible. Thus, the Board of Directors, through the Finance Committee, took exclusive charge of the financial affairs, sent out notices for dues, collected the same as far as possible and otherwise developed that division of our activities.

Then the Board of Directors at the meeting in Branford, Conn., on August 25, created the Administrative Committee and gave that body charge of a considerable portion of the administrative affairs of the organization. Sydney S. Cohen is the Chairman of the Administrative Committee and because of his great experience in exhibitor affairs and his willingness to give the different subjects presented careful consideration, he handled the same in a very admirable way.

While the problems within the Industry require and will receive careful consideration always, we must keep constantly in mind that there are questions affecting the general business, generated mainly from outside sources, which must be given attention as matters of fundamental importance.

One of the special distinctions which I desire to make in connection with organization work is that which differentiates between the business and protective and the diplomatic sides in the conduct of the affairs of the Motion Picture Theatre Owners of America. This is essentially a protective body, a police or supervisory force within the Industry. We aim to guard the interests of Theatre Owners against adverse influences of all kinds. We have protected and will continue to protect Exhibitors from hostile legislation of every character. We are very solicitous about the building up of official and public good will for the Theatre Owners and we consider this the very best and most necessary business asset. We use the cohesive force of organization to prevent elements within the Industry from taking unfair advantage of Theatre Owners.

The diplomatic and protective elements supersede the business phase. Through these forces we give the Theatre Owner an opportunity to do business and his better understanding must then guide him in the details. Our Organization is like the government of our Nation. The Motion Picture Theatre Owners of America is not in existence for

profit for the Organization, but to so protect and advance the interests of Theatre Owners that they may be able to make a profit on their own investment.

I have followed the diplomatic, the legislative and the protective lines. We have built up in that way official and public good will that cannot be estimated in money. We have cut down millions of dollars in taxation annually in the repeal of National Tax Laws and prevented through our careful handling of affairs at legislative centers the imposition of other tax laws which would have burdened the Theatre Owners with additional millions of dollars. These are, of course, real business moves brought about through diplomatic and protective processes.

As an organization, we do not pretend to fix the prices which you Theatre Owners pay for pictures. If we did, you might be dissatisfied as we could not please all. But we cannot fix prices. Our Organization insists upon keeping these conditions fair so that you can take care of yourself. If it were not for the diplomatic and other moves made by the Motion Picture Theatre Owners of America, the conditions would not be fair and you, therefore, would be doing business at a serious disadvantage.

In this work, I also had the guidance of the business wisdom of such capable men as our National Treasurer, Louis M. Sagal, a leading figure in the theatrical world and with a record of proved success. I had also M. E. Comerford, Harry Davis and all of the other Members of the Board of Directors, other National Officers and our Theatre Owners generally to give their united business support to any program projected from National Headquarters.

The President should always remain as much as possible in this tactful position so that he can continue to create and develop this official and public good will for our business and Theatre Owners especially and always have the co-operation of the business minds of this organization in the furtherance of special moves.

Meetings With Civic Bodies

DURING the year, your National President delivered a number of public addresses at Rotary, Kiwanis and other organizations, including Chambers of Commerce. In each instance, these addresses centered about elements of discussion which tended to build up official and public good will for the Theatre Owner and our business generally.

In pursuance of the work of the Organization, your National President attended the conventions of many state and regional bodies and in each instance, the spirit of the Theatre Owners was at a high pitch. Real business processes characterized each of the gatherings and the fraternal spirit was manifested to a marked degree. These conventions included the annual meetings of the Motion Picture Theatre Owners of Connecticut, at New Haven, the Motion Picture Theatre Owners of New Jersey at Asbury Park, the Motion Picture Theatre Owners of Maryland at Havre de Grace, the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware at Atlantic City, the Motion Picture Theatre Owners of Wisconsin at Milwaukee, the Motion Picture Theatre Owners of Ohio at Columbus and the Motion Picture Theatre Owners of Western Pennsylvania in Washington, Pennsylvania.

Conferences of Theatre Owners held in Boston, Columbus, Philadelphia and other places were also attended and messages and statements to be read at Theatre Owners meetings were sent by your National President to Rochester, N. Y., Little Rock, Ark., Omaha, Neb., Seattle, Wash., Los Angeles, Cal., and other places.

I attended the Democratic National Convention in New York City and appeared before the Committee on Resolutions to secure the adoption of a resolution opposed to cen-

sorship. Similar action was taken in a letter which I wrote in conjunction with the Republican National Convention in Cleveland.

Through the courtesy of Senator James J. Walker, I appeared before the Platform Committee of the Democratic State Convention in Syracuse and presented the censorship claims of the Theatre Owners. The platform at this convention, as was the case in previous ones, contained a provision against censorship which later met with the approval of the people of the state.

During the year, I was named honorary Vice-President of the Industrial Conference of the New York State Department of Labor, placed on the General Committee of the General Committee of the United States Flag Association, made a Member of the National Civic Federation and attended a large number of meetings in New York City and elsewhere of women's clubs, and other organizations where the participation of the Theatre Owners was calculated to advance these very worthy enterprises.

With the co-operation of the Bureau of Internal Revenue, your National President was successful in bringing about an indefinite extension in time in the use of old tickets with the fifty cents or less designation. This saved the Exhibitors of the country a considerable sum of money as the majority of them had large quantities of old tickets on hand and without the unlimited extension of time in this matter, they would have suffered a loss of thousands of dollars.

An Official Bulletin

Our National Organization has been severely handicapped in the absence of an official bulletin. Our only means of acquainting the theatre owners throughout the United States with the many problems which have confronted us and which we handled in a very practical and successful manner, was through the trade press. I want to now commend the editors of these papers who were sympathetic with the purpose of our organization all of the time. But the point which I want to emphasize is that we did not have the resources to communicate frequently with the Theatre Owners. I suggest that we do not let another year go by without an official bulletin which will carry necessary messages to the Exhibitors who should be in intimate contact with the very important work of our Organization.

The Organization, during my administration, lacked a number of essentials which attended it during some previous years. We had no publicity representative, no bulletin and no definite legal assistance. The brief which I drew up for presentation to the Patents Committee of Congress on the Music Tax proposition was without legal supervision. We did the best we could in dealing with the proposed changes in laws without the aid of a lawyer. May I suggest that your National President be provided with these advantages so that he will be able to carry out administrative purposes of his office with greater facility.

Yet despite these handicaps, I feel sure that you will agree with me when I say we accomplished a great deal, brought about elements of unity which are truly marvelous and are now in a position to move forward with our forces greatly accelerated.

Non-Theatrical Competition

Your National President has been advised that no non-theatrical sales division is now being maintained by any of the leading producing or distributing companies and that the furnishing of feature pictures to any such competitive centers is discouraged and will ultimately be discontinued entirely. The necessity for handling this situation with discretion is apparent to all, as interests affected along this line must be appealed to in a reasonable way and made to see the injustice of encroaching upon the business of the Theatre Owners when the theatre is capable of furnishing the community with all necessary pictures and doing it under proper regulations and with entire satisfaction.

Where tact and diplomacy entered into these contentions, the results have been mutually agreeable and non-theatrical centers have ceased to exist in these sections.

As an indication of the position assumed by many Producers and Distributors along this line, I desire to quote from an address delivered by Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, before the Women's City Club of Philadelphia on April 25. In it he refers to the unfair character of certain non-theatrical presentations and declares entertainment and program pictures belong in the theatres. In this connection, he spoke as follows, as quoted in the public press:

"It must be remembered, however, that the pedagogic picture and only the pedagogic picture belongs in the schools. The strictly religious picture and only the strictly religious picture belongs in the churches. What we call entertainment picture does not belong and in my opinion should not be shown in either church or school. To show entertainment pictures—the sort we see in the motion picture theatre—either free or at a low price or at whatever price, in school or church, is to set up an altogether unfair, unjust and uneconomic competition to the theatre owner whose livelihood comes from the showing of pictures, who has a large investment in his property, his building, his music and his film rentals, and who pays extra-high taxes, insurance rates and the like from all of which the churches and schools are free. Remember, he is engaged in an essential business."

If this statement definitely establishes the position of the Producers and Distributors in this relation, it will be seen that we are making substantial advances in the removal of the non-theatrical evil. Of course, there are exceptions to this rule and where the same exists, attention should be called to it and the most tactful processes resorted to to remove it.

Menace of Free Shows

THE so-called "free-show" is becoming a business menace to Theatre Owners in many sections. This situation is found mainly in the northwest in and about where we are now meeting.

A company has been organized to carry on the work, and reports indicate that nearly five hundred northwestern cities and towns have entered into an arrangement with this company to have free shows given in the places in question. This company arranges with the Chamber of Commerce, some other civic body or the city or town authorities if possible, and if not, with some fraternal or other society, to give a series of free motion picture shows in the town square or in a hall, armory or church auditorium as the same may be available.

Then the solicitors work the town for advertisements and put these on the films. The town is boosted, of course, along the lines laid down by the parties making the contract or arrangement. The "free show" pluggers receive their remuneration from the paid advertisements and at times are said to get a fee from some Chamber of Commerce or Civic Body for putting on the show as "Boost your Town" propaganda. They also have deals with National Advertisers to give this film service and through these processes secure their revenue.

This system, of course, injures the Theatre Owner. In fact, it practically puts him out of business in small towns while the free show is on. Some Theatre Owners have endeavored to meet the competition by giving free shows themselves, but this is not considered to be a practical way out of the difficulty.

This evil, like other unfair processes, can be made to yield to the curative powers of the community good will and a sense of fair play. If the Theatre Owner has made himself a real substantial force in the community, if he is a part of civic movements and has made his screen reflect the general trend of community life, he can reasonably ask for protection for his business and get it. No Chamber of Commerce or other civic body or city or town authorities will make any deal to injure a Theatre Owner through "free shows" where the Exhibitor is able to reasonably demand fair consideration because of his own constructive activities.

The Free Show will be tabooed under such conditions. Merchants will not advertise on the "Free Show" film and even local representatives of National Advertisers will disapprove of the process. After all, community sentiment is the theatre asset and it can be made to fit into any situation if logically and properly handled.

The same situation exists with respect to the "Carnival" with the added objection that these aggregations cart about the country undesirable, whose presence in any community offends public morals.

Standard Contract

IT has always been the settled purpose of your National President and all of your National Officers to make the contractual relations between the Distributors and Theatre Owners as mutual and fair as possible.

To bring this about, a standard form of contract which would give both parties an entirely square deal was and is necessary. Some advances were made in that connection as a result of conferences with the representatives of Producers which followed our National Convention in 1922, but the form of contract then issued fell short of the business needs of the situation, we believed, and it did not meet with the approval of your Board of Directors. In practice, some of the inequalities which we originally pointed out were found to exist and it was deemed advisable to hold another conference on the subject. Accordingly, on the invitation of Will H. Hays, a conference was held at the offices of his Organization in New York City in March. The representatives of the Motion Picture Theatre Owners at this conference were: Mr. R. R. Biechele, President of the Motion Picture Theatre Owners of Kansas and Missouri, Charles L. O'Reilly, President of the New York Theatre Owners Chamber of Commerce, Joseph Seider, President of the Motion Picture Theatre Owners of New Jersey, R. F. Woodhull, Chairman of the Board of Directors, Sydney S. Cohen, Chairman of the Administrative Committee and M. J. O'Toole, your National President.

Mr. Joseph Seider will make an extensive report to this convention of the conferences in this relation. He has given the subject detailed attention and having had considerable experience in that division, will be able to present to the convention a very comprehensive view of the Standard Contract situation.

Conferences With Independents

DEVELOPMENTS within the Industry made it necessary that special attention be given to a number of situations which tended toward a greater centralization of the business. As this situation was advanced, it caused the line of demarcation between certain of the larger Producing Companies and Independent Producers to become more defined.

The decision to mobilize the independent forces at this convention followed as a matter of course and arrangements were readily effected to bring all concerned together at Milwaukee. The separated conferences with individual Producers and Distributors who realized that an independent course alone guaranteed them business security, finally led to more general meetings and closer understandings and now these lines of procedure are ready to be presented to this convention.

Sydney S. Cohen, realizing the need for action, conducted and concluded all of these negotiations between the independent Producing and Distributing forces and our National Directors and handled the same in a most efficient manner.

He has a report ready for your consideration and as it represents months of careful preparation and ceaseless energy on his part, I earnestly urge you to give it your very best thought so that the action taken will make for the best interests of all independent motion picture theatre owners and our Industry generally.

Sunday Opening Move

IN the matter of Sunday opening, substantial advances have been made in bringing the people generally to a more sensible view of this situation. The wisest course for Theatre Owners to pursue in this relation is to make their efforts co-ordinate with public desires. If the people desire Sunday shows, the same can and will be made available for them.

Theatre Owners can readily generate a sentiment favorable to Sunday shows by popularizing their theatres and themselves through community service. Where one gives to the community in time and service, return favors may be expected. Hence, in several territories, where they are now seeking to open the theatres on Sunday, preliminary service campaigns are under way. We aim to make the theatre so much of a community institution that the Sunday show will not be considered improper as the shows of every other day in the week are found to be helpful.

In Ohio, special moves were made to bring about a more extended opening of the theatres on Sunday. Conferences were held in which your National President participated for the purpose of devising a plan to so amend the Ohio statutes as to give each city and town local option on the Sunday shows proposition.

Your National President outlined a course of procedure for the Theatre Owners in Ohio which met with their approval in this connection. It comprehended intensive public service activities on the part of the Theatre Owners.

John Schwalm, National Director, at this meeting, told of the assistance already given by the Motion Picture Theatre Owners of American to the Ohio Exhibitors. He said the National President sent an official statement in this connection which aided materially in shaping the opinion of many people there, as it was given prominence in the Ohio newspapers.

We pointed out where the co-operation of all the Labor bodies in the state, especially the United Mine Workers, could be obtained and how all or nearly all of the newspapers could be brought into line to sustain the movements of the Theatre Owners.

Hence, the line of procedure which seeks to advance in the public mind the necessity for Sunday shows and remove a considerable portion of the objections of the same through educational and public service processes, is now being put into effect and we sincerely believe that such advances will be made in Ohio and elsewhere during the present year as to bring about a successful consideration of the Sunday opening bill at the next session of the Legislature.

At the meeting of the State Federation of Labor, a strong resolution was passed in favor of Sunday Motion Picture shows. This was prepared and presented to the meeting of the Federation in Springfield, Ohio, on September 8 and the action was taken primarily at the suggestion of Mr. Fenberg and brought to my attention by Martin Smith.

Similar moves were made in New Jersey by President Joseph Seider and other officers of the Motion Picture Theatre Owners of New Jersey. There political elements over which they had no control intervened and prevented the passage of the Sunday opening bill presented at Trenton. I co-operated with Mr. Seider and the other New Jersey Theatre Owners in this relation.

When Senator Wesley Jones of Washington introduced a bill in the last session of Congress to close the theatres in the District of Columbia on Sunday, National Director A. Julian Brylawski, Harry Crandall and other Washington Theatre Owners communicated with your National President and I took up the matter at once with the proper people. We found that the bill would not pass as there was no favorable sentiment for it and the measure did not leave the Com-

mittee. In this instance also, the Labor Unions responded to the call of the Theatre Owners and resolutions were sent from the Washington, D. C. Central Labor Union to all labor bodies in the country protesting against the Bill.

Public sentiment is strongly in favor of Sunday shows in most sections. This favorable feeling is being intensified in many ways and indications point to substantial advances being made in this relation during the years 1925 and 1926.

F. C. Zimmerman of Westfield, N. Y., conducted a very able battle for Sunday opening in that city. He went against great odds and came within a few votes of succeeding. He received direct support from your National Office and we have his very cheerful letter of appreciation.

Manager Schine of the Schine Theatrical Enterprises in New York State wrote me asking for co-operation in the matter of preventing the closing of theatres in Corning, New York. Lines of campaign were arranged to co-operate in this relation with Mr. Schine and I am pleased to advise you that at the meeting of the Common Council of Corning a week ago, the move to close the theatres on Sunday was defeated by a close vote.

Question of Censorship

THE constantly increasing official and public appreciation of the Motion Picture Theatre Screen as an element of expression and the now generally accepted view that the Screen is the visualized division of the American Press, has forced the censorship question from the arena of trade situations into the field of public policy.

Whatever inhibitions have been visited upon us from a business standpoint, the question of having the public subjected to the danger of a great medium of expression harnessed and enslaved by political agencies, is so great as to warrant careful consideration. It is agreed that Press slavery is dangerous to liberty. Why? Obviously because of the danger in a democracy of having the freedom of a medium of expression curtailed. It is the principle, the fundamental fact which we are considering. To what point may it extend until the results of the practice show offensively in our public affairs?

The press cannot remain half slave and half free and live on without having its powers impaired. Can the newspaper editor look with indifference upon the political enslavement of the Screen Press? Even if we assume that selfish considerations alone move him, which is by no means the case, can he afford to have the freedom of any medium of expression curtailed without risking encroachments of a similar nature on the medium in his custody?

There is a deliberate attempt in some quarters to curtail newspaper freedom. Kansas furnished a striking example of this and so odious was the practice and so much opposed to public policy that the Court responsible for the move has just been annulled and public feeling ran so high that Screen censorship there has been removed from all news reels and short subjects.

If we permit political encroachments, we cannot measure the limits to which these agencies will go. But where the question of Press control by political elements is brought forcibly to public view as was the case in Kansas, the public policy phase of the situation impels the people to act.

Again, if newspaper and magazine editors should selfishly consider that the political enslavement of the Screen Press will give them a monopoly of the free agencies of expression, they reason illogically. If the political or allied agencies who seek the suppression of facts on the one hand and the use of favorable propaganda material on the other, can at their discretion, make the screen their handmaid in this relation, it will tend to minimize the importance of the newspaper and magazine in public affairs.

The only logical and essential position for a newspaper and magazine editor to occupy is

absolutely with the Screen and against all official censorship. The province of both instrumentalities—the Printed Press and the Screen Press—is identical. These cannot be separated in American public affairs and one cannot be enslaved without endangering the freedom and prestige of the other.

This is so important to our industry, to Theatre Owners especially, as they constitute the only direct contact in the business with the American public, that I believe our interests will be immeasurably advanced and our civic position as Theatre Owners dignified beyond the province of direct calculation, if we could secure a complete understanding with newspaper and magazine interests in this relation.

I recommend the naming of a committee to consider this proposition and develop a means of effecting this close and essential union between the owners of newspapers and magazines and the custodians of the Screen Press—the Theatre Owners.

We can and will guarantee a clean, progressive and community-serving screen. Every Motion Picture Theatre Owner should have a complete understanding and a mutual line of reciprocal action with the clergy, the educational and civic authorities and all civic and other organizations in his locality. Every newspaper editor has that form of working arrangement and events are so shaping now that where a Theatre Owner neglects or avoids this community attachment, he will automatically force himself out of business.

When we have and hold public confidence, it will make the position of the Theatre Owners impregnable. This, fellow Theatre Owners, is basically and fundamentally the greatest situation presented to us today.

The attainment of this has been my fondest hope. I feel gratified in being to no small extent successful in this line of activity. My special business as the National President of this great Organization is the creation of that official and public good will for our Industry which is so essential and necessary to its advancement, progress and permanence. Beside this all other issues naturally take second place as without public good will we could not remain in business.

We are entirely in accord on the dangers inherent in official control. The same reasons will lead us to a careful consideration of the dangers resident in private control. Any monopoly of a medium of expression is dangerous and opposed to good public policy. We refuse to tolerate a centralized control of the Newspaper Press. Can we remain indifferent to a centralized control of the Screen Press?

Therefore, the great combinations which we hear about, the consolidations which we believe tend to menace the safety of the Theatre Owner and the wild rush for control seemingly manifested in some quarters in the very nature of things invite this suspicion of public scrutiny. The class of control projected has a disquieting effect upon the public mind and may lead to legislative moves which calmer and more constructively inclined elements in the Industry have succeeded in setting aside in the past. We even now hope that the sober sense of those responsible for some of the present maneuvers will not desert them to the point of creating conditions which will bring down upon the heads of all the heavy dictum of public disapproval with its varied adverse possibilities.

Stop Unfair Practices

AS Theatre Owners, we cannot tolerate questionable practices in this business no matter from what section these may proceed. Every form of combination which seeks an unfair end and every individual act which places business expediency above honesty and square dealing, must be uniformly condemned. In no other way can we be certain of success. Any contrary course is basically and fundamentally unhealthy and unsound and must and will meet with merited public disapproval.

This, in the broad American way, meets the centralized control situation. The details must be worked out by having the different

divisions of our business remain in the special fields for which their energies and greater usefulness to the Industry fit them.

Lack of mutuality at times not only interferes with our business processes but it is so costly that it cuts down our revenues and prevents the proper development of theatre interests.

Wasteful National Effort

A CASE in point along national lines will serve to illustrate the business value of amity as compared with the wastefulness, associated with suspicion and distrust. Most European countries and many in South America spend vast sums in armaments, forts and men to safeguard and patrol their borders. This is not only wasteful in the initial expense but it destroys mutuality and impedes business developments.

In the more than three thousand miles of border between the United States and Canada, there is not a serviceable fort or gun and not a soldier on either side save the usual mounted police to suppress ordinary crime. We have not encroached one foot on Canada in our whole national history and Canada has treated us in a similarly fair way. There is no suspicion, no distrust, no worry. Every American respects Canadian rights and every Canadian has the same wholesome regard for American rights. When we go to Canada, they welcome us and when they come here, we welcome them. Our interests are mutual. Our relations fair and our purposes entirely honorable.

What a terrible waste of men, money and business opportunity it would be for both nations if we allowed distrust to supplant this wonderful confidence and the entire three thousand odd miles of border were fortified with standing armies on both sides.

Mutual confidence, my friends, is the only sane business standard. We can have it in our industry. We need it and when we get it, many of the evils we now complain of will disappear as all are due to a violation of true business ethics and the lack of common honesty in many transactions.

Against Music Trustification

CONTENDING against pronounced odds and lacking adequate legal assistance your national officers have carried on the battle for Theatre Owner exemption from the payment of the unfair and improperly imposed music license tax. Notwithstanding the handicaps we were forced to endure, I believe that Mr. Cohen, Mr. Aarons, Mr. Bullock, the late Col. Varner, W. A. Steffes, H. M. Richey, myself and others, who appeared before the Patents Committee in the hearings which covered a considerable part of the last Congress, made a good impression on the congressional mind.

Representatives of the Music Society who appeared against us in these relations were fortified with excellent legal talent, prominent personages in the musical and theatrical fields and some publishers. They were able to present an array of individuals which could not but have some effect even though nearly all of their argument fell entirely short of comprehending the real issue before the committee. We contended that it was against good public policy to allow any group, no matter how pretentious their professions, to control the musical destinies of a nation. We know it is a commercial control, with art, talent, genius, ability, inspiration and everything personal and otherwise which contribute to the elevation of musical situations, or the soul of music, subordinated to plain, ordinary dollars. We know that ability in composition is given no encouragement and we sought and are seeking to break that stranglehold of a commercially-purposed group on American musical genius and art.

Finally, after a series of hearings which taxed the patience of Congressmen and brought none of the desired results, at the suggestion of your National President, a special sub-committee of the House Patents Committee was named to hear contending parties in the Congressional recess and strive to have a Copyright Bill framed for the December session which will fully safeguard the rights of Composer, Author, Publisher, Theatre Owner and others concerned.

This Sub-Committee is composed of the following members of the Patents Committee: Congressmen Lampert of Wisconsin, Perkins of New Jersey, Reid of Missouri, Bloom of New York and Lanham of Texas.

A letter received from Congressman Sol Bloom of New York City in response to one sent him by your National President, is as follows:

Mr. M. J. O'Toole, President,
Motion Picture Theatre Owners of
America,
25 West 43rd Street, N. Y.

My Dear Friend O'Toole:

I was very glad to receive your letter of the 31st ult. and I can assure you that nothing would give me more pleasure than to help the Members of your Association.

I would suggest that you let me know what your grievance is with reference to the proposed Copyright legislation, and if I think that you have cause for complaint you can depend upon it that I will do everything in my power to see that the same is remedied.

The meetings that will be held by the sub-committee on and after April 22nd are being held simply to get the views of the different interests, and then to try and draft a bill that will be just and equitable to all.

The members of your Society are certainly entitled to every consideration, and I believe that at this time they should be more alert than ever, because that are being put on the market, it is that are being put on the market, it is essential that the Motion Picture Industry watch out and see that they do not encroach too far into their business.

We can meet whenever you think you need my services.

With kind personal regards, I am,
Sincerely yours,
(Signed) SOL BLOOM.

A meeting of this special Sub-Committee on copyrights was held in New York City April 22. Your National President could not attend because of having made previous arrangements to be present at the annual convention of the Motion Picture Theatre Owners of Western Pennsylvania on that date, but our views were presented in the following letter which I sent to the Committee:

Hon. Sol Bloom,
42 West 44th Street,
New York City.

Dear Congressman Bloom:

I am in receipt of your very kind letter asking me to attend the meeting of the Sub-Committee of the Committee on Patents of House of Representatives, to consider the proposition of a new Copyright Law and reconcile the differences of opinion which were found to exist in that relation at the hearing before the Committee in Washington during the last and previous sessions of Congress.

A Convention of the Motion Picture Owners of Western Pennsylvania tomorrow (Wednesday, April 22nd) which I am attending in my official capacity, will prevent my presence at this session of the Congressional Sub-Committee. I shall be pleased, however, to attend any subsequent sessions which the Committee may hold.

I shall give the matter detail attention in conjunction with my associates in the Motion Picture Theatre Owners of America and those in other divisions of the Motion Picture Industry and be able to submit to your Committee our views in this matter and help in every way to reconcile the differences of opinion now existing with respect to Copyright legislation.

As Theatre Owners, our contention has been and still is that the Copyright Laws should be so modified as to permit the rendition of musical compositions in our theatres after we purchase copies of the same at the price set by the dealer.

We take the position that the purchase should have been made for no other purpose save that of use and that it should carry with it that privilege. We feel also that the Copyright Laws should be so arranged that nothing but original compositions should be subject to copyright and that if slight modifications of or deviations from original copies can claim copyright protection, that similarly slight modifications of or deviations from such copyrighted work should exempt any person thus using it of all copyright inhibitions and restrictions.

As Congress in this relation can grant nothing of itself but only as it withdraws from the public domain certain rights and vests the same in a particular person, so the public is entitled to reclaim these rights by a reversal of the same processes or through such deviations from the definite lines laid out as will tend to constitute as much of a new or different procedure as was indicated in the original instance.

We shall endeavor, with the consent of your Committee, to so shape our suggestions in these and other relations, into definite form, that the same will be relieved of ambiguity and uncertainty.

We desire to afford the fullest measure of protection to all originators of musical compositions and songs consistent with good public policy. We also hope through natural agreements and understandings in this matter and with the pleasure of Congress, to definitely set aside in any new Copyright Bill which may be enacted, all provisions which will give aid or comfort to trustified moves in any Industry where Copyright protection may form a basis for any part of their activities.

I thank you and your associates on the Sub-Committee for your invitation to attend the sessions and I assure you that I shall do everything within my power to make the proposed Copyright Law entirely fair to every person and interest, give our Theatre Owners and others an absolutely square deal and at the same time, fully conserve the general welfare by maintaining a true balance between private and public rights in premises.

With my best wishes, I am
Sincerely yours,

Communications were sent to all Producing and Distributing Companies of pictures, urging them to co-operate with the Theatre Owners of the Nation and relieve them of the payment of this unfair Music License Tax which is imposed upon us by the American Society of Composers, Authors and Publishers. I have all the responses here for your observation, should you desire me to read them.

Some of the Producing and Distributing Companies agreed to use tax-free music entirely. Others claimed it was difficult to secure the requisite amount of tax-free music to meet their demands. But in the main, it was agreed that with a little effort the greater number of pictures could carry tax-free music scores.

A Tax-Free Music Bureau has been established at 45 West 45th Street, New York City by a number of nationally known Theatre Owners and this is being ably managed by Harry Sigmond. It is not, however, receiving the support it should from Theatre Owners. Michael Hoffman of New York, has developed an excellent tax-free music score sheet which has been adopted by some producers and distributors. We have developed the fact that much of the music upon which copyrights have been and are being obtained is taken bodily from standard and tax-free compositions. Under every reasonable legal and business rule, such piracy is not entitled to any Government protection and is an impudent imposition on our Patent Office. These matters are easily discernible and we should have the burden of proof of originality of composition placed on the holder of the copyright so that piracy cannot be practised on the American public and given protection in our courts.

In that relation, I suggest that we engage counsel to draw up a section of a proposed Copyright Bill and fortify it with an exhaustive legal review of the situation and then conduct a nation-wide campaign to pass it. This should be done at once as this section must be submitted to the Sub-Committee and, we hope, will be accepted by them before Congress assembles.

Your National President opposed the passage of the Perkins Bill, as it was a reaffirmation of all the Music Society desired and fastened lines of copyright control on music for a period which at times could approximate 100 years, or the life of the composer and fifty years thereafter. Many of its measures were absurd. But this is the kind of a Copyright Law that we will get, one which will load Theatre Owners down with the heaviest of Music License Taxes, unless

we take advantage of this opportunity and definitely place before Congress just what we want and then campaign to have it passed.

At the Washington convention of our National Organization, my worthy predecessor, Sydney S. Cohen, suggested the development of free American music to supplement the supply of free classics and other compositions now available for Theatre Owners without the License Tax embargo. That suggestion was repeated at different National Conventions and I call attention to it now because its practicability has been proved very recently by an American music development agency second to no other in the world—the Eastman School of Music in Rochester, N. Y. We pointed out in 1922 the feasibility of what has become a demonstrated fact in 1925.

Within the past two weeks, the Eastman School of Music experts have passed upon the compositions of fifty-four new composers and found seven so meritorious that these were played at a special orchestra and organ recital in the Eastman Theatre. All of the compositions had merit, many far in excess of what Theatre Owners play in their theatres and pay tribute to the Music Trust for the privilege. If fifty-four new composers can be secured through one agency, operating for the time in a part of one state and many of these found to have special merit, how many real high-grade compositions can be secured if we make it possible for the musical genius of the nation to have proper expression.

Music is an art. It is not subject to natural control. It needs only encouragement to be made manifest and we have the means of providing that element of encouragement.

Information is at hand which tends to prove that in many instances, copyrights are granted for musical compositions where the same are partial or complete piracies on other compositions which are either protected by copyright or else have entered the public domain through the lapse of the copyright period.

We believe it to be an imposition upon Congress, upon the Copyright Bureau and therefore upon the people of the United States to have copyrights granted for musical compositions or other written or printed matter where the same is entirely or in part a steal from other compositions now extant and which compositions to no small extent are in the public domain. In this relation, Congress should endeavor to protect the American public by refusing to grant copyrights upon such matters. It is a well-known fact that many of the copyrights which have been granted are steals from other copyrighted material.

We believe that the American people should be protected against this form of copyright procedure and as it is with these improperly obtained copyrights that the Motion Picture Theatre Owners and other users of music in this country have to contend most, this forms to no small extent the basic reasons for changing the Copyright Law so that before a copyright is granted on any piece of music or any composition, the Government will be protected against fraud and imposition. This in fact is the cause of the ease with which piracy may be practised upon compositions already extant and in the public domain and considerable elements of music and melody are arbitrarily withdrawn from the public, and where copyrights exist and are infringed upon and where the period through which the same may subsist is about to expire. This piracy operating through a renewed copyright practically makes the copyright on such melody perpetual as it can be pirated and re-pirated indefinitely.

We take it that the music of a nation has a great deal to do with its development as it is, to no small extent, the soul of the nation, expressed in melody.

Alleged C. O. D. Discrimination

ON THORNBURG of the Casino Theatre, Marshalltown, Iowa, called the attention of your National Office to a seeming discrimination against the Theatre Owner and in favor of the Distributor in the matter of C. O. D. shipments through the United States mails. Your National President took up the matter with the Post Office Department and I received a letter from Third As-

sistant Postmaster General W. Irving Glover, stating that this had been a rule for several years, but that if it was in any way oppressive to theatre owners, he would be pleased to consider a modification of the same. I have received some responses to letters sent out in this relation requesting the experiences of theatre owners in the matter and the situation is now being considered by the Post Office Department.

Increasing Postal Rates

AT the last session of Congress, a Bill introduced by Congressman Clyde Kelly of Pennsylvania, providing for an increase in the salary of certain postal employees and also for an advance in postal rates to care for the same, was passed. *A Bill was passed in the fore part of the session which did not carry the postal rate advance and President Coolidge vetoed it on the ground that there were no funds available to meet the increase in salaries.* Then the Kelly Bill was passed and signed by the President. There could be no objection presented to an increase in the Postal Employees' salaries, as the Post Office Committees of both houses were satisfied at the hearings held in the matter that these public servants were not receiving a living wage. Any possible objection centering on the increase in mailing cost would of necessity have to do with an unfair application of the same. This increase in rates went into effect on April 15 and to avoid all elements of inequality in the matter, the extra postage charge was made temporary in character and a special committee of Senators and Congressmen named to hear complaints about the same between now and the session of Congress in December.

This Committee of which Senator Moses is Chairman will meet in Washington on July 20 and then will hold special meetings at Atlanta, Ga., Philadelphia, New York, Augusta, Me., Buffalo, Chicago, and St. Paul, at different times to accommodate the people of those districts who may have occasion to complain about the application of the postal rates to their business.

Your National President made arrangements through Postmaster General New to present the sentiments of the Motion Picture Theatre Owners of America on this subject along any lines which may be agreed upon by this convention or our National Board of Directors.

The normal increase of mailing rates for shipments of film is two cents a package under the new law.

When the regular postal increase went into effect, a special handling clause was found to exist. Some of the distributing companies at once concluded that it was necessary to utilize this special handling service which meant an extra cost of twenty-five cents on each package of films. The regular postal increase was two cents and the special handling added the 25c. This of course meant a considerable increase of postage expenditures to the Theatre Owners and was brought to the attention of the postal authorities at Washington and also to the notice of Will H. Hays by your National President in the following letter:

"Mr. Will H. Hays, President,
M. P. P. D. A.,
New York City.

Mr Dear Mr. Hays:

A situation has developed in conjunction with the increase in postal rates which went into effect today, that is of particular concern to Theatre Owners of the country.

I am advised that the normal increase is about two cents on each case of film and was applied with other general increases in order that enough money might be realized to pay living wages to certain postal employees. Of course, under such conditions there there could be no reasonable complaint, but certain rules imposed by the Distributing Companies make it obligatory on the part of Theatre Owners to pay twenty-seven cents additional on each shipment of film. This twenty-five cent increase is intended to cover cer-

tain charges connected with the special handling of cases. Under the rules operative previous to this week, the films were handled in a manner which was as nearly satisfactory to all concerned as the situation warranted. I do not quite understand, therefore, why the distributing companies should require the theatre owners to pay an extra sum of twenty-five cents to secure some form of special handling of the film if the other situation was satisfactory.

I would be pleased to have you advise me in this relation as this extra twenty-five cents on each case of film shipped means an outlay of considerable money to the Theatre Owners of the country when the many thousands of cases passing through the Post Office is taken into consideration.

Sincerely yours,
(signed) M. J. O'TOOLE,
President.

The following letter is Mr. Hays' reply:
Mr. M. J. O'Toole, President,
M. P. T. O. A.,
New York City.

Dear Mr. O'Toole:

I have your letter of April fifteenth relative to the "Special Handling" charge on shipments of film.

The question as to whether this charge shall be optional or obligatory has been decided by the Postmaster General. The distributing companies to which you refer have probably not been advised of this order; they apparently are figuring that this service was to be obligatory.

I am attaching hereto copy from the Postmaster General to me and a copy of the order issued from his office as of March 21, 1925, which, I think, will clear this matter up from the standpoint of the Post Office. This same data was forwarded to the Film Boards of Trade so that they, in turn, will know just exactly how they stand relative to this new "Special Handling" service.

With kindest regards and best wishes, I am

Sincerely yours,
(signed) WILL H. HAYS.

The enclosed letter to Mr. Will H. Hays from the Postmaster is as follows:

Hon. Will H. Hays,
New York, New York.

Dear Will:

I have your letter of the 9th instant, with regard to the matter of applying to motion picture films the special handling charge of twenty-five cents prescribed by the Act of February 28, 1925, for parcels of fourth-class matter given the same expeditious handling, transportation, and delivery accorded to mail matter of the first class.

The question of giving to motion picture films a pick-up service at the mailing office and special delivery service at the office of address on the payment of the regular postage and two cents service charge together with the special handling charge of twenty-five cents and special delivery fee has, as you know been under consideration by the Department, the matter having been taken up with some 32 film boards of trade throughout the country. On considering the responses, it has been concluded for the present to let the matter rest.

However, in any case where the mailers of motion picture films desires, he may, at his option, pay the twenty-five cents special handling charge provided by the Act of February 28, 1925, and thus be assured such parcel of films will receive the same expeditious handling, transportation and delivery accorded to mail matter of the first class. In this connection, I enclose for your further information, a copy of my notice on March 21 which appears in the Postal Bulletin of March 23, in the last paragraph of which it is stated that the law having created different degrees of service for parcel post for the purpose of accommodating the demands of different kinds of commodities to be sent as parcel post, an opportunity is thereby afforded the mailer to purchase the kind of service he desires.

Sincerely yours,
(signed) HARRY S. NEW,
Postmaster General.

The following letter issued by the Pathe Exchange of Atlanta, Ga., was called to Postmaster General New's attention by your National President as it not only contemplated extending the use of this special handling situation but informed the theatre owners that they could not receive the same service as before unless they took advantage of it and then practically requested them to change from Parcels Post to Express company service because it was cheaper and in their judgment more reliable:

WAR DEPARTMENT.
WASHINGTON.

Aug 9 1924

Mr. M. J. O'Toole, President,
Motion Picture Theatre Owners of America,
25 West 43rd Street,
New York City.

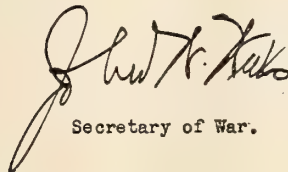
Dear Mr. O'Toole:

Receipt is acknowledged of your letter of August 7, relative to your cooperation in explaining the "Defense Test" on the screen. I assure you that the Department appreciates very much your cooperation in this matter. It is realized that this effective cooperation will be of great benefit in making our purposes clear to the American people.

I am pleased to note your reference to the competence of Captain Wells and Major Rudd.

Will you please express my thanks to the Motion Picture Theatre Owners of America for their patriotic attitude towards the "Defense Test".

Sincerely yours,


Secretary of War.

PATHE EXCHANGE, Inc.
Atlanta, Ga.

Gentlemen:

You no doubt are aware of the increased Parcel Post rates, which went into effect April 15th, making it impossible for you to receive film with the same expeditious handling as you did before, unless you pay an additional 25c fee.

Therefore, we feel in your interest that it would be advisable for us to ship all your films Express Collect in future, and you either return them to us Express Prepaid, or if you are circulating them, do so via Express Collect.

Unless 25c Postage is added to the regular postage rate, film shipments by Parcel Post will no longer receive special handling, but will be thrown in as Fourth Class matter which will make film shipments lose from one day to one and one-half day in transit.

As an illustration, a one reel subject in the first or second zone, which prior to April 15th required only 20c now requires 2c additional and adding to this amount, 25c for special handling, makes a total cost of 47c as against 23c to 25c Express. Even at 47c on a single reel, you get no receipt and no insurance. This is all included in the Express charge.

Any Exhibitors who wish us to continue to ship Parcel Post under the new ruling will be obliged to pay the additional charges for special handling, and will be obliged to add this additional 25c postage for our protection in returning film to the Exchange, or circulating to another theatre.

We know that you want to keep your transportation charges down to a minimum, we would like to be advised at once as to your wishes in the matter as to routing your shipments and if it is your desire that your shipments be handled by Express, kindly designate which Express Company you prefer in the handling of your shipments.

By all means, do not return or circuit any films Parcel Post without the added 25c postage for special handling, as they will no doubt be late in reaching their destination, and you will be held responsible for any missouts caused through delay in delivery of film.

Awaiting your prompt reply, we are
Very truly yours,
PATHE EXCHANGE, INC.
(signed) W. W. ANDERSON,

You have all probably received the same kind of a letter, and realizing what a tremendous outlay this would mean to the Exhibitors annually, I shall read for your information the letter which I wrote to Postmaster General New:

Hon. Harry S. New,
Postmaster General,
Washington, D. C.

Dear Sir:

In correspondence with Mr. Will H. Hays on behalf of the Members of the Motion Picture Theatre Owners of America, respecting the "Special Handling" charge of twenty-five cents as the same is applicable to the shipment of motion picture film through the United States Mails, he advises me of your letter to him under date of April 11th where you state that the use of this "Special Handling" service is entirely optional with those who ship film. In this relation, I have also carefully read the Post Office order which you issued.

The fact that Theatre Owners pay the postage on film packages both ways, deprives them of their option in one-half of these transactions, should the Distributing Companies elect to use the "Special Handling" process. Then again these Distributing Companies in the main have advised Theatre Owners that the new "Special Handling" service must be used or the Post Office Department would not give packages containing film the "same expeditious handling" as it did before.

There is absolutely nothing in your letter to Mr. Hays or in your Post Office order to indicate that Motion Picture Theatre Owners are to be deprived now of any mailing privileges and advantages which they enjoyed prior to April 15th, 1925. The increase in postage under the Act of February 28th, 1925, was but two cents. The payment of this, I understand, gives the Theatre Owners and other shippers of motion picture film through the Parcels Post exactly the same form of handling as was the case prior to April 15th. Am I right in this conclusion?

Then there is another phase to this situation which is very prejudicial to our Government in its adverse effect upon the revenues of the Post Office Department. This is resident in the

CLYDE KELLY
310 DRY DOCK BUILDING

POST OFFICE AND POST ROADS
COMMITTEE

Congress of the United States
House of Representatives
Washington, D. C.

April 6, 1925.

My dear Mr. O'Toole:-

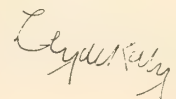
Just received your letter of the 2nd and read it with interest.

The original postal salaries bill, which provided readjustment in compensation in order to secure postal employees a living wage, was vetoed by President Coolidge on the ground that it did not provide postage rate increases to meet the expenditure for wages. This veto was sustained by one vote in the Senate. It then became absolutely necessary to meet the President's demand, and this was done in the bill introduced by myself and which was passed by Congress and signed by the President.

With all good wishes, I am,

Sincerely yours,

CK-dg



moves under way to transfer the bulk of parcels post business to the Express Companies. I am sending herewith a copy of a letter which has been sent to the Theatre Owners in the southeastern section of the United States by the Branch Manager of the Pathe Company. In it he definitely states that the Government will not provide the "same expeditious handling" as it did prior to April 15th and then advises the Theatre Owners to use the Express Company service instead of the United States Mails.

This letter from the Pathe Exchange is entirely out of line with your letter to Mr. Hays, as I view it, and I do not believe that the Post Office Department proposes to deprive Theatre Owners or others of the mailing privileges heretofore enjoyed.

Theatre Owners, like other patriotic citizens, naturally favor the Parcels Post. We feel that it is our service, created for the benefit of the people after years of the most pronounced opposition from agencies associated with the Express Companies. Now that we have it, I feel confident that those in whose official custody it is placed, will not allow any of its benefits to be lost to the people.

The late John Wanamaker, when Postmaster General, sought to establish a Parcels Post. He failed and when asked about the cause of his failure, gave to the newspapers of that time an interview in which he said that there were five reasons and then he named five express companies.

Under the circumstances, I feel that the very laudable purpose of the Post Office Department to secure additional revenue in order to pay a "living wage" to postal employees, will be defeated through the driving away of patrons and the natural lessening of bulk of the Post Office business. In Iowa, I am given to understand that the Theatre Owners have been induced to use the express service entirely instead of Parcels Post, and it is easy to see that the propaganda against the postal service may lead to the withdrawal of the patronage of many others in different parts of the country. While I am discussing the particular subject of theatre owner patronage, no doubt, the withdrawal of many others is also be-

ing effected in the same way.

Theatre Owners desire the best service which they can receive, but we favor our Government's Postal Service in this relation. We have demonstrated that in our cooperation in campaigns to facilitate Holiday mail service and now in the Nixie Campaign and in our joint plans with your Department to aid the rural delivery system through screen publicity. There appears, however, to be some misunderstandings which I am sure you will feel disposed to clear up in your natural desire to fully protect the interests of the Post Office Department.

Sincerely yours,
(signed) M. J. O'TOOLE,
President.

Postmaster General New's letter in response to the above is as follows:

OFFICE OF POSTMASTER GENERAL
WASHINGTON, D. C.

May 1st, 1925.

Mr. M. J. O'Toole, President
Motion Picture Theatre Owners of
America,
25 West 43rd Street,
New York City.

My dear Mr. O'Toole:

I have your communication of April 27, inclosing a copy of a circular letter sent by Mr. W. W. Anderson, Branch Manager, Pathe Exchange, Inc., 102 Walton Street, Atlanta, Georgia, to the various motion picture theatre owners of that section. In his letter Mr. Anderson advises the various motion picture theatre owners that since the new law regarding postage rates went into effect on April 15, 1925, it is impossible for them to receive their films by mail with the same expeditious handling as they did prior thereto unless they pay an additional twenty-five cent fee.

As you know, there has been no change since the new law became effective on April 15, 1925, in the handling of motion picture films. Therefore, the letter of the Pathe Exchange does not correctly set the matter forth to the Motion Picture Theatre Owners.

The question of giving to motion picture films a pick-up service at the mailing office and special delivery service at the office of address on the payment of the regular postage and two-cent service charge, together with the special handling charge of twenty-five cents and special delivery fee, was, as you know, under consideration by the Department. The matter was taken up with the Motion Picture Producers and Distributors of America and some 32 film boards of trade throughout the country. On considering the responses it was concluded to let the matter rest. The motion picture producers and distributors and the various film boards of trade with whom the matter had been taken up were advised accordingly. Therefore, the same treatment and handling which was given motion picture films prior to April 15, when the new law became effective, is still given them. In other words, the same service that motion picture films received prior to April 15, they receive now. Of course, there is a two-cent service charge applicable to parcels of motion picture films, as there is to other parcels of fourth-class matter, but there is no special handling charge except in cases where the sender desires to pay such special handling charge, it being optional with him.

There is, therefore, no reason why those sending motion picture films by mail on which no special handling postage is paid need feel that their films will not receive the same treatment which they did prior to April 15, 1925. The matter will be taken up with the Pathe Exchange, Inc., and other distributors who, apparently through a misunderstanding, have given motion picture theatre owners incorrect information.

Sincerely yours,
(signed) HARRY S. NEW,
Postmaster General.

It will be seen that the Postmaster insists that the Government's service to the Theatre Owner will be just as expeditious as heretofore, without the payment of the twenty-five cents extra handling charge.

Of course, if Theatre Owners desire to have the same expeditious handling given to film packages as is now accorded to first class mailing, they will be obliged to pay the extra price as they would be obliged to pay special charges if they had the film sent by air mail or any other unusual service, but they may be assured of receiving the same

expeditious handling of the film packages without paying the additional twenty-five cents for special handling. If theatre owners receive further letters from Exchanges stating that it is compulsory for them to use the Special Handling Service and pay the additional twenty-five cents therefor, I would suggest that they write back to the exchanges explaining the situation definitely.

The following letter from Congressman Clyde Kelly of Pennsylvania, the author of the Postal Employees Salary Increase Bill, and also its rider, which advanced mailing costs will also shed considerable light on the situation:

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES

WASHINGTON, D. C.

Post Office and Post Roads
Committee.

April 6, 1925.

My dear Mr. O'Toole:

Just received your letter of the 2nd and read it with interest.

The original postal salaries bill, which provided readjustment in compensation in order to secure postal employees a living wage, was vetoed by President Coolidge on the ground that it did not provide postage rate increases to meet the expenditure for wages. This veto was sustained by one vote in the Senate. It then became absolutely necessary to meet the President's demand, and this was done in the bill introduced by myself and which was passed by Congress and signed by the President.

With all good wishes, I am

Sincerely yours,
(signed) CLYDE KELLY.

The following letter from Congressman La Guardia from New York City bearing on the same situation will also be found to be of interest:

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES

WASHINGTON, D. C.

Mr. M. J. O'Toole, President,
Motion Picture Theatre Owners of
America,

New York City.

My dear Mr. O'Toole:

Replying to your letter of April 2, 1925, I would say that the purpose of increasing postal rates was to provide additional revenue to meet the increase in salaries. To say that it was to "provide a fund for the payment of increased wages" is technically incorrect. Postal employees are paid from the general funds of the United States Treasury in accordance with annual appropriations. Postal revenue, like other governmental revenues are converted into the general fund of the United States Treasury.

The first session of the 68th Congress passed a postal salary increase bill which was vetoed by the President on the ground that no revenue was provided to meet the additional cost which the increases entailed and that to increase the appropriations without providing the revenue would disturb and disarrange the budgetary program.

The Senate failed to pass the bill, the President's veto to the contrary notwithstanding, by one vote. Thereupon a new bill was passed carrying the same salary increases provided in the bill which was vetoed and making provision for increased postal rates. The bill passed both houses of Congress and was signed by the President and is now a law.

The increases provided in the new schedules of salaries involved an additional appropriation of about \$64,000,000. The new postal rates which go into effect on April 15, 1925, will bring in additional revenue estimated at about \$55,000,000.

The new rates are based on the cost ascertainment report of the Department and past experiences and met with the approval of the Post Office Department.

Should you desire a schedule of the new rates you may obtain same from the Post Office or should you desire a copy of the bill containing the salary schedules as well as the rates, I will be glad to obtain same for you.

Yours very truly,
(signed) F. H. LAGUARDIA.

In both instances, these Congressmen take the position that it was absolutely necessary to increase mailing costs in order to pay living wages to postal employees. Making this special handling cost unnecessary, will save the Theatre Owners over one million dollars annually.

Effecting Closer Co-operation

BUSINESS relations in this Industry should be on a more mutual and ethical basis. Some moves in that direction have been made, but these in the main were unsuccessful because of lack of confidence. I am firmly convinced now that Theatre Owners are absolutely agreed on the fact that definite conclusions can be reached along business lines which will entirely safeguard the interests of all concerned.

Theatre Owners realize that distrust and suspicion prevent good business relations and cost this Industry fully one-third of its entire income. Every division of the business has been sorely tried by these expensive contentions. Would it not be to the general interest of all Theatre Owners if some central tribunal, with agreed upon jurisdiction to handle the bigger problems of the Industry, were created? I feel sure that the more sensible elements in all divisions of the business will appreciate the need for this move.

Simultaneous Picture Announce-

A VERY necessary business reform in our Industry centers about the process of announcing production. The present system is confusing and to some extent demoralizing. With unseemly haste, Producing Companies and Distributors seek to outdistance each other in announcing new pictures and blocks of pictures. Before reasonable opportunity is given for the utilization of the better sections of the product already in hand, new pictures are given glowing announcements in different advertising mediums. This results in needless waste of effort as some of the product in hand has not gone the rounds of the theatres. All the expense incident to the present products handling has nearly been accounted for and the rest is net income. But the announcement of the new product interferes with the sale of the other and this disturbs the normal trend of trade and loads the Theatre Owner down with new pictures before he has had a reasonable opportunity to handle that already in hand and unfairly absorbs play dates.

I suggest that the Producers and Distributors agree upon a definite time when new pictures will be announced so that the trade will experience no unseemly convulsion when normally means most for the box office. This would seem to be an easy line of procedure. The automobile manufacturers follow this course and there are more of them than there are Picture Producers.

A motion picture exposition could be held annually where as many of the new pictures as possible would be on hand and where motion picture theatre owners could see the same before buying. This would stimulate buying, give all a square deal and save much of the cost of exploitation and sales forces which could be fairly apportioned in a reduction of picture cost to the exhibitor. Rules could be formulated so that no new pictures would be announced until the Exposition or until a set date when all would be given publicity and the normalcy of the business preserved.

In conclusion, let me say it has been one of the proudest privileges of my life to serve you in this great organization. I earnestly urge you to give whole-hearted support to the work of this convention.

The constructive programs to be presented for your consideration are worthy of your very best thought. You have just listened to a summarization of a year's work at your National Office. I know you will give the same undivided attention to the many important reports and announcements to follow.

Let us so conduct our affairs here that when we are ready to leave this wonderful city of Milwaukee and bid its hospitable people good-bye we shall have accomplished for this Industry and the Theatre Owners a substantial measure of necessary reform so that our business, our country and the public will be measurably benefited by this great gathering.

CHARGES "BIG 3" TRUST

Exhibitor Unity Follows Convention

COHEN ANALYZES IN DETAIL RESULTS OF MILWAUKEE SESSIONS

By SYDNEY S. COHEN,

Chairman, Board of Directors
M. P. T. O. A.

The most significant result achieved at the convention of accomplishment just ended at Milwaukee was **UNITY**. Unity of theatre owners to agree never before dreamed of Unity of purpose of an extent that augurs well for the future of the entire industry.

This convention was a convention of *Principles* rather than of *Personalities*, as so many previous gatherings have been.

Business Principles of the soundest sort brought this truly representative body of theatre owners together, and they checked *Personalities* at the door, so that no discordant note could mar the harmony of the proceedings.

The M. P. T. O. A. has always been a united body at heart and in purpose—Milwaukee was the scene of the final cementing of the "ties which bind." Now, as never before, we present a united and impregnable front, and stand equipped and ready to bear our full share of responsibility in the burdens of the industry.

Theatre owners were given the realization that it was in no wise necessary to either give away their theatres for fear that they would be ruined otherwise, or to sell an interest in businesses built by their time and effort.

Milwaukee put a stop to the usual stampee of theatre owners "to get in out of the wet" by rushing, sheeplike, to buy films in vast quantities—before it is made—from the very companies who are using their (the theatre owners') money for their destruction. Our slogan was "Save Your Play Dates," and we have done just that. The unbusinesslike and pernicious practice of selling early in May product not available until January, February and March of the following year—product concerning which the seller *knows nothing*, in most instances, save tentative titles—has been halted for the immediate present at least, and this year there will be no repetition of the practice of securing written options on the bulk of a theatre owner's play dates on the part of one or two companies to such an extent that many meritorious Independent pictures are kept from his screen by reason of the fact that he is tied up for months to come with no alternative save to play off these pictures which he has bought blindly. Thus denying producers and distributors of quality pictures an opportunity to secure an adequate financial response to enable them to carry on.

The theatre owner now realizes that he may expect an ample supply of quality pictures from Independents—and by Independents he means those producers who do not use his money to operate theatres in opposition to him, their customer, and rent their product to him only *after* they themselves have skimmed all the cream therefrom. There is no monopoly possible where brains

(Continued on page 22)

Freedom's Hall!

Milwaukee Auditorium Where Exhibitors From All Parts of Country Declared Independence.



PARAMOUNT BUYS GORDON CHAIN OF 38 THEATRES

Famous Players-Lasky Corporation confirmed the report published exclusively in the Daily Edition of the **EXHIBITORS TRADE REVIEW** at Milwaukee that it had acquired the holdings of Nathan H. Gordon and Max Shoolman in Olympia Theatres, Inc., which operates thirty-eight theatres in the New England states.

Under the provision of the contract, Famous Players has agreed to purchase the interest of Gordon and Shoolman's associates upon the same terms and conditions as those under which they acquired the minority stock. The sale is effective July 15.

Famous Players-Lasky Corporation through its subsidiary, New England Theatres, Inc., has been associated in the operation of some of the theatres involved in the Olympia Theatres, Inc. The theatres and property involved in the transaction are:

Scollay Square, Washington Street, Central Square, Allston, Fields Corner, Codman Square, Province Building, and Uphams Corner Strand of Boston; Lynn Olympia; Gloucester Olympia; Chelsea Olympia; New Haven Olympia; New Bedford Olympia; Harvard, North Cambridge; fifty per cent of the Maine and New Hampshire Theatres Company: Empire, New Bedford; Olympia, Brockton; Capitol, Allston; City Theatre Building, Brockton, Colonial, Haverhill; and the following properties in Salem: Maynes property, Pingree property, Federal Theatre, Salem Theatre, Empire Theatre, Newton Theatre and Union Square Theatre.

METRO, PARAMOUNT AND FIRST NATIONAL LINKED BY WARNER

HOLLYWOOD, May 22.—Another bombshell was exploded yesterday in the controversy started a few days ago when Harry M. Warner, president of Warner Bros. Pictures, made the allegation that the "big three" constituted a film trust.

"There have been adverse replies to my statement that there is a film trust," said Mr. Warner, "and in order that what I say may be clear in the minds of those who are interested and in the mind of the public, I want to clarify my previous statement. Employees of some of the big three have commented on some of my statements, but there has been no direct answer from the heads of the companies alluded to.

"The actual facts are that if the entire country is considered, the downtown theatres in every key center—which is usually the principal city in every section—are controlled directly or by affiliation by the three companies, Famous Players, First National and Metro - Goldwyn - Mayer. Eighty per cent of the first-run theatres throughout the country are owned or controlled by the Big Three.

"They have combined for the purpose of running only the pictures that they themselves produce or distribute, whether they are good or not, and it is next to impossible for anyone not a part of the combine to secure a first run unless on rare occasions.

"For a specific example, take Los Angeles. The Metropolitan theatre, Grauman's Million Dollar theatre and the Rialto are owned or controlled by the Paramount Company. The West Coast theatres, who own the First National franchise on the Coast, as well as being part owners of the First National franchise in Greater New York, operate Loew's State theatre under a contract with Metro-Goldwyn. They operate the Criterion, the California, Millers, the Alhambra, and I understand a deal has been made whereby Grauman's Million Dollar theatre has just been or will shortly be turned over to the West Coast. The West Coast even own a half interest in Grauman's Egyptian theatre located in Hollywood.

"The Cameo theatre, formerly owned by Universal, has also just been taken over by the West Coast. This theatre had several of the Vitagraph pictures booked and as soon as the transfer to the West Coast was made, notice was sent to the Vitagraph Company that their pictures would not play there. Some of these pictures which were booked have not even been completed, so they could not have seen them and consequently were not in a position to judge as to the quality of the product if good or bad. Nevertheless, they served notice that the picture would not play in the Cameo theatre, which we consider only a second-rate house. When we insisted that they fulfill their contract, they preferred to pay for the pictures and not show them.

"Warner Brothers or anyone else can make the greatest pictures in the world and

(Continued on page 19)

EXHIBITOR FORCES CONSOLIDATED

ALLIED STATES GROUP WON OVER WITH TEN ON M. P. T. O. A. BOARD

Complete coalition of all exhibitor forces for the fight for independence is one of the outstanding achievements of the Milwaukee convention.

Today the exhibitors through the return of the allied states to the M. P. T. O. A. fold presents a united front and is set for action.

For four days negotiations between leaders of the M. P. T. O. A. and of the Allied were carried on in the Hotel Wisconsin. Several times both organizations were ready for a merger, but each time some small difficulty arose. The night before the close of the convention brought what for many hours appeared to be a final break. It was over the allotment of membership on the Board of Directors to the Allied states, an organization composed of Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Minnesota, North and South Dakota and North Carolina. Rejecting an offer of two places, the Allied leaders, W. A. Steffes, H. A. Cole and H. M. Richey, threatened to call a convention of their own, unless they were granted ten places on the board.

On the opening of the closing day, Sydney S. Cohen, then chairman of the administrative committee, who had been at work for many weeks in an attempt to affect a reconciliation, presented the matter to the delegates at Milwaukee auditorium. In the interest of harmony he volunteered to withdraw his candidacy for the board.

It was then decided to elect twenty-five members of the board instead of twenty-three as contemplated. Five of these had pledged themselves to resign in favor of Allied nominees. By a unanimous vote it was decided to elect the first twenty-five on the list of candidates. Then the constitution was amended to provide for thirty members of the board of directors.

Some delay was experienced when all of those elected offered to resign and the newly chosen board had to cull over the resignations to pick out five.

The complete board of directors as chosen follows:

Sydney S. Cohen, New York.
R. R. Biechele, Kansas City, Kans.
A. Julian Brylawski, Washington, D. C.
H. A. Cole, Dallas, Texas.
E. W. Collins, Jonesboro, Ark.
M. E. Comerford, Scranton, Pa.
Glenn Cross, Battle Creek, Mich.
Harry Davis, Pittsburgh, Pa.
Fred Dolle, Louisville, Ky.
A. A. Elliott, Hudson, N. Y.
E. M. Fay, Providence, R. I.
Glenn Harper, Los Angeles, Cal.
J. J. Harwood, Cleveland, O.
A. A. Kaplan, Minneapolis, Minn.
Frank A. Keeney, Brooklyn, N. Y.
Jack Miller, Chicago, Ill.
Charles Nathan, Peoria, Ill.
N. C. Rice, Algoma Iowa.
J. C. Ritter, Detroit, Mich.
L. M. Sagal, New Haven, Conn.
J. A. Schwalm, Hamilton, O.
Fred C. Seegert, Milwaukee, Wis.
J. M. Seider, Newark, N. J.
W. A. Steffes, Minneapolis, Minn.
W. W. Watts, Springfield, Ill.
Jake Wells, Norfolk, Va.
J. H. Whitehurst, Baltimore, Md.
L. B. Wilson, Covington, Ky.



❖ ❖

**R. F. ("PETE")
WOODHULL
ELECTED
PRESIDENT
OF THE
M. P. T. O. A.
AT THE
MILWAUKEE
CONVENTION
BRINGS TO
NEW POST
DESIRE TO
INCREASE
MEMBERSHIP
OF
NATIONAL
BODY
AND TO
STRENGTHEN
STATE
ORGANIZATIONS**

❖ ❖

Nathan Yamins, Fall River, Mass.

A. C. Zaring, Indianapolis, Ind.

The board then met and elected R. F. Woodhull, of Dover, N. J., president; L. M. Sagal, of New Haven, Conn., treasurer, and Sydney S. Cohen, chairman of the board of directors.

Symbolic of the restoration of complete harmony was the escorting of President Woodhull to the platform, by a committee of Allied delegates.—Mr. Steffes, Mr. Ritter, of Michigan and Mr. Fay of Rhode Island.

* * *

"The Iron Horse," is in its fourth month at Sid Grauman's Egyptian Theatre, Los Angeles, Fox Film Corporation reports.

Arthur Loew, Manager of the Foreign Department of Metro-Goldwyn announced negotiations with Edgar Costil, Director of the French Gaumont Company, have been consummated providing for the amalgamation of Metro-Goldwyn with Gaumont in France, Belgium, Switzerland, North Africa, Egypt, Syria and Palestine.

Leon Gaumont was a pioneer in the motion picture field being among the first to produce motion pictures on a commercial basis. The Gaumont Company now occupies the foremost position in producing, distributing and exhibiting in France and other countries.

SIGN THIS PLAY-DATE PLEDGE NOW!

Realizing as I do that my PLAY-DATES are the most valuable asset of my theatre and that only by my allocating a fair number of these to recognized independent producers can I be assured of my continued independence, and be assured of an ample supply of quality product I HEREBY PLEDGE for the season 1925-1926 that I will reserve

for them play dates, or percentages of the play dates of my theatre or theatres.

**Number of theatres Number of play-dates per year
..... Percentage Now given to Independents.....**

**Name Theatre
City State**

HARRY M. WARNER BRANDS 'BIG 3' AS TRUST GROUP

(Continued from page 17)

they will not be played except on rare occasions, and no one can remain in business if they only show their product on rare occasions. In the Los Angeles situation, all of the theatres downtown are owned or controlled through arrangements and affiliations with the West Coast and Famous Players, where all their pictures are played and none other except on rare occasions.

"If it were not for the purpose of controlling the theatre situation to the exclusion of all other companies, why would combines such as the West Coast spread out into smaller towns and purchase or make affiliations that enable them to control over one hundred theatres in Southern California?"

"In these cases where these affiliations exist it is the common practice of the big three to throw the fear of God into the individual independent exhibitor and to force him to buy their specific product in preference to any other. He has no alternative, for it is a relatively simple matter for the larger outfit to build in opposition to him and eventually put him out of business unless he books their pictures.

"In the city of Chicago arrangements similar to those on the West Coast exist. There Balaban and Katz are the First National franchise holders. If there is any theatre in competition with them they make it their business to either affiliate with them or to annihilate them. It is common practice for these big outfits to make such affiliations with circuits or individuals as will give them the booking power and the right to show only their own pictures in these theatres which they line up under their banner.

"The Famous Players company operate the McVickers theatre, which was the only competing house of any importance with the Balaban & Katz interests. Balaban and Katz are now operating this theatre under a ten-year agreement which Adolph Zukor personally told me he had entered into.

"Marcus Loew in the presence of Will Hays told me he had signed an agreement with Balaban & Katz for their pictures (Metro-Goldwyn) for ten years for the Loop district of Chicago. If it were not the purpose of the three companies to control and work together for the combined purposes of each other, why have the recent mergers in the middle west taken place, such as the Balaban & Katz, and Lubiner and Trinz and A. H. Blank circuits, and the acquiring by Balaban & Katz of the McVickers theatre? The possibilities are that before this article reaches print there will be additional announcements of affiliations in that and other districts.

"In the city of New York, as great and as large as it is, what is the Loew company doing? If they would furnish a list of theatres that they have obtained by affiliations and arrangements it would fill newspaper columns. Loew is obtaining all of the theatres possible in Greater New York and that immediate locality.

"The Famous Players own theatres in many large cities and own and control a majority of the theatres in the Southern States. They are now getting into the smaller cities throughout the country.

"All that any person who has knowledge of the business needs to do is to analyze the ownership and combination workings in the different large cities. They will see for themselves whether there is any attempt at com-

Assails Combine

Harry M. Warner, President of Warner Brothers, Again Attacks "Big Three" as Members of Trust.



bine. If there is no attempt to form combinations why is it that these three big companies do not build and operate theatres in direct competition with each other?

"An example is the city of San Francisco where the West Coast theatres operate the Warfield theatre in co-partnership with Loew's, Inc., who own Metro-Goldwyn. Bear in mind, too, that West Coast are the owners of the First National franchise, and the only opposition is the Herbert L. Rothchild Entertainments and the West Coast theatres, through which the latter are limiting their activities to the Warfield, leaving the rest of the City of San Francisco to the Rothchild Entertainments.

"In Cleveland, Ohio, all the downtown theatres are controlled by interlocking arrangements between Loew, Metro-Goldwyn, Famous and First National, whose output must be first taken care of before any other producer has a chance. This is very slim because they fill up about 98 per cent of the booking dates.

"In our opinion there has been a division of territory where each individual faction is supreme. If these things are not so then there is surely no reason why the executives of these companies should remain silent when matters of this kind are brought into the open.

"It is easy to see that something is radically wrong. Otherwise, why the Exhibitors' Convention in Milwaukee where the Independents have called a nation-wide meeting to discuss these problems—the producers to seek an outlet for their product, the exhibitors to determine ways and means to stay in business and earn a livelihood without being swallowed up? Why, too, would the independents make overtures to the greatest brains in the country to guide them in their fight for their very existence if nothing was wrong?

"All these things need an answer. That there is something wrong is unquestionable.

"But why all this newspaper discussion? My statements have gone unanswered by the heads of the big three. We have laid our cards on the table. We claim there is a solid combine which prevents the outsider from doing business with his product. Our supposition must be correct. Independent pro-

SEIDER LEADS JERSEY DELEGATION

New Jersey distinguished itself through the efforts of several of its delegates. Joe Seider, president of the state organization, presented one of the most important reports of the convention, a document that dealt forcefully and logically with the uniform contract and the question of arbitration as now in effect. In it he displayed the analytical ability that grows out of legal training, plus a thorough appreciation of the position of the average exhibitor under existing conditions.

Sydney Samuelson, of Newtown, N. J., who has the distinction of operating a fine 900-seat theatre in a town of approximately 4,500 population, was another Jerseyite who distinguished himself on the floor of the convention. Samuelson, who holds a degree from City College, New York, started in the picture business about eleven years ago, in New York, but settled in Newtown in 1919 and in the Newtown Theatre has developed an institution that has a rather unusual hold on the good will of the community. He is chairman of the board of directors of the M. P. T. O. of New Jersey, and has been one of the leading factors in bringing that organization to its present commanding position among the state groups. At the convention he demonstrated marked ability in presenting facts in a way that clarified a number of complicated situations and a keen appreciation of the value of moderation and diplomacy in building harmony. It seems altogether likely that he will be a steadily growing factor in the councils of the national body.

* * *

Edward T. Lowe, Jr., who wrote the script, of "Red Hot Tires," from Gregory Rogers' story, which is to be Monte Blue's next starring vehicle, has been signed to a six-months' contract, with an option of renewals for a year and a half, by Warner Brothers.

Lewis Milestone has also been added to the Warner scenario writing department.

ducers are not getting first runs and our claim that there is a trust is answered only by half-hearted and vague replies from minor executives. Let the big men of the three companies meet us around a table and lay their cards open, as we have done, if they dare.

"I have just received a telegram from headquarters in Milwaukee where the Independents held their convention, to the effect that propaganda is being spread that Warner Brothers are affiliated with Metro-Goldwyn; that it was the Metro company who furnished the finances for the purchase of the Vitagraph Co. This, of course, is being done to give the independent exhibitor the idea that Warners do not stand alone, and we brand them as malicious lies.

"I hereby offer to charity \$100,000 if anyone can show proof that we are affiliated in any way with Metro-Goldwyn or any other interests. Anyone spreading news of this kind should be ostracized from any community for it is deliberately and maliciously an attempt to inflict injury on our organization.

"These attempts show the fear that has arisen in the heart of the trust and the unfair methods being used are further proof that a combine does exist.

"We invite members of the big three to sit in open meeting with us and show their plans for exhibition of pictures in their theatres for the coming year. The public will then see the plans that have as their goal the elimination of the independent producer and exhibitor."

UNIVERSAL EXPLAINS 'COMPLETE SERVICE' PLAN JUST LAUNCHED

In view of the apprehension in certain quarters over the possible workings of Universal "Complete Service" selling plan inaugurated several weeks ago, considerable interest attaches to the following statement issued by Universal this week, amplifying Carl Laemmle's remarks at the Milwaukee convention of the M. P. T. O. A.

A revolutionary sales plan, inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, as a means primarily of helping the small, one, two and three-night a week exhibitor to stay independent, is announced by Universal. It is a complete service plan, by which complete Universal service will be supplied to any exhibitor at a rate commensurate with what he can afford. The weekly service is offered primarily to the exhibitor who has the hardest time to make both ends meet. The plan has been gradually put into effect in various exchange territories during the past eight weeks and has met with extraordinary enthusiasm and success. Almost 1,000 exhibitors have applied for the service to date.

Universal sales executives declare that the new plan is designed merely to provide better service to the small exhibitor and is in now way intended as an aggressive move against independent distributors.

The Universal statement concerning the new plan is as follows:

"Carl Laemmle has taken another far-reaching step in the interests of the small exhibitor. It is the inauguration of a Complete Service Plan, by which any exhibitor may get complete film service at a heretofore unprecedented service fee. In the case of the small, one, two and three-nights-a-week house, the service may be the means of keeping him alive and keeping his house open. It is a plan made to order for the small exhibitor.

"The Complete Service Plan is Laemmle's latest step in the continuation of his "live and let live" policy. It is proof positive that he is on the level with the exhibitor and that he means to take every possible step necessary to keep the small theatre open and the small exhibitor independent.

"The Universal Chief recently proved his assertion that Universal's theatre purchases were for outlet only, by offering to sell Universal product over the head of any Universal house, and even to sell any Universal theatre itself, providing he were assured an outlet for Universal pictures in the community involved. Another recent development of the Laemmle "white treatment" policy was the inauguration of a Cost Plus Ten Per Cent basis for selling Universal pictures. The new Complete Service Plan marks a new phase of Laemmle's willingness to make extraordinary concessions for the welfare of the exhibitors whose good-will and success have been close to his heart during his entire picture career.

"The Universal service under the new plan includes the Universal Jewels of "The Signal Tower" group and the first White List, now being released. It includes the Western features in the 1924-1925 productions made with Hoot Gibson, Jack Hoxie and William Desmond. It includes the six serials released during the past season, down to "The Fighting Ranger" now being released. There also are 52 Century Comedies, among them Wanda Wiley comedies, Edna Marion comedies and two-reelers with other stars. The one-reel comedies in the service number 52 in all, including the "Hysterical History" comedies. There also are 52 two-reel Western featurettes, the five Baby Peggy Specials, six "Fast Stepper" two-

reelers and the last two series, including twelve pictures, of "The Leather Pushers."

"The first public announcement of the plan, which has been under way eight weeks, was made by Mr. Laemmle in his talk before the M. P. T. O. A. members in convention at Milwaukee last week. His speech dealt with independence, and he alluded to the Complete Service Plan as another evidence of his own independence, of his desire to keep exhibitors independent and as an assurance that the theatres he had been forced to buy would never be used as a weapon against his own customers.

"The Universal sales innovation is regarded by film men and exhibitors as the most startling change in sales policies since the early days of the industry. Universal exchangemen and sales executives have been working on the plan since the middle of March.

"About that time, Laemmle sent three representatives into the field to learn the attitude of exhibitors toward the idea. Lew Metzger, manager of Universal's Kansas City office, traveled in the middle west territory. W. P. Truog, assistant sales director, traveled in another section of the Mississippi valley, and Julius Singer, Mr. Laemmle's personal representative and a veteran Universal exchange manager, covered the East.

"The enthusiasm on the part of the exhibitors approached by these men prompted Mr. Laemmle to inaugurate the plan in several exchanges late in April. Earl Johnson of the Strand Theatre, Brookfield Ill., was the first exhibitor to take the service. That was on April 24th. Ten days later, Laemmle flashed word to all Universal exchanges to inaugurate the new system. So eager has been the response of the theatre owner to the new plan, that almost 1000 have applied for the service to date.

"A new department has been created in the Universal Home Office to handle the plan. Metzger has been relieved of the Kansas City office and brought to New York to be Supervisor of the new department. Mr. Laemmle is highly enthusiastic over the way the plan is working out.

"Merchandising is the keystone of Universal's new sales idea. It is applicable to all classes of theatres and is regarded as of inestimable value to the small theatre man—the man, for example, who runs the theatre as a side-line. Investigation has proved that many exhibitors desired to buy film on the merchandising plan. They have neither time nor opportunity to preview films. They want the guarantee of a company such as Universal, with Carl Laemmle's thirteen years of "fair-play" pictures and policy, behind their buying.

"The majority of the small theatre men are exhibiting under much the same conditions of ten years ago, except that they have had to cut corners in order to meet increased film rentals. Some of them have cut down on their short product in order to make profits. Or perhaps, they use old film. They are finding themselves in a tighter place with each succeeding season.

"The Complete Service Plan will save their skins. They will be able to get a complete service at a remarkable price and at the same time be able to improve their programs and increase their profits.

"Mr. Laemmle wants to keep the good will of the small exhibitor. He wants to prove to them that he is fighting their fight. He is willing to gamble his film against the good-will it will create and the actual part it will play in keeping small exhibitors independent. Carl Laemmle's success has been built upon the welfare and good-will of the exhibitor. He fought for them and at

Determined!

One of Most Determined Fighters for Action by Independent Producers
—John Lowell Russell.



WARNERS COMPLETE 4 ON 1925-26 PROGRAM

Work on Warner Brothers productions for release on the coming year's schedule is going forward rapidly. Four pictures have been finished, while four others are in work.

Charles A. Logue's "Below The Line," is one of the two just completed this week. It is a Rin-Tin-Tin film. In the cast are June Marlowe, John Harron, Charles ("Heinie") Conklin, Victor Potel, Gilbert Clayton, Pat Hartigan and Taylor Duncan. Herman Raymaker directed the production.

"The Wife Who Wasn't Wanted," from Gertie Wentworth James's novel was finished this week. Irene Rich has the support of Huntly Gordon, John Harron, June Marlowe, George Pearce, Edward Peil, Gayne Whitman, George Kuwa, Wilfred Lucas, Gertrude Astor, Elinor Fair and Don Alvarado, James L. Flood, assisted by James Townsend, directed, with John Mescall as head cameraman.

* * *

NEW INDEPENDENT EXCHANGE

CHICAGO, May 22.—Capitol Film Exchange, Inc., is the latest exchange to enter the independent field. It will operate in Northern Illinois and Indiana. Henri Ellman is president and general manager of the company.

Ellman has contracted for eighteen productions from Columbia Pictures Corporation.

* * *

HATRICK OFF TO EUROPE

E. B. Hatrick, general manager of International Newsreel and vice-president of Cosmopolitan Productions, sailed May 23 on the *Leviathan* for an extended trip through Europe in the interest of both the organizations of which he is the executive head.

their head in the old days, and he is now ready to place the Universal corporation back of the fight to help the independent stay independent in an honest and independent way. He remembers the old days."

Keep Cool and Calculate



THE LITERATURE of modern business is filled to overflowing with advice on selling but offers almost nothing on the subject of buying. Yet it is sound buying on which most large enterprises build their success.

In the motion picture business, "buying," if we may call it that, is even more important, relatively, than in most commercial lines. The dry-goods merchant may make a mistake in buying some particular line of piece goods, but that mistake is apt to be offset by his shrewdness in purchasing other equally important merchandise. In this business, however, when you, as an exhibitor, take on a block of pictures that virtually fills your time, you must stand or fall on the soundness of that transaction. Pictures are your only department. If your one department shows a loss, you are squarely up against it.

In the face of such a condition, it is surprising that so few exhibitors undertake serious analysis of the offerings laid before them, considering the quality of the product, the policy of the distributor offering it and all of the other points that go to make for eventual profit or loss on the transaction.

No matter how rapacious a distributor has been in dealing with customers; no matter how bad his product has proven; no matter how far he may be going in building theatres, buying them or otherwise infringing on the exhibitors' legitimate prerogatives, it seems to be possible to put over almost any block of pictures. And by the crudest of methods.

Superlatives are a normal part of our stock in trade, perhaps. Apparently we can't get along without them. Every picture is the greatest, the biggest, the most this and that. But surely the time has come when the trade ought to know better than to swallow its own hokum.

There are some people in this business who go so far as to declare that it is time to quit Barnumizing the public. But that's a long step ahead, at least until we have quit Barnumizing ourselves.

Nobody knows what a picture will be, in fact, until it is done. We haven't reached the stage, yet, where we shall be able to take an idea and definitely forecast what it will look like and how it will go over with the public when it is translated to the screen. Perhaps someone will be able to do it sometime, but it isn't possible today.

For that reason, the exhibitor who pins his faith on hypothetical advance announcements of trade-marked product is a gambler—nothing else. Which means that he may win and he may lose. But he stands a particularly large chance of losing, because in the majority of cases he doesn't know he is gambling. He believes a lot of things that are not so. He is trading on "form" that has been faked and fabricated.

Fair analysis of the records of certain prominent trade-marks in this business will show this: That the pictures are frequently put over as "smashing successes" in a few controlled first-run houses, on

Broadway and elsewhere, after which they are sold to exhibitors at fancy prices to turn up consistent losses wherever shown without the high-tension exploitation that put them over in the controlled houses.

That is a kind of bunk that wouldn't go in any other business and won't go much longer in this business. Exhibitors in steadily increasing numbers are waking up. They are beginning to realize that a forced run on Broadway, with exploitation costing more than the picture is grossing, doesn't prove anything as far as Altoona or Omaha is concerned.

Then we have another kind of bunk that has rendered long and useful service—the story that there is going to be a shortage of pictures. It is undoubtedly true that if certain people continue to receive the support of independent exhibitors wherewith to build and buy theatres throughout the length and breadth of this continent, there will be a shortage of pictures as far as independent exhibitors are concerned. Ultimately there won't be any pictures at all—for them.

These points deserve consideration, because they point the way to a definite picture-buying policy for every independent exhibitor: Keep cool and calculate. Take anybody's word when there is reasonable ground for the belief that his word is good, but don't assume that because he prints what he has to say in large type or in four colors it is necessarily true. Put a reasonable valuation on picture trade-marks, based on what they have meant in the past, what they have proven by past performance. Calculate values on the basis of what you know about your house, your customers and the advertising and exploitation you can afford.

Enthusiasm is a great thing in selling, but it is something else again when you are buying. You don't often meet an enthusiastic credit man; nor do you encounter many enthusiastic bankers. People in these lines of business are compelled to look beyond the hectic salesmanship of those with whom they deal. They don't accept every statement at face value. They have to keep cool and calculate.

As a picture buyer, your methods should be those of the credit man. Or of the merchandise buyer. You should know exactly what you are going to get for your money, or, if that isn't possible, you should have substantial reason for believing you are going to get what you buy—not merely in footage and picture quality, but in service and a fair deal. You are entitled to that much and when you don't get it, in by far the majority of cases, the trouble can be traced to one thing: Enthusiastic buying—allowing some distributor's sales department to hypnotize you into believing a lot of things that better judgment should tell you are not true.

Cut out the enthusiasm in buying. Get down to facts. Keep Cool and Calculate. And 1926 will show you a new record in profit and satisfaction.

Willard C. Howe

Next Week: What an Exhibitor Thinks of National Advertising

COHEN EXPLAINS IN DETAIL RESULTS OF MILWAUKEE SESSIONS

(Continued from page 17)

or inventive genius is concerned, and the theatre owner no longer looks for quality pictures solely from some two or three sources. At least half a dozen producing concerns who do not operate theatres will make, and have made, pictures for this coming season which will far transcend in merit most of the recent output of the so-called aristocrats of producers.

In line with their decision to place all of their workings upon a sound business basis a Bureau of Trade and Commerce has been established with which Independent producing and distributing companies—one national company—have become affiliated, and negotiations are now being concluded with several others. The theatre owners have also arranged to have the board of directors develop in each regional zone facilities for better service to theatre owner and exchange alike, by appointing paid business managers who will be not only points of contact but who will render services of a nature hitherto only hoped for.

A recommendation was also made for the establishment of a Court of Appeals in re arbitration cases, said court to consist of five members, two theatre owners, two exchange representatives, and one unbiassed party, preferably from another industry. This is being done to prevent any injustice being done to any theatre owner or distributor by arbitration boards in any exchange centre.

Every move made at Milwaukee was made with the avowed purpose of advancement, and we feel that the purpose has been achieved. We sought Unity—and Unity is an accomplished fact. We endeavored to instill our own abiding confidence in Independence into our fellow theatre owners, and we have succeeded beyond our wildest dreams. We tried to put on a firm business basis our entire proceedings, and our ster-

California Calls

Glenn Harper, of Los Angeles, Aided
Delegation in Landing 1926 Con-
vention for His City.



Chosen Treasurer!

Louis M. Sagal, of New Haven, Conn.,
Elected Treasurer for Ensuing
Year by M. P. T. O. A. Directors.



ling associates justified our faith in them by using the brains God gave them—those same brains which they have successfully used in developing their personal business enterprises—and giving us the benefit of their counsel and support.

So, united, confident, and businesslike, we approach the problems confronting us with the firm hope that Milwaukee will prove to have been the turning point of the industry, from which, hand in hand, the theatre owner and producer will go forward, with a better understanding, with more assurance of dividends for them both, to heights of success which neither could scale without the other. And being thus united to be freed forever from the fear and dread of domination or destruction at the hands of any one or two "all powerful" producing, distributing and exhibiting companies.

* * *

This resolution was adopted:

"Resolved, That this convention approve, endorse and support most vigorously a plan to extend the principles of arbitration to grievances of exhibitors against producers and distributors arising out of their inability to secure service of film because of the unfair competitive methods of circuits and chains of theatres owned by these producers and distributors, and also because of the inability of theatre owners to secure films for the operation of their theatres, because of the unfair competitive methods of circuits and chains of theatre operators, and to that end the board of directors meet in conference in New York City with the representatives of the producers and distributors for the purpose of drafting an agreement embodying such plan.

"Inasmuch as rumors have come to our attention that the Department of Justice is investigating the various Film Boards of Trade, and inasmuch as the Motion Picture Theatre Owners of America have never approved or subscribed to the forms of this so-called 'Uniform Contract' for the purchase of pictures,

"Be it therefore Resolved, That if there is any foundation to these rumors, that this convention assembled in Milwaukee, May 15th, 1925, hereby goes on record to render all assistance and co-operation within our power to the Department of Justice in its endeavors."

PITTSBURGH OWNER AT CONCLAVE HITS AT FIRST NATIONAL

First National came in for heavy flaying at the Milwaukee convention in an address by Harry Davis, of Pittsburgh. He denounced the organization, which, he said, had members on its board of directors who were bent on gobbling up theatres in every direction.

"I, for one," he declared, "have been confronted by unfair competition and threats of reprisal by not only members of the 'big three' but by representatives, whose connections with them are withheld.

"There is only one way to act for your own preservation," he added, "that is to lay off of buying productions from those who would destroy you.

"You must help the independent producer and distributor. Hold your play-dates open.

"In Pittsburgh, I am confronted by a serious situation as a result of dealings with the First National. This organization was laudable in its inception, but the co-operative idea that dominated it then has since gone astray. Today its motto is 'pay or play.' Where only a few years ago its product never cost more than \$2,500, today the price is \$5,000. Heretofore I have been able to shelve one of their poor pictures and play an independent production of greater merit.

The high valuation placed on the film now by the company no longer enables me to do so.

"Who are members of the First National Board of Directors? If you scan the list you will find names of the men who are gobbling up theatres in every direction. It is these men that run up the valuations of film to a point that shuts out all other product."

Shouts of "Go Ahead! Tell us more about it!" greeted Mr. Keeny when he paused.

(Continued on page 24)

Flays Arbitration

Sydney Samuelson, of New Jersey,
Storm Center in Debate Following
His Denunciation of Methods.



HAYS ORGANIZATION ASSAILED IN STORM OVER ARBITRATION

Independent Motion Picture Producers and Distributors Association is at work on a plan for its own arbitration boards to settle disputes with independent exhibitors. This action was requested in a resolution passed by the M. P. T. O. A. following a stormy debate at the Milwaukee convention.

This resolution was adopted following a lengthy report on Uniform Contracts, published on Page 29, presented by Joseph M. Seider, president of the M. P. T. O. of New Jersey.

Recommendations of Mr. Seider that a committee of five be appointed by the board of directors to take up consideration of a new uniform contract brought a storm of protest against the present board of arbitration methods from the floor.

Upon completion of the report, A. B. Momand, president of the M. P. T. O. of Oklahoma, moved to accept and adopt the report as presented. Tom Goldberg, of Baltimore, suggested an amendment referring the entire matter to the board of directors.

At this point, Sydney Samuelson, of Newton, N. J., entered a protest against the amendment, saying that after attending M. P. T. O. A. conventions for five years, it was his experience that nothing of consequence might be expected in the way of action on any subject brought before the convention and not made the subject of decisive action by the convention.

Mr. Samuelson outlined various phases of the uniform contract which, he declared, provide the combine with power whereby it can trustify every theatre signing the uniform contract any time it chooses to do so, these being the fixing of admission prices, the regulation of advertising, the arranging of play dates and the supervision of the entire business of the theatre owner under the comprehensive provisions of the arbitration clause.

At this point, Frank Rembusch, of Indianapolis, Ind., yelled: "That's right! It cost me \$60,000 to find out."

Instantly the fire got hot, with many exhibitors clamoring for the floor.

Those voicing vigorous protests against the arbitration system and the uniform contract in the subsequent debate included A. B. Momand, of Oklahoma, who displayed notable ability as a tactician; Mr. Quinn, of Texas, who lauded Mr. Momand for his handling of arbitration difficulties, which, he said, had required a high degree of courage. Mr. Rappaport, of Philadelphia, inquired of Mr. Samuelson how it might be possible to prevent biased and unfair individuals from taking the aggressive position against exhibitors they have been taking. To this Mr. Samuelson replied:

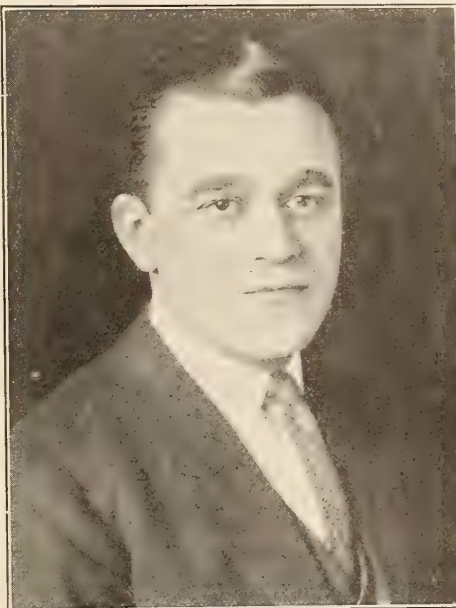
"Get a jury of twelve men; take it into court."

Here Frank Rembusch entered the discussion again with a detailed story of his experiences. He asked Samuelson how the latter managed to get along in the face of the combine's tactics, to which Sanderson replied that he does not sign the uniform contract, but that it required a lawsuit, designed to protect his basic rights as an American citizen, to scrap the uniform contract as far as he was concerned.

Frank Rembusch summed up his position by saying that he had written to Will Hays and told him he would not permit three irresponsible employees of the film companies and three of his competitors to take away his property rights, worth hundreds of thousands of dollars.

Heads Independents

I. E. Chadwick, Re-elected President of I. M. P. P. D. A. Following Re-organization at Convention.



It was then suggested and ordered that the new committee incorporate a condition in the revised board of arbitration conditions that that body shall not be able to consider any question of law, but only question of fact. This, it was pointed out, would give the exhibitor recourse to the courts for justice against unfair rulings by controlled boards.

Charles O'Reilly explained the workings of the Theatre Owners' Chamber of Commerce, which seeks to prevent the evils reported in other sections of the country in the so-called arbitration practice. He said his organization, by maintaining a competent staff of men, was able to gain a fair break for the exhibitors in its territory. He urged exhibitors to organize in their territory and to exercise their preemptory right to challenge any member of a board of arbitration believed to be prejudiced either through being a competitor or being connected with one of the film producing theatre owning groups.

He said the chamber has been able to gain a 50 per cent control of the arbitration boards by forcing the film club to alternate the meetings in the chamber offices and the club.

His organization, he added, had forced two important decisions: The right of the theatre owner to cancel his contract while it is being held in escrow awaiting approval of the distributor and the barring of the reopening of any arbitrated case except when proof of fraud or duress is shown.

Frank Rembusch called upon the M. P. T. O. A. to end the arbitration clause in all contracts forever, so that the disputes might be thrown into the courts for settlement.

The opinion of many of the delegates was crystallized by Sam Watts, of Cleveland, who declared:

"Every exhibitor is a sovereign business man. There is no rightful place in the industry for the arbitration boards as they are now constituted or may be constituted. The exhibitor has the right to present his case before any court of the land, and not to any mythical court framed to get decisions for producers who control them."

Fred Herrington, of Pittsburg, branded the present arbitration boards as "a collection agency for the Will Hays organization." He cited the case of the Lyric Theatre in

PERSONALITIES THAT GLEAMED AT THEATRE OWNERS CONVENTION

The election of R. F. ("Pete") Woodhull to the presidency of the M. P. T. O. A. places at the helm an exhibitor who has made a distinct record as a leader and organization diplomat. He is one of the most effective public speakers in the field, has an army of friends throughout the industry and has earned the honor by long and arduous effort in behalf of the M. P. T. O. of New Jersey and the national organization.

A forceful advocate of the strength of numbers in organization work, Mr. Woodhull is hopeful of being able to bring about a substantial increase in the membership of the national body and of being able to render substantial aid in the building of solid state organizations that provide the parent institution with the most substantial sort of backing.

* * *

Sydney S. Cohen, as chairman of the board of directors, is definitely committed, though somewhat against his personal inclinations, to another year of hard work in behalf of the organization. Having demonstrated rather extraordinary ability as an organizer, having been in large measure responsible for the harmonizing of interests that seemed sharply in conflict, there was but one course open to the association. Sydney Cohen couldn't be permitted to go into retirement. To have permitted him to do so would have given the organization a serious setback. So, being the sort of fellow who puts the welfare of his friends and associates above his own, he will carry on.

Julian Brylawski has about as well developed as anybody could the art of telling facts in words that carry conviction. His appearances before the Milwaukee convention demonstrated again his marked ability as a speaker and his unusual ability to create confidence in a crowd.

* * *

Many exhibitors who have been staunch M. P. T. O. men expressed freely their pleasure at seeing Al Steffers, H. H. Rickey and others of the Allied States group taking an active part in building a greater national organization with united purpose. They received a real welcome.

* * *

Glenn Harper went away happy, of course, over the selection of Los Angeles for next year's convention. In spite of the fact that he will have his hands full with several months of advance work to make sure that Los Angeles will break all records in the matter of exhibitor gatherings.

California, Pa., the proprietor of which had differences with First National, when the exhibitor refused to accept the decision of the board of arbitration, which he regarded as unjust.

Mr. Herrington said he was then notified no film would be delivered to him because of his refusal unless he deposited \$250 as security with each company. The owner, he said, went out and rented film from Fox and the S. & S. Exchange. Then the First National and Famous Players began to ship in film, notifying him that they had decided to drop the cases.

"They told him," he declared, "that he had no right to buy film after they had notified him that proceedings had been discontinued. They attempted to force him to book the film despite the fact he had already filled his play dates with other product."

PITTSBURG OWNER AT CONCLAVE HITS AT FIRST NATIONAL

(Continued from page 22)

"If this organization perfects its play-date plan for independent product," he resumed, "I'll get back to the project. I'll call mass meetings of the local film men and those in my territory when I book an independent film. I'll plan elaborate exploitation campaign. I'll give them a private showing and tell them just how my theatre is going to put the film over.

"What we need is a paid organization of men of the finest calibre that we can get. We want the highest type not only to handle the play-dates, but for legal counsel and the like.

"There are 8,000 to 10,000 dissatisfied theatre owners in this country. They are not satisfied with First National or any other member of the 'big three.' Are you satisfied with them?"

"NO!" roared back the throng.

"We must get behind the little fellow," he continued. "We must aid him if he is assailed. I belong to the Film Booking Offices (Keith's). Recently the White Rats attacked a defenseless theatre man in a small town in Oklahoma. We went to his rescue and it cost us \$200,000 to save him. That is the sort of thing we need here.

"We must take the offensive. Play-dates are our only means."

Mediator!

A. Julian Brylawski, Member Board of Directors, Was Moving Spirit in Conciliating Allied States.



PLAY-DATE BUREAU, EXHIBITOR WEAPON, SWINGS IN ACTION

The Play-Date Bureau, declared the most formidable weapon of the independent exhibitor at the Milwaukee convention, is already functioning.

This was disclosed by Sydney S. Cohen, newly elected chairman of the board of directors of the M. P. T. O. A.

With pledges to hold play-dates open until the full plans of the scheme are laid before them by the organization from hundreds of exhibitors from all parts of the country, officers of the M. P. T. O. A. are rushing to completion final details of the bureau and the Department of Trade and Commerce.

Two hundred and fifty thousand dollars in cash has been raised to finance both organizations. Field representatives are already calling on exhibitors. While Mr. Cohen and other officers are withholding full information, it is understood that approximately \$300,000 more has been pledged.

The reorganized Independent Motion Picture Producers and Distributors Association at Milwaukee handed over \$50,000 in cash to the M. P. T. O. A. for the play-date bureau. In addition its members pledged \$150,000, conditional on the M. P. T. O. A. raising an equal amount. At the convention Carl Laemmle for Universal Pictures Corporation gave \$50,000 to the fund to carry on the war for independence.

Other companies not allied with the so-called "big three" are expected to contribute to the fund.

Warner-Brothers-Vitagraph informed the EXHIBITORS TRADE REVIEW they are awaiting the return of Sam Warner before they will act. Action by Pathe awaits the board of directors. Associated Exhibitors is still weighing the matter.

Producers Distributing Corporation is said to be definitely out of the proposition. The organization is reported to believe that it is big enough to stand or fall on its own ability to cope with existing conditions.

Fox and F. B. O., according to well-informed sources, are only awaiting routine formalities imposed by their business charters before swinging in full force the aid the independent exhibitors in the fight.

It is generally agreed that the other companies will within the next few days join in the Play-Date Bureau and Department of Trade and Commerce.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Variety says; "Receipts for the Rialto (Washington) were boosted close to \$5,000.00 over the preceding week, in a house that has to sell each patron it attracts to the box office because it is out of the 'drop in' district."

From the story "The Great Air Mail Robbery" by Jack Lait
Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange Inc.

John S. Woody,

President

Foreign Representative Sidney Garrett

"California, Here I Come," will be the chant of the M. P. T. O. A. delegates next year, for that state through the efforts of the Los Angeles group persuaded the convention to select Los Angeles for the 1926 convention.

The Los Angeles delegation, led by James Quinn, owed its victory to marked efforts to "sell" the delegates on California. A special band was brought into the Milwaukee auditorium to play to the delegates and aroused them to an appreciation of Sun-Kist hospitality. Poppies, badges and even raisins were distributed among the delegates.

DEMANDS FULL LIST OF PRODUCER-OWNED THEATRES OF HAYS

Demand for list of theatres owned by producers-distributors in the Hays organization was made by P. S. Harrison, publisher of Harrison Reports in a letter to Will H. Hays. His letter follows:

My dear General Hays:—

Many complaints that have reached me from exhibitors who have at some time or other come before a Joint Arbitration Board give me reason to believe that the exhibitor representatives on these Boards are often managers of producer-distributor controlled theatres.

In reading over a copy of the rules that are on file in your office as part of the Standard Exhibition Contract, I note under Article I—Election of Board of Arbitration—the following:

"The Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade, called distributors' representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board of Trade is located, called exhibitors' representatives; provided, however, that in no event shall such exhibitors' representatives be managers of theatres owned or controlled by producers or distributors."

Feeling that it is your desire to have the exhibitors assured that the Joint Arbitration Board trials are conducted in a manner above suspicion, I am prompted to request that a list of theatres owned, controlled or booked by the various producer-distributor members of your organization be made public at the earliest possible date.

Such an act on your part will, I am certain, remove the growing suspicion of bias that now exists in the minds of exhibitors throughout the country, and bring about a renewed confidence and readier co-operation in the work of arbitration.

I am sending a copy of this letter to each of the editors of the trade publications so that, when the list is prepared, it may be given the widest possible publicity, thus affording such exhibitors as are brought before these Boards an opportunity to exercise their contract rights of challenge.

Most sincerely yours,

P. S. HARRISON.

Strong Independent!

"Everything for Independence,"
Urged W. W. Watts, of Springfield,
Ill., at National Convention.



Active at Session

Joseph W. Walsh, President of M.
P. T. O. of Connecticut, Played
Prominent Role at Conclave.



WISCONSIN OFFICIAL DENOUNCES COMBINE

The State Treasurer of Wisconsin, Solomon Levitan, who is also an independent theatre owner assailed by the trust, took time from his many duties to brand the combine as piratical before the M. P. T. O. A. convention in Milwaukee.

"The moving picture industry," he declared, "is being throttled by the boa constrictor of monopoly, which threatens to crush thousands of business men who are legitimately engaged in this business and which means the entire nation in the degrading effect it is having upon American motion pictures."

"In the motion picture business, fair rules of business do not seem to hold," he asserted.

Mr. Levitan assailed the block contracts theatre men are forced to sign. These he said are usually for all the pictures of ordinary value. Extra charges are assessed for the more important ones.

"These men of the boa constrictor type," he said, "are pirates and hi-jackers."

"The hope of the industry rests with the independents," he concluded.

Sydney S. Cohen later explained to the audience that Mr. Levitan's attack on the combine was far-reaching. Mr. Levitan, he said had been threatened, and in retaliation he told the trust: "If you ruin me, I'll ruin you. I'll carry this fight to the legislature." Mr. Cohen pointed out bringing a fight of this sort before a legislative body was fraught with much danger to every exhibitor. He cited Mr. Levitan's predicament as another reason for united action against the combine.

WARNERS NET MILLIONS

Warner Brothers Pictures, Inc., for the fiscal year ended March 31, reports net profit of \$1,101,950 after all expenses and charges. This was equal to \$5.55 a share earned on the 200,000 shares of Class A stock outstanding, or 3.67 times the annual dividend requirements.

After allowing for Class A dividends, the balance was equal to \$2.25 a share on the 350,000 shares of common stock.

* * *

Neil Hamilton is on his way to California in an automobile.

EQUIPMENT DEALERS ELECT OFFICERS AT CLOSING DAY SESSION

Stormy debates marked the closing sessions of the Association of Motion Picture Theatre Equipment Dealers of America in convention at Milwaukee. As a result of grievances brought before the delegates by New York members, Joseph Bornstein, of New York, resigned from the board of directors.

Following were elected to the board of directors: A. Dresner, of Washington, D. C.; W. H. Reabell, of New York; Max Rubin; H. A. R. Dutton, of Chicago; T. P. Hollis, of Pittsburgh, Pa., and G. A. Doering.

C. D. Struble was elected president for the ensuing year. R. M. Combo was chosen vice-president and Carl H. Fulton, treasurer.

On the final day Max Rubin, chairman of the committee on the revision of the constitution and bylaws, read to the convention a complete revision of the laws. After discussion, the new bylaws and constitution were placed in the hands of the attorney of the association, and it was decided that after revision by him, they were to be printed and become effective in thirty days.

It was unanimously decided to hold the 1926 convention in Detroit at some time during May.

The Manufacturers Division of the Association elected the following officers:

Board of Directors—Chairman, John J. McCauley; I. L. Nixon, William Kunzman, B. C. Hoefler, and Joseph Worscheck.

President, Sam Lears, of Chicago.
First Vice-President, J. H. Hertner, of Cleveland.

Second Vice-President, D. W. Brenkert, of Detroit.

Third Vice-President, L. M. Fulton.
Fourth Vice-President, Irving Samuels, of Allentown, Pa.

Secretary, Mrs. DuBerri, Chicago.
Treasurer, J. C. Kroesen.

In the Fight!

H. V. Smoots, Member Executive
Committee of M. P. T. O. of Ohio,
Is in Independence Fight.



64

FEATURE IS F.B.O.'S CONT YOUR INDEPEN YOUR PROSPER OF 1925-1926

HERE ARE F.B.O.'S TWELVE GOLD BOND SPECIALS

"DRUSILLA WITH A MILLION"

Unquestionably F. B. O.'s finest Gold Bond Special for the season of 1925-26, produced from Elizabeth Cooper's famous book. A magnificent picture with which the finest theatres throughout the world can win added prestige and with which they can set new high box-office records. Presented by Mr. O. E. Goebel. An Associated Arts picture to be advertised nationally in the SATURDAY EVENING POST with a big campaign to reach and influence more than 20,000,000 people. The players—Kenneth Harlan, Mary Carr, Priscilla Bonner and many others. F. B. O. sincerely believes that the industry will see no finer picture this year.

Mrs. Gene Stratton-Porter's Latest
and Greatest Success

"THE KEEPER OF THE BEES"

It is with a feeling of justifiable pride that we announce our Gold Bond Special "THE KEEPER OF THE BEES," one of Mrs. Gene Stratton-Porter's finest successes. As the most widely read author in all America and with her millions of followers, plus the National Campaign of advertising F. B. O. is now carrying in McCall's magazine, with its 2,000,000 circulation per month while the story is running serially, and the big campaign of National advertising being done by Doubleday, Page & Co. on the book edition of the story, this Gold Bond picture is marked for extraordinary results. Watch for release date. Produced by J. Leo Meehan.

2 EMORY JOHNSON Super Special Productions

This announcement of two Gold Bond Specials from Emory Johnson will be greeted by salvos of applause from thousands of exhibitors. The first Special will be "THE LAST EDITION," a thrilling melodramatic newspaper story, starring the great RALPH LEWIS. The second Special will be a tremendous production titled—"HAPPINESS." Both are exceptional productions of big-time, box-office appeal. F. B. O.'s usual high-powered exploitation will back both these specials.

"PARISIAN NIGHTS"

A Gothic Picture directed by AL SANTELL, starring ELAINE HAMMERSTEIN, LOU TELLEGEN, RENEE ADOREE and exceptional cast. A story of the wickedest city in the world—Paris—surcharged with all the fire and romance, action and drama that can be packed into a featured production. It has class, rare production touches, tremendous appeal both in title and story, and gives exhibitors another Gold Bond Special that will register with a resounding smash at the box office.

"IF MARRIAGE FAILS"—?

In this, his latest production, Mr. Sullivan gives to F. B. O.'s exhibitors a picture with a great box-office title, plus a great story. With that lovely, young star—JACQUELINE LOGAN—supported by Clive Brook and JEAN HERSHOLT and other artists, "IF MARRIAGE FAILS" cannot miss, particularly if handled in the manner outlined in our showmans' Press Book. Superbly directed by JOHN INCE.

Laura Jean Libby's Sensational Success

"WHEN HIS LOVE GREW COLD"

Millions of fans will flock to see Laura Jean Libby's romantic story transferred to the screen. And as for title, you can just write your own ticket as to the possibilities of "WHEN HIS LOVE GREW COLD." Just made to order for a mop-up for thousands of theatres. Millions have read her books. Millions will want to see this picture. Take advantage of all this Special offers you in profits and prestige.

"THE MIDNIGHT FLYER"

Exhibitors from every section of the country have urged us to produce another big-time railroad story. Our answer is "THE MIDNIGHT FLYER," a thrilling romance of the rails that will be backed by sensational exploitation, high-powered advertising and F. B. O.'s sure-fire showmanship. Register this one as one of F. B. O.'s biggest box-office winners among our twelve Gold Bond Specials.

"THE FUTURITY WINNER"

Register another sure-fire box-office winner in F. B. O.'s Gold Bond Special—"THE FUTURITY WINNER." Here is a veritable whale of a race-track drama surcharged with heart interest, suspense, high-powered drama, and saturated with thrills. All the lure and color of the turf incorporated into this picture, guaranteeing it as a sure-fire at the box office as human skill and brains can make of those elements the public always responds to in crowds, mobs and jams. From an original story by John C. Brownell.

"FLAMING WATERS"

One of the biggest screen successes from the box-office angle last season was an oil-field story. "FLAMING WATERS" will equal or match the record of that picture. It will be spectacular in the extreme, dramatic beyond description, and absolutely sure-fire at the box office. It's an ASSOCIATED ARTS production, presented by O. E. Goebel. From E. Lloyd Sheldon's famous story of the lure of the stream of gold. It's another of F. B. O.'s Gold Bond Twelve.

"THE ISLE OF RETRIBUTION"

Stories of the frozen North are as certain in their box-office results—perhaps more so—than any other class of production. Your own memory will recall the sensational outstanding successes of this type of release. Edison Marshall's thrilling book "THE ISLE OF RETRIBUTION" is that type of story, and embraces every sure-fire element of box-office appeal. A gripping tale of the frozen North filmed in the locale of the narrative brings to exhibitors another big-time Gold Bond Special of brilliant possibilities.

"A POOR GIRL'S ROMANCE"

Here's another Laura Jean Libby fiction success read by millions during the years this book has been before the public, giving it a ready-made audience that not one picture in scores possesses unless backed by similar advantages. This second Laura Jean Libby Gold Bond Special will be as sure-fire at the box office as anything ever released. It is impossible in this small space to give you all the details. Watch the trade papers for further announcements.

PRODUCTIONS

CONTRIBUTION TO THE CAUSE OF CIVILIZATION, YOUR GROWTH AND PROFITABILITY FOR THE COMING SEASONS

A Series of Super Special **FRED THOMSON** Silver King Productions

Hundreds of congratulatory telegrams have reached F. B. O. for signing up the famous and tremendously popular FRED and Silver King for our series of brand new Super Special Westerns, produced under the supervision of Thomson himself. These new pictures will be immeasurably finer, with bigger stories, bigger production values, far costlier than any yet turned out by Thomson. As the biggest draw among Western Stars before the public, register a ten strike for your house when you book these brand new Thomson Specials.

8 EVELYN BRENT PRODUCTIONS All Box-Office Winners

Evelyn Brent has had a meteoric rise to fame. Her last pictures have won hundreds of thousands of fans to her standard. Now, in the coming season, you will get Miss Brent in highly dramatic stories, with all the lure and romance that means capacity at every showing of Brent pictures. Her youth and alluring loveliness mean S.R.O. with the showing of these new releases. Watch for them. There will be eight (8) superb pictures.

8 RICHARD TALMADGE Lightning Action Pictures

Made to order for all classes of theatres whose public loves ACTION plus romance and high powered drama. Vastly improved pictures will be these eight (8) new Talmadge productions, presented by Abe Carlos. Watch the trade papers for the box office titles. All Richard Talmadge productions.

8 BOB CUSTER Westerns Produced by JESSE J. GOLDBURG

Custer has already gone over like a million dollars. Wherever they show these Custer pictures the fans flock in droves. His youth, personality, ability as a two-fisted scrapper have made him remarkably popular. Watch for this brand new series of eight (8) high speed Westerns produced under the personal supervision of JESSE J. GOLDBURG.

8 MAURICE FLYNN Melodramatic Gentleman Adventurer Pictures with Speed and Class

Acknowledged the handsomest screen star now before the public, popular MAURICE (Lefty) FLYNN comes back again this season with a brand new series of eight (8) melodramatic "Gentleman-Adventurer" pictures, packed to the hilt with class, action speed and romance. Presented by Harry Garson. Watch for announcement of titles on these new FLYNNs in the film trade papers.

8 SURPRISE NEW WESTERN STAR PICTURES That Will Set New Records

F. B. O. springs a box-office surprise on Exhibitors this season with a brand new "find" among western stars that will register at the box office with every release. Can't tell you the details now. Watch and wait for a scoop that will make a whale of a hit with you. Eight (8) pictures coming with this brand new "Surprise Star. Watch and wait.

The New Two-Reel Series by **H. C. WITWER**

who gave you the original "FIGHTING BLOOD" series, TELEPHONE GIRL, GO-GETTERS and PACE MAKERS, in a new series of two-reelers—stories of which are now running in COSMOPOLITAN MAGAZINE. The cast will include these popular "aces" of comedy, ALBERTA VAUGHN, KIT GUARD and AL COOKE, with the addition of the brand new star of wondrous personality—"LARRY KENT." This new series of 12 two-reelers will be a knockout.

A Brand New Two-Reel Series by **SAM HELLMAN**

famous Saturday Evening Post writer, who numbers his readers by the millions and whose stories in the Sat. Eve. Post have won world-wide fame. Title of the new series will be "FIGHTING HEARTS," and will possess the true Sam Hellman punch, humor and pep. Here's a box-office magnet no genuine showman dares overlook. Watch for release date. Twelve stories, two reels each.

26 TWO REEL COMEDIES

of a class that will build comedy nights for thousands of theatres. Every one packed with laughter, pretty girls, rollicking comedy, clean, yet with a wallop. 26 of em. Money makers. Popularity winners.

26 BRAY CARTOONS

that possess a magic "draw" for theatres everywhere. A bigger, better infinitely more novel series this season. 26 of them. Bray's Cartoons are already sold to millions of fans. Get this brand new series of 26

DAVIS PLANS TRIP TO COAST; TO OPEN HOLLYWOOD OFFICE

J. Charles Davis, 2nd, will go to the Coast to open an office in Hollywood for the Davis Distributing Division and appoint a Western representative to look after the many attractions now in production for his organization.

Mr. Davis said:

"Our business has grown so rapidly since we entered the Independent distributing field that we have had to take on a larger number of productions than we had originally planned.

"We have made it a point to keep our word with our customers, especially as to delivery, and with this end in view we have deemed it necessary to open an office in Hollywood. The number of productions now under way for us is a pretty good showing for the Independent field. We have the J. J. Fleming Productions and the Forrest Taylor Productions at Beaverton, Oregon, while in the Los Angeles section we have the two Ben Wilson Serials, the James Oliver Curwood Series, the Ken Maynard Series, the General Charles King "Frontier Feature" Series, the De Luxe Society Drama Series, the Peggy O'Day "Secret Service" Series, and the Womack-McKnight "Sheiks and Shebas" and "Hey Fella's" comedies.

"We have about 104 productions made, making and to be made, so that it will require all of a cost representative's time to co-operate with the producers and give us publicity material and other matter on this

SKOURAS BROTHERS REPORT \$58,000 NET IN THREE MONTHS

ST. LOUIS, May 22.—The net income of Skouras Brothers Enterprises, Inc., for the first quarter of 1925, ended March 31, before deducting Federal income taxes, but after deducting interest and depreciation and expenses, was \$58,979.17.

The board of directors at their meeting May 16 declared the regular quarterly dividend of 75 cents a share of the 25,000 shares of Class A, no par value stock. It is payable August 1 to stockholders of record July 25. This dividend will total \$18,750.

The board approved the contract with the Boaz-Kiel Construction Company for the general work on the New Ambassador theatre and office building, which will cost \$5,500,000.

goodly array of Independent output. We aim to offer the State Right buyers as large and fine a line of productions as any in the world and we have exercised an unusual degree of care and careful estimate in selecting our list of attractions so that we can give our customers what they want when they want it, and they in turn can be certain they will get what we sell them.

"We know from long experience that there are loads of pictures on the market, but we are establishing the slogan and policy of 'Better pictures for less money,' not that old cry, 'Bigger and better,' but 'Better for less.' It is a question of selecting reliable producers, clever stories, adequate casts, good photography, and advertising matter with a punch. There you have a quality production for your customers to deliver when you have agreed to deliver.

"It may develop that I shall have to spend most of my time on the Coast, leaving the New York office under Mr. Adams' charge."

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Variety says; "Celebrities do not mean much in this town. (Washington). The fact that Nungesser got so much attention speaks well not only for the French ace but also for the film."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor: Pathe Exchange, Inc.

John S. Woody,

President

Foreign Representative Sidney Garrett

P. D. C. ANNOUNCES FORTY PRODUCTIONS FOR COMING SEASON

John C. Flinn for the Producers Distributing Corporation announces at least forty attractions for the coming year.

Marshall Neilan and Sam Rork are now found listed with Cecil B. De Mille, Al. and Chas. Christie, Hunt Stromberg, Frances Marion, Renaud Hoffman and A. H. Sebastian, in the roster of producers now associated with Producers Distributing Corporation.

Only twenty-six of the forty productions to be released are listed in this preliminary announcement. Among them are the titles of six stage successes—"Three Faces East," "The Road to Yesterday," "Silence" and "Strongheart" which will be produced under the screen title of "Brave Heart." Fifteen works of fiction are listed for screen adaptation including "The Last Frontier" by Courtney Riley Cooper; "Simon the Jester," by William J. Locke; "The New Magdalen," by Wilkie Collins; "Hell's Highroad," by Ernest Pascal; "The People vs. Nancy Preston," by John Moroso; "The Wedding Song," by Ethel Watts Mumford; "The Open Switch," by Frank H. Spearman; "Her Two Men," by Richard Washburn Child; "The Volga Boatman," by Konrad Bercovici; "The Million Dollar Handicap," adapted from "Throughbreds" by W. A. Frazer; "Red Dice," adapted from "The Iron Chalice," by Octavius Roy Cohen; "Made for Love," adapted from "The Valiant Gentleman" by M. J. Stuart, and "Steel Preferred," by Herschell Hall.

Five original stories to be filmed are "The Valley of Fear," "The Flame of the Yukon," "The Man from Red Gulch," "The Unknown Soldier," and "Fifth Avenue." The first three titles will be Hunt Stromberg productions. Renaud Hoffman will produce "The Unknown Soldier." "Fifth Avenue" will be a Sam Rork feature.

Two personally directed Cecil B. DeMille super-productions are announced in "The Road to Yesterday" and "The Volga Boatman." The first of these exceptionally lavish subjects will be an adaptation by Jeanie Macpherson and Beulah Marie Dix from the stage play, "The Road to Yesterday" by E. J. Sutherland and Miss Dix. DeMille's second will be "The Volga Boatman," from Konrad Bercovici's story.

Nine productions also will be supervised by DeMille. These include "Silence," by Max Marcis. "Eve's Leaves," by Harry Chapman Ford, will be screened with Leatrice Joy. "Three Faces East," adapted from the play by Anthony Paul Kelly, will be directed by Frank Urson and Paul Iribe, with an all-star cast headed by Agnes Ayres and Robert Ames. "Hell's Highroad," adapted by Eve Unsell from Ernest Pascal's novel, will star Leatrice Joy, supported by Edmund Burns, Robert Edeson and Julia Faye under the direction of Rupert Julian.

"The Coming of Amos," starring Rod La Rocque with Jetta Goudal, Trixie Friganza and Noah Beery in featured roles, adapted from William J. Locke's novel will be directed by Paul Sloane.

Paul Sloane will also direct "The Wedding Song," adapted from the novel by Ethel Watts Mumford, and "Made for Love," adapted from M. J. Stuart's novel, "The Valiant Gentleman."

Rupert Julian will direct Rod La Rocque in "Red Dice."

Six Hunt Stromberg productions are listed. Two of these will be Priscilla Dean pictures, two Harry Carey pictures and two personally directed Stromberg specials. The great western story, "The Last Frontier," by Courtney Riley Cooper, originally started by the late Thos. H. Ince as the greatest film creation of his career, will be completed by Stromberg as his first special during the coming year. This will be followed by "The Open Switch," adapted from Frank Spearman's powerful railroad story, "Whispering Smith."

Priscilla Dean will be starred under Tom Forman's direction, in "The People vs. Nancy Preston," and in "The Flame of the Yukon."

Sam Rork is listed for four productions including "Fifth Avenue."

UNIFORM CONTRACT FLAYED

SEIDER REPORT HITS FORM NOW USED AS UNFAIR TO OWNERS

One of the most vital matters to every exhibitor is the so-called uniform contract. This is discussed at length in the following report to the M. P. T. O. A. convention at Milwaukee by Joseph M. Seider, president of the M. P. T. O. of New Jersey:

"At the outset of this report, permit me to advise you that there has been no definite agreement as to the proposed changes in the contract. Negotiations have not been completed and this convention has the opportunity of voicing its views and directing definite procedure.

It will be recalled that this organization has persistently refused to ratify or endorse the present so-called Uniform Contract. It is a one-way street, favoring the distributor, the party of the first part. The party of the second part is lost entirely. This organization has never been opposed to the principle of arbitration, but it could not approve or take part in arbitration predicated on an inequitable contract.

"With the appointment by the Hays organization of Messrs. Biechle, O'Reilly and O'Toole to conferences with a view to re-writing the contract, although we had not approved or accepted the contract or had a voice in appointing these gentlemen, this organization hastened to co-operate.

"At the request of our President, Sydney Cohen, Pete Woodhull and myself sat in. The sessions were long and many. We all made every effort to arrive at a set of articles of agreement that would be mutually fair, protective and workable. We urged earnestly the use of an order blank and an arbitration clause. It was flatly turned down.

"We will try to touch upon the high lights and only discuss the clauses in the contract on which an agreement has not been reached.

Approved Standard Exhibition Contract.
It has been agreed that Clause First shall be changed to provide for the year commencing with the playing of the first picture under the contract instead of a specific date as heretofore. A sentence has been added to specify the season by year. On the balance of this Clause there has been no agreement.

"The contract now provides that in the event any pictures are released by the distributor during the next succeeding season, the Distributor shall be obliged to deliver and the Exhibitor shall accept, pay for and exhibit them at such later period.

"This is obviously unfair. The Exhibitor purchases a picture or pictures expecting them to be released within a specific period. He relies upon having them available. If the film is not released, he is put to hardship and perhaps expense. We contend that in the event the photoplay is released during the succeeding season the Exhibitor shall have the OPTION of accepting the picture at such later period. And we contend that the Distributor shall be BOUND to deliver such picture or pictures during the next succeeding period and not leave the option with the Distributor as now provided. How simple it is for a Distributor, upon finding a production above the average, to withhold release and then resell this production, perhaps under a different title, for any multiple of the original price.

"Clause Third will be changed to provide that in the event of loss or destruction of film, the Exhibitor shall pay at the rate of 4c per foot for the first reel and the actual laboratory cost for the balance, instead of 6c per foot as now provided. The Distributor wants to add that the Laboratory Bill shall be accepted as the cost. This is purely a question of fact and should be decided by the Arbitration Board.

Reports on Contract

Joseph M. Seider, President M. P. T. O. of New Jersey, Whose Findings Started Debate at Convention.



"In Clause Fifth the failure of the Producer to make or deliver to the Distributor (in most cases himself) should not relieve the Distributor from delivering the contracted picture to the Exhibitor.

"It is our contention, but the Distributors do not coincide, that the word 'intention' shall be eliminated in both places in Clause Seventh where it appears. Where the Distributor is entitled to relief he has the right to it forthwith, but the provision is made in this Clause that the Exhibitor must first prove intent upon the Distributor's part before he can receive relief. We also request the Exhibitor be relieved of giving immediate notice in writing of his exercising his option to terminate the contract during the continuation of the Distributor's defaults specified as provided in this Clause. The Distributor has no such obligation.

"Clause Eighth is the all important one of the contract. It provides for selection and designation of play dates.

"The proposed changes that have not been disputed in this Clause are:

"Notice of Availability has been changed from three weeks to two weeks. The giving of new notice of Availability in cases where the picture is not available on the dates asked for by the Exhibitor, has been eliminated and in its place substituted the provision that the picture must be open to the Exhibitor at the first available dates, not earlier than two weeks or later than six weeks after the exhibition dates first selected by the Exhibitor.

"Here is the rub. Experience has shown that the majority of claims for the Arbitration Boards to decide arise from the Exhibitor's failure to book the pictures he purchases. This is not the Exhibitor's fault. The fault can truly be charged to this Clause Eighth of the Contract.

"A second or subsequent run theatre invariably must buy his pictures in groups. When he calls for play dates, they are not available because of the failure of the first run theatre to book his dates or because the first run had not been sold or the Distributor withholding release in the particular territory. The Exhibitor is forced to scramble for pictures immediately available and he has to buy more blocks. He has been forced into an overbought condition. Before he could play off the pictures he has been compelled to add, the first groups become available and the Distributor clamors for play dates which the Exhibitor has not to give. The result is heartaches, overbuying and arbitration cases.

"We forcefully urge that in such cases, where the theatre is forced in order to remain open to buy these additional pictures because the product he had first contracted for is not available, that he be relieved at his option from the first contract.

PRESENT METHODS OF ARBITRATION BOARDS FLAYED AT CONCLAVE

"Upon our request it has been agreed to add a clause, providing that the photoplays shall not contain any advertising that the Producer thereof is compensated for directly or indirectly.

"We object to Clause Twelfth which provides that we must advertise each photoplay as a Paramount, Metro-Goldwyn or whoever the Producer may be and that we must adhere to the form of announcement contained in the Producer's advertising.

"Also Clause Thirteenth, which provides for our paying a government tax which may sometime be imposed. And Clause Fifteenth which tells us the minimum we are permitted to charge even though we do not play percentage. And also the Sixteenth Clause, which says we must lease all advertising matter from them. It has been agreed that the Percentage Clause Fourteenth be written so that it provides that payment shall be made the day following the close of the engagement and that in the event it is for more than seven days, payment shall be made at the end of each week or fraction thereof.

"Clause Seventeenth is the Deposit Clause. Of course, we want it out. As a compromise we offered that a receipt be given upon the payment of a deposit, that 6% interest be paid thereon and that such payment be subject to the laws in the respective States wherein the deposits or advance payments are paid, which provide for the segregating and trusteeing for safety. The payment should apply to the last picture played. The Distributor consents to issuing the receipt but not the other conditions.

"Clause Eighteenth—the procedure, under this Clause at present, is that an application for a contract becomes a contract only after it had been accepted by the home office of the Distributor within a specified period.

"We suggested that this be reversed; that a contract be a contract subject to disaffirmance by the home office of the Distributor within the specified period. This the Distributors' attorneys at first consented to, but later qualified their acceptance by providing that the contract be considered a contract if signed by the branch manager and in addition be subject to disaffirmance by the home office within the specified period.

"We are better off, in preference to this addition, with the present procedure. We now have the right to recall or withdraw our application any time before its acceptance.

"The proposed schedule of Distributors is as follows:

Albany	10	New Haven	10
Charleston	15	Oklahoma City	20
Chicago	15	Philadelphia	10
Dallas	20	St. Louis	15
Detroit	15	Seattle	20
Kansas City	15	Jacksonville	15
Milwaukee	15	Boston	10
Butte	30	Charlotte	15
N. Y. City	7	Cleveland	15
Peoria	15	Des Moines	15
Portland	30	Indianapolis	15
San Francisco	20	Los Angeles	25
Little Rock	20	Minneapolis	20
Atlanta	15	New Orleans	15
Buffalo	10	Omaha	15
Cincinnati	15	Pittsburgh	10
Denver	25	Salt Lake City	20
El Paso	25	Washington	10
Louisville	15	Memphis	15
N. New Jersey	4		

"We urge that the number of days in the schedule just read be reduced.

"Clause Nineteenth, the Arbitration Clause, has virtually not been touched. The only changes are that both parties may mutually agree to have their dispute heard in another city, and the very important change: that of eliminating the minimum amount the Board can assess against an Exhibitor in the event of his failure to submit to arbitration or comply with the decision of the Board of Arbitration. This means the Board of Arbitration and not the Film Club or Board of Trade must fix the maximum amount that the Distributor may request as a deposit and it gives the Board of Arbitration the power to waive any additional deposit if the case, in their judgment, warrants such exception.

"In addition, there are a number of ethical provisions which will be printed on the

(Continued on page 32)



"Good Bye, Colleen," called Robert Leiber and Richard Rowland, First National executives, as Mr. and Mrs. John McCormick sailed for a two months' vacation abroad. On the lot Mrs. McCormick is known as Colleen Moore.



Pauline Caron has started something. This time it is a fad—that of wearing silk wool wigs. Maybe we'll see her in one in her new Warner Brothers picture.



Al Rockett is attending to things for First National while John McCormick takes a week-end off in Europe.



You're Wrong! They aren't Gallagher and Shean at all. They are Don Crimmins and Walter Shumway who impersonate the pair of comedians in a Follies scene from "Pretty Ladies," a Metro-Goldwyn-Mayer production.

"Little Annie Rooney," alias Mary Pickford, United Artists star, greets her cameraman for this production in company with Production Manager E. de B. Newman and Director William Beaudine.





Mae Busch, the Metro star, vamped Editor "Jimmy" Quirk into a radio broadcasting "studio" the other day (above) and at the same time Connie Talmadge, (below) was broadcasting from Los Angeles. Connie was heard in Australia where they are playing her First National Pictures, "Learning to Love"



"The Shining Adventure" cast and staff which include Wayne Lamont, Ben Alexander, Stella de Lanti, Madeline Brandeis, producer Percy Marmont, Mabel Ballin and Director Hugo Ballin. The picture will be released through Astor Dist. Corp.



Watching the Take through a new de- through a new de- est Ernst Lubitsch, and his cameraman, Charles Van Enger, who work together on Warner Bros. lot.

Reg Denny's new Universal feature is called "California Straight Ahead." But he'll be glad to get there if Director Harry Pollard shoots many of these mermaid scenes.



LAEMMLE APPEARS AT CONVENTION TO TELL INDEPENDENCE STAND

In the heart-to-heart talk from the rostrum at the Milwaukee convention, Carl Laemmle, president of Universal Pictures Corporation, told the delegates that he had no desire to own a theatre in competition with his customers and that he would join them in a fight for independence.

Mr. Laemmle said:

"I'm an independent, and I don't care who knows it. I always will be and I always have been an independent. I need your support now. I need it more than I have ever needed it in my life. Why, you got to stand by me exactly as I'm standing by you.

"One or two or three companies cannot monopolize this business nor can they force you any longer to buy their product and thereby lock out all of the others in the industry. I want a fair share of the business. The true exhibitor will divide among all the good companies his playing time. And I know I'll get my 10 or 15 or 20 per cent of his time. I don't want any company of mine to get the worst of it. That's fair and square.

"The wise exhibitor believes in dividing his playing time, and he is usually more successful than the one giving all of his time to one single company.

"I don't want to build theatres. I'm not an exhibitor. I don't want to compete with my customers. I do insist on getting the share of business I think I am entitled to. I propose to get my share even if I'm going to have to buy and build theatres. There can be no success in film production unless there is a great and good outlet for the producer. Poor outlet can only mean poor product.

"Practically all of the theatres that we own we have been forced to buy. We were shut out and had to get into these territories. Our interest in the Schine Enterprises is only a minority one. Schine Brothers are managing the theatres as before.

"We wanted the Hoffstetter Circuit because of the poor business in Omaha territory. We had been locked out. We made up our minds that we either had to quit our Omaha office or get our own theatres.

"We are all here to protect our interests, you and I. I want to say I don't want to be a competitor of my customers. I am willing to sell every theatre that we own, providing that we get a long time contract for our products and, that not the best of our houses are picked and the lemons left to us. There're no ifs and buts! I want to tell every one, so long as we can get a contract guaranteeing us an outlet and protection.

"It is up to you to keep alive the independents. You have to do it in self-preservation. It is your only defense.

"Did you ever think what would happen if the industry were controlled by one or two companies? Imagine what would happen if Fox, Universal, Producers Distributors and all of the independents were gone? Figure what the rental charges would become. Double your figure and then triple that and you would have the future film charges. How many of you would be left in business? A few of you—as managers.

"I believe in encouraging competition. It spells betterment and protection. If you wipe out competition business will stagnate. There is room for all. I have never been jealous of a competitor.

"I'm fifty-eight years old. Ours is the most fascinating industry. What shall I do? Shall I quit? Or shall I continue to give the best that is in me?

"I want all of you to build more theatres, the more the merrier.

ELVEY QUILTS FOX TO MAKE OWN FILMS

HOLLYWOOD, May 22—Maurice Elvey, British director, secured a cancellation of his contract with William Fox.

Sol Wurtzel, general manager of the local studio, at a conference with Elvey, acceded to the request of the director and granted him his release.

Elvey had made some eighty pictures in England and on the European continent when his productions attracted the attention of Mr. Fox and other American producers. Offers to come to America followed and the director was signed by Fox.

It was understood that Elvey had considerable program material which he would produce for the Fox organization, but it seems little opportunity presented itself, so the director has decided to go "on his own."

"While Universal can take care of itself, we've done all we can to counteract the influence and now we must have your support.

"Booking combines are bad for the business. They're the worst thing that could have happened to us. Forcing down prices is the same as forcing down quality. We need your encouragement. Pay greater rentals so that the producer can make pictures and a profit. Present rental prices are nothing short of disastrous. If the prices of this season are to continue, I for one am ready to quit this business. I'm not it for glory alone. We've done the greatest foreign business this season in our history. In our country we've had to fight to keep above water. Buying combines have to go, as they are not for the benefit of the producer.

"Ten per cent profit! That's our new basis. "Are you going to support all I'm asking?" I've instructed all our branch managers to sell all our product on this 10 per cent charge.

"The little fellows are the bulwark of this business and of the independents. And I'll go a long way to help him along, even to selling him our entire product below cost. Excepting the super-Jewels, he gets all of our serials, two-reelers, Westerns, single reels, comedies, Centuries, Gibsons and Hoxies and all the 24 Jewels for the price of a single feature. For the one and two-night stand men, this means they'll buy our films at \$1 a reel, or less, a price we used 12 years ago. This will help to keep him alive, and to keep independents alive.

"Use your play-dates where they will, do you the most good. And I know I'll get what is coming to me."

Mr. Brulowsky asked Mr. Laemmle at the close of his talk to repeat the statement he had made to the board of directors of the M. P. T. O. A. that he would only build or own houses in territories where he was absolutely locked out.

"That's correct," he replied.

* * *

CHADWICK TO START SPECIAL

With completion of the screen adaptation of Denman Thompson's stage play, "Sunshine of Paradise Alley," Chadwick Pictures Corporation will start work on this production shortly.

Edmund Lawrence was in New York with Mr. Chadwick conferring on this production.

* * *

FOX OBTAINS WRIT

LOS ANGELES, May 22.—Fox Film Corporation has obtained a permanent injunction in the United States District Court restraining the William ("Bill") Mix Productions of this city from issuing misleading advertising. Fox sought the writ on the ground that the company was encroaching on the name of the Fox star, Tom Mix.

SEIDER REPORT ON UNIFORM CONTRACT DECRIES CLAUSES

(Continued from page 29)

contract which your Committee has approved and which it urges you to respect.

"The rules, referred to in the Arbitration Clause of the Contract, provide for the appointment of the arbitrators and the rules and procedure of the Arbitration Boards.

"These rules make of arbitration a purely collection medium for the Distributors and the Arbitration Board a collecting agency.

"The arbitrators should not assume the functions of a Court of Law. They are neither qualified nor empowered to so function.

"The purpose of arbitration is to avoid litigation and the theatre owner involved in a dispute should have the right of definitely and in fact choosing fifty per cent of the members of the Arbitration Board who will arbitrate his particular case.

"Evidence should not be limited by rules. All matters pertaining to the dispute involved, should be allowed to be brought out; as for instance, a pamphlet or press book in which the Producer makes representation as to the quality of his pictures, which in our opinion is very important evidence, should be considered by Arbitration Boards.

"Provision should be made for the refunding of expenses incurred by the theatre owner who receives a verdict in his favor in a matter of arbitration. Very often the theatre owner is compelled to travel long distances and incur much expense in order to defend himself in a matter that has no merit.

"The present contract is so unfair, so one-sided and the method of carrying out the Board's verdict is confiscatory. I know that \$10,000 was paid to a reputed firm of attorneys to draw the arbitration clause, but it appears it was paid so that the illegal procedure should have the semblance of legality. No firm of lawyers can make an Arbitration Board both the judge and the sheriff. It is vicious to have the power to close a person's theatre for failure to comply with the award of a Board of Arbitration, any part of which he may not have had the right to appoint and the arbitration proceedings having been based on a contract which he has had to sign against his better judgment and wishes through not having the choice of any other course.

"The independent producers should compete with the present system by setting up in addition, their own arbitration system and tribunal, founded on service and a square deal.

"If a contract is agreed upon and approved by this organization, it should be retroactive so that our members in purchasing their new year's product shall have the assurance that it will be under the terms and conditions that are finally agreed upon.

"Your committee recommends that a Committee of five members be appointed by the Board of Directors to serve for the ensuing year. This Committee to be empowered to consummate a mutual and equitable approved standard exhibition contract.

"If this is accomplished, this committee shall form with the Motion Picture Producers and Distributors and the Independent Motion Picture Producers & Distributors of America, an Arbitration Committee.

"This Arbitration Committee shall with a like number of Distributors constitute a Court of Appeals with power to review such disputes that are referred to it by local arbitration Boards to prevent any injustice being done to either side in any local or exchange center.

"We further recommend with the provision that if an equitable contract is arranged, that this Organization assumes the supervision of the Exhibitor's side of the Arbitration System.

"That this Organization establish and maintain an Arbitration Bureau which shall tabulate records and decisions and shall keep every Arbitration Board, each local and subdivisional unit and their counsel fully advised of decisions in every matter and in every territory."

* * *

PARAMOUNT BUYS STORIES

Zane Grey has signed with Famous Players-Lasky Corporation a contract carrying the rights to five of his books. The five stories are "The U. P. Trail," "The Man of the Forest," "Desert Gold," "The Desert of Wheat," "The Mysterious Rider."

News of Exhibitor Activities

ARBITRATION BOARD PROCEDURE COMES UP BEFORE N. Y. MEETING

BUFFALO, N. Y., May 22.—Members of the Buffalo and Albany zones of the Motion Picture Theatre Owners of New York State, Inc., will hold a joint meeting in June, probably in Syracuse.

Uniform procedure in arbitration will be agreed upon and definite rules and regulations established at this session. Representatives of the Film Boards of Trade of Buffalo and Albany will attend.

Buffalo representatives of the exchanges will be Frank J. A. McCarthy, president of the Film Board of Buffalo; Marvin Kempner, Paramount; Sydney Samson, Bond Photoplays, and Henry W. Kahn, Metro-Goldwyn.

At this conference definite territory boundaries will also be established for the Buffalo and Albany zones.

J. H. Michael, chairman of Buffalo zone, says the meeting may be held June 2, but is awaiting confirmation from Albany, both as to the date and the place of meeting.

The members of the arbitration board for May in Buffalo are: Howard Smith, Palace Theatre; Jim Wallingford, Allendale, and Barney Wohwinkle, Oriole. The exchange members are Sydney Samson, Bond; Marvin Kempner, Paramount, and Jimmy Speer, Dependable.

* * *

REMODELS THEATRE

SEDRO WOOLLEY, Wash., May 22.—F. G. Abbott, owner of the Dream Theatre, who has been completely overhauling and remodeling his house, opened informally before two large audiences.

Mr. Abbott has set his screen against the back wall, giving an excellent perspective from even the front row seats. A huge organ has been installed, and draperies and furnishings are new throughout.

* * *

PLAN \$100,000 STRUCTURE

JONESBORO, Ark., May 22.—The Jonesboro Amusement Company, of which E. W. Collins is manager, has had plans prepared by D. J. Wolpert, architect, for a reinforced concrete, brick and terra cotta, two-story, 70 by 120 feet, theatre building, to cost \$100,000.

The structure will be of the Spanish type of architecture, with tile floors and corridors and composition roof. It will contain ten dressing rooms, two rest rooms, two offices, stage, mezzanine floor, balcony and gallery. It is hoped to have it ready for the fall season.

* * *

FILM EDITOR WEDS

ST. LOUIS, May 22.—Miss Eleanor Speer, motion picture editor of the St. Louis Times, has become the bride of Jerry Flanders. She plans to continue in newspaper work.

* * *

ADDS 2 TO CHAIN

SIKESTON, Mo., May 22.—C. W. McCutcheon has added the Midway, Farnfeld, Mo., and the Home, Blytheville, Ark., to his string of houses. He operates in Sikeston and Charleston, Mo.

* * *

CRAIGMONT, Idaho, May 22.—The Film theatre here has closed. F. A. Smith was manager.

In New Serial

Neza Gerber Plays Lead in Ben Wilson Serial, "The Power God," for Davis Distributing Division, Inc.



TWO LARGE DEEDS IN SKOURAS DEALS

ST. LOUIS, May 22.—Two of the largest deeds of trusts involving theatre property ever recorded here were filed with Recorder of Deeds William Tamm.

One deed is for \$4,500,000 and is given as security for an issue of serial bonds on the proposed Ambassador theatre and office building, which Skouras Brothers Enterprises will build at Seventh and Locust streets.

The other deed for \$800,000 protects the bonds of the Metropolitan Theatres Corporation on the new St. Louis theatre, Grand boulevard and Morgan street, which is scheduled to open in September.

Skouras Brothers have awarded the general contract for their theatre and office building to the Boaz-Kiel Construction Company and the work of clearing the site is now under way.

* * *

BUFFALONIAN IN FRANCE

BUFFALO, May 22.—Joseph A. Schuchert, owner of the Columbia and Colonial and interested in several other Buffalo houses, is now in Paris, France.

* * *

EASTMAN TO AFRICA

ROCHESTER, May 22.—George Eastman will visit Martin Johnson, noted explorer, at his British East African camp next year.

* * *

FILM MAN IN RESORT FIRM

BUFFALO, May 22.—Al Teschemacher, former booker at the Buffalo Pathe exchange and now owner of the Casino theatre here, has been appointed treasurer at Crystal Beach this Summer. His brother will operate the Casino during his absence at the Canadian shore resort.

* * *

OSARK, Mo., May 22.—H. H. Hunt has sold the New Theatre.

FILM MEN COMPEL MAYOR TO EXPLAIN NEWSPAPER ATTACK

WINNIPEG, Manitoba, May 22.—Moving picture men including both exchange officials and exhibitors tackled Mayor Webb of Winnipeg in his den following the publication of a statement made by the Mayor that, if the moving picture shows were not watched, they would be as harmful as the bars or the "dope" peddlers. This statement was made before the Council of Women.

Those who took up the matter with the Mayor included A. S. Clatworthy, of the Vitagraph branch; Charles Wrener, of United Artists; Charles A. Meade, Lyceum Theatre; D. L. Fisher, manager of the Garrick Theatre and president of the Manitoba Motion Picture Exhibitors Association; Walter F. Davis, manager of the Metropolitan Theatre; George M. Graham, manager of the Classic Theatre; H. N. Jernberg, Province Theatre; Harry Morton, Gaiety Theatre, and George Law, Universal.

When confronted with the clipping of the newspaper bearing his speech, Mayor Webb declared that he intended his remarks as a warning.

"Let us have a censorship that will raise the tone so that there will be nothing shown that will affect the moral status of the boys and girls," said Mayor Webb. "The bars would not have been put out of business if they had been respectable. People were angered by the way they were conducted and wiped them out."

Fisher and Clatworthy declared frequently the theatres put on beautiful performances but received no support from the general public. Again and again a producer had brought "beautiful, well-done, artistic high-toned pictures" only to find them a commercial failure.

Mayor Webb felt that only women with three or more children should be appointed to censor boards, but Clatworthy believed that such women would have no time to devote to film censoring. George Graham declared that the Mayor's words had hurt the moving picture business and pointed out that in his own Classic Theatre he had taken pictures off the screen because he thought they were harmful. Further, Graham declared that the movies had more influence than the pulpit. He mentioned troubles, however, that arose over "religious pictures."

George Law claimed that Manitoba had the soundest censor board on the whole continent. Manager Davis of the Metropolitan also had great praise for the Manitoba censors. Mayor Webb promised to write to the papers explaining his opinions.

* * *

CHANGES THEATRE NAME

BROWNSVILLE, Tenn., May 22.—The Metro is the new name for the Fine Arts Theatre here.

* * *

FIVE THEATRES CLOSE

ST. LOUIS, May 22.—Houses in this territory reported closed include: Vadakin Theatre, Bethany, Ill.; New Palace, Royalston, Ill.; Opera House, Irving, Ill.; Palace Theatre, Creak Springs, Ill., and Amuse Theatre, England, Ark.

* * *

HAITI, Mo., May 22.—J. L. Dorris is again in charge of the Empress here.

CANADIAN CENSORS FORCE CHANGES IN 523 FILMS IN YEAR

MONTREAL, May 22.—The Quebec Board of Moving Picture Censors here conducted a big year's work, according to the annual report of its activities.

The official statement showed that the Quebec censors had viewed 2,171 subjects during the fiscal year, this total comprising 6,639 reels. The report shows that the Quebec board examined and approved 1,414 film subjects, consisting of 2,685 reels, without any modification. Thus the Provincial board for Quebec passed almost exactly two thirds of the distinct subjects without a change of any kind.

Announcement is made that the Quebec board rejected 234 film subjects on the first showing but it is pointed out that the Quebec censors ultimately passed 218 subjects on second examination after they had been reconstructed by exchanges or owners as suggested by the board. The exact number of pictures that were finally condemned is not definitely stated in the published report but, from these figures, it is apparent that sixteen releases were banned altogether.

Incidentally, the censors required more or less extensive changes in 523 releases all told during the year, modifications being required in 24 per cent of the total subjects examined.

* * *

COMBINATION ROAD SHOW, FILM THEATRE OPENED

EUGENIA, Ore., May 22.—New Lowell Theatre, with Donald McDonald, manager, has been opened here.

The new theatre seats 1,200, 400 more than the Rex. It has a complete stage, equipped for road shows as well as for films.

The opening film was Gloria Swanson's "Madame Sans-Gene."

* * *

ADDED FILMS FOR MATINEE

WINNIPEG, Man., May 22.—To bolster up the matinee performances at the Province Theatre, one of the oldest and largest of the downtown houses in Winnipeg, Manager H. N. Jernberg has adopted the policy of showing added pictures at the matinees only.

* * *

TENT REPLACES THEATRE

BLYTHEVILLE, Ark., May 22.—A new tent has replaced the Gem theatre, which was destroyed by fire recently. It had a seating capacity of 1,000.

* * *

DALLAS, Tex., May 22.—Truly B. Wildman has succeeded Jimmy Hicks as manager of this office of Enterprise Distributing Corporation.

* * *

SNYDER, Tex., May 22.—T. L. Lollar is erecting a new theatre here.

* * *

KIRBYVILLE, Tex., May 22.—R. J. Cooper has opened his new theatre here.

* * *

KINGSVILLE, Tex., May 22.—The King's Inn theatre will be remodelled.

* * *

ENNIS, Tex., May 22.—The Lyric theatre opened here to capacity business.

* * *

PARIS, Texas, May 22.—The First National Bank will erect a new theatre building here.

* * *

CUERO, Texas, May 22.—Ferd Koenig has opened his Dreamland theatre.

* * *

BRENNHAM, Texas, May 22.—A two-story theatre and office building costing about \$68,000 will be built here.

* * *

CANYON, Tex., May 22.—W. N. Weeten will build a new theatre here.

* * *

BURKBURNETT, Tex., May 22.—M. King has purchased the Lyric theatre.

"Simonides"

Sketch by Molaz at Rome of Nigel de Brulier in role in "Ben Hur" for Metro-Goldwyn-Mayer.



ST. LOUIS REPORTS NUMEROUS CHANGES

ST. LOUIS, May 22.—Following was reported in film circles here:

Alamo, Tenn., Scout Theatre, sold by Mrs. S. B. Follis to O. E. Howell. Mrs. Follis will be retained as manager.

Fornfelt, Mo., Midway Theatre, out of business.

Flat Rock, Ill., Palace Theatre, will be closed temporarily to install new lighting system.

Irving, Ill., Opera House, C. C. Carricker, closed for summer.

Makanda, Ill., Opera House, closed.

Mendon, Mo., Pastime Theatre, Mr. M. Minor advises theatre closed.

Mt. Olive, Ill., Odd Fellows Temple, closed for summer.

Percy, Ill., Princess, closing for summer.

Quincy, Ill., Family Theatre, sold to A. H. Berry.

Piedmont, Mo., Princess Theatre, sold to Everett Sawyer.

Sikeston, Mo., Grand Theatre, sold by Thomas Arnold to L. B. Curtiss, and then sold by Curtiss to C. W. McCutcheon.

Franklin, Ill., Princess Theatre, sold.

Tamaroa, Ill., Pastime Theatre, closed.

Hunter, Mo., Hunter Consolidated Schools, report they have sold picture machine and will not use any more pictures.

* * *

STEEL FIRM BUYS THEATRE

SAULT STE. MARIE, Ont., May 22.—The Algoma Steel Corporation, of Sault Ste. Marie, Ontario, has purchased the Duchess Theatre on Queen street, adjoining the company's business property, for \$10,000. It is the intention of the corporation to use the theatre building for the benefit of employees.

* * *

KEMP, Tex., May 22.—C. V. Gibson is the new manager of the Rex theatre.

DE VALL'S BLUFF, Tex., May 22.—The Princess theatre was destroyed by fire. Loss was about \$30,000.

* * *

ROCHESTER, May 22.—Members of the Rochester Exhibitors League staged a big film ball in the convention hall here.

BARNEY ALLEN, WHO LOST THEATRE WAR IN CANADA, IS DEAD

TORONTO, Ont., May 22.—Barney Allen, former head of the once great chain of moving picture houses in Canada, and at one time one of the outstanding figures in the theatre field in the Dominion, is dead.

He was born in Pennsylvania fifty-eight years ago.

He opened his first moving picture house in Brantford, Ontario, fourteen years ago, as a store show. This was followed by the opening of other store shows in neighboring cities and towns in western Ontario. In 1914, Mr. Allen, with his enterprising sons, removed to Calgary, Alberta, where they opened the first large exclusive moving picture palace in Canada, this being called the Allen Theatre of Calgary. They then went extensively into the building of large new moving picture theatres, causing a new era in the business in Canada. A few years later they returned to Eastern Canada, making their headquarters here, where they organized Allen Theatres, Limited.

A race developed between Allen Theatres, Limited, and a rival group, headed by N. L. Nathanson, of Toronto, now managing director of Famous Players Canadian Corporation. Both sides built many large houses in direct competition and the theatre war was carried to all parts of Canada. The Allens finally invaded the United States, erecting a house at Cleveland, Ohio, under the Allen name.

They also secured an option on a large theatre in London, England, and it was their announced intention to establish a world-wide theatre chain with theatres in Europe and throughout the British Empire, in addition to Canada and the United States.

The late Ben Allen actually made trips to Europe and also took a voyage around the world to study possibilities. The fifty-five theatres in Canada and the United States were then under the direct management of two sons, Jule and J. J. Allen. The development only ended in disaster, however, because Allen Theatres, Limited, passed into the hands of a receiver at Toronto about three years ago and the physical assets in Canada were acquired by Famous Players Canadian Corporation.

Surviving Mr. Allen are his wife and four sons, Jule, J. J., Herbert and Sol. All four sons were prominently identified with the Allen Theatres organization until its collapse. They have been living quietly for some months past, though it has been intimated several times that they were behind a new film exchange in Canada and other ventures of recent date.

* * *

FORCED OUT OF THEATRE

ST. LOUIS, May 22.—Mrs. Catherine Young has been forced to close her Easton Taylor Theatre because the owners of the property declined to renew the lease. They plan to remodel the structure into a commercial garage building.

* * *

MANAGER RETURNS

CONCRETE, Wash., May 22.—J. M. Phebus, manager of the Concrete theatre, returned from Soap Lake, where he was taking treatments for about ten days.

* * *

SINSUN, Calif., May 22.—The new Arlington theatre, under the management of Rake & Blumenfeld, has opened its doors.

* * *

HAITI, Mo., May 22.—J. L. Dorris is again in charge of the Empress here.

* * *

PETERSBURG, Ind., May 22.—The Lyric Theatre is under new management.

2 ARRESTED FOR SELLING TICKETS TO CHILDREN

BUFFALO, May 22.—Marjorie Spring, ticket seller at the Central Park Theatre, a North Buffalo community theatre, was arrested on a charge of selling tickets to minors.

James Hyan, a ticket taker, was also arrested on the same charge.

A year ago Carolyn Darrow, who owns the house, was fined \$25 on a charge of selling tickets to children under sixteen.

* * *

100 MOTION PICTURE ENGINEERS CONVENE

SCHENECTADY, May 22.—Nearly one hundred members of the Society of Motion Picture Engineers of America met here this week at a four-day convention.

The convention opened at the Hotel Van Curler Monday, when Mayor William W. Campbell, of Schenectady, and Francis C. Platt, vice-president of the General Electric Works, welcomed the delegates.

Papers were read by J. R. Hertner, on "Control of Series Arc Generator Sets"; by A. S. Hitchins, on "The Machine Development of Negative and Positive Motion Picture Films"; by F. H. Richardson, upon "What Happened in the Beginning"; by L. A. Jones and Lewis Townsend, on "Colored Lighting Effects for Use in Connection with the Exhibition of Motion Pictures."

At the opening of the session, there was a paper by M. Breifer, on "An Improved Sensitometer Sector Wheel," followed by a talk on theatre ventilation by F. R. Still. J. A. Ball spoke on "Inira-Red Photography in Motion Picture Work." One of the features of the gathering was a theatre party at the State Theatre, where colored pictures were discussed and shown by P. D. Brewster. The General Electric Company tendered a luncheon to the delegates.

* * *

FINES END ROWDYISM

TORONTO, Ont., May 22.—For some time the Hillcrest Theatre here had been bothered by rowdies. Manny Bergman, manager, tried various methods to deal with the problem without resorting to the assistance of the Toronto police. All is now rosy at the theatre, however, because Manager Bergman had two men arrested, with the result that one was fined \$50 and costs and the other \$25 and costs, for disorderly conduct.

* * *

ROCHESTER, May 22.—A special committee of the Rochester Parent-Teacher Association is acting as an advisory committee in reviewing the picture programs for the Eastman Saturday morning performances for boys and girls.

Although these programs are first scrutinized carefully in New York by representatives, they are gone over once more before being presented in Rochester.

* * *

OFFERS OPERA BRIEF

BUFFALO, May 22.—A grand opera presentation is announced by Vincent R. McFaul, manager, as a concert feature at Shea's Hippodrome here for the week of May 24. Five stars who have finished their season with the Metropolitan, Chicago and San Carlo companies will be heard in a condensed version of "Il Pagliacci." They are Joseph Interrante, Carmela Serena, Ludovico Tomarchio, Francesco Curci and Giorgio Cehanaky.

* * *

FIRE DAMAGES BOOTH

FILER, Idaho, May 22.—A fire which started in the operating booth of the Gem Theatre resulted in extensive damages to the projecting and other machines, and brought the audience out of the theatre in a hurry without difficulty.

D. J. Snyder is proprietor of the theatre.

Showman!

Herman N. Jernberg Owes Leadership as Exhibitor in Canada to Showmanship Ability that Won Fortune.



OPERATOR STAVES OFF PANIC IN \$100,000 FIRE

SOMERSWORTH, N. J., May 22.—Panic of 150 spectators was averted by a motion picture operator at the Strand Theatre here. Film caught fire and started a blaze that burned the theatre building and two adjoining structures. Loss was estimated at \$100,000.

Telephore Bourque, the operator, failing in an attempt to smother the flames, rushed out of the booth and calmly told the spectators that a fire had started, but that there was no immediate danger.

* * *

THEATRE BUILDER DIES

SEATTLE, May 22.—Sherman Combs, well known theatre builder of the Pacific Northwest, who built three of Seattle's leading houses—the Strand, formerly the Alaska; the Columbia, and the Winter Garden—died at his home here.

* * *

INSTALL OPERA CHAIRS

SEATTLE, May 22.—The Columbia Theatre has been undergoing the process of re-seating with upholstered spring cushion seat opera chairs, without disturbing performances.

* * *

BREMERTON, Wash., May 22.—The Manhattan theatre in Charleston was recently vacated, and is now being remodeled, both outside and on the interior, for a business house.

* * *

NEW \$75,000 STRUCTURE

SHELTON, Wash., May 22.—The Graham theatre, which was designed and erected by George B. Pervis, architect and builder, for E. W. Graham, owner, is now opened. It represents an investment of \$75,000. The seating capacity is 730.

* * *

VISIT ST. LOUIS ROW

ST. LOUIS, May 22.—Out of town callers seen along Film Row during the week included Dr. C. A. Tetley, of Elvins, Mo.; C. H. Tuttle, of DesLoge, Mo.; J. C. Cotter and wife, of Moberly, Mo., and C. W. McCutcheon, of Sikeston, Mo.

* * *

ACCEPT OPTION ON HOUSES

BUFFALO, May 22.—Stockholders of the Border Amusement Company, meeting at Hotel Statler here, authorized the directors to accept a deposit of \$5,000 from an undisclosed client who is seeking the Star, Ellen Terry and Marlowe, in their chain.

DAMAGE ACTIONS OVER NEW ST. LOUIS THEATRE UNDER WAY

ST. LOUIS, May 22.—Behind closed doors, newspapermen being barred, the deposition of David Sommers, president of the Metropolitan Theatres Corporation, which holds title to the site of the St. Louis theatre, Grand boulevard and Morgan street, was taken before Special Commissioner Leo S. Rassicur in William Goldman's suit for \$250,000 damages against Harry Koplar, Sam Koplar, Sam Hamburg, Jr., Sommers and the theatre corporation.

The hearing was held in Commissioner Rassicur's offices. It is understood that Sommers, who is president of the theatre corporation, entered a general and specific denial of the charges made by Goldman in his suit; contending that the transactions through which title to the property passed to the theatre corporation were absolutely legal in every respect.

Goldman in his suit charged that he originated the idea of erecting a theatre at Grand boulevard and Morgan; that he obtained title to the site, had plans prepared and let a construction contract for a theatre to seat 1,800 persons, but that later he was prevailed upon to change his plans, necessitating additional capital, and that in the negotiations that followed he was induced to convey title to the property to Sommers and that later he also was persuaded to release a claim to \$50,000 of the preferred stock and a block of common stock in the new corporation, and to a \$25,000 a year job as manager of the new house. He has placed a valuation of \$250,000 on the assets he claims were obtained from him and he has asked for judgment in that amount.

Harry Koplar and the Metropolitan Theatres Corporation were named joint defendants in a new suit filed by Alexander Lichtman in the St. Louis Circuit Court. Lichtman asks \$49,000 damages.

This new action takes the place of a similar suit filed by Lichtman several weeks ago, but which was subsequently withdrawn by his attorneys for technical reasons.

In his petition Lichtman alleges that he was retained to conduct negotiations with the Orpheum Circuit to lease the St. Louis theatre in October, 1924, and that he worked on the deal for several months and eventually the Orpheum agreed to form a subsidiary and lease the theatre for a period of ten years at an annual rental of \$100,000 and 50 per cent of the net profits of the house.

For his services he demanded \$50,000, but has only received \$1,000, his petition sets forth.

* * *

ARDMORE, Okla., May 22.—Gilliam and Powell have opened their new Liberty theatre at Ardmore, Okla.

* * *

OKMULGEE, Okla., May 22.—John Feeney and E. P. (Tex) Jones have taken over the management of the Orpheum theatre.

* * *

NELDENVILLE, Okla., May 22.—The Liberty theater is being remodelled. Six hundred seats will be added.

* * *

HOPE, Ark., May 22.—The new Elm Street theatre will open soon.

* * *

MUSKOGEE, Okla., May 22.—Earl Settle is remodelling his Palace theatre and adding extensive new equipment.

* * *

HORATIO, Ark., May 22.—R. R. Gallagher and Fred Sharp have leased the Stanford theatre.

* * *

OREGON HOUSE CLOSES

ESTACADA, Ore., May 22.—The Liberty theatre has closed. A. J. Teyerabend was manager.

F. B. O. presents the Exhibitors' Surest Bet—

Fred Thomson

and his marvelous horse

SILVER KING

In Leete Renick Brown's
Wonderful Story

"The Bandit's Baby"

On top of the smashing success of Fred Thomson's preceding successes comes this latest and great Thomson picture — "THE BANDIT'S BABY," absolutely made to order for thousands of theatres.

Never has Thomson appeared to finer advantage. Never has he had a story so full of heart interest, romance and punch as "THE BANDIT'S BABY." If you think Thomson is popular now, wait till your patrons see "THE BANDIT'S BABY." It's guaranteed to triple his tremendous popularity among every type of film fan. ARE YOU READING THE FILM TRADE PAPER REPORTS—under the heading of WHAT THE PICTURE DID FOR ME? Read them. You'll get an idea of what Fred Thomson means to your bank account.

You can get the Fred Thomson pictures only through

FILM BOOKING OFFICES

723 Seventh Ave., New York City. Exchanges Everywhere

Directed
by
James
Hogan



PRODUCTION HIGHLIGHTS

UPON COMPLETION of "Camille of the Barbary Coast," Mae Busch began work on her second picture for Associated Exhibitors, entitled "The Miracle of Life," as S. E. V. Taylor production.

* * *

ASSOCIATED EXHIBITORS has signed Edwin L. Hollywood, director, to film a new series of four productions.

* * *

HENRY OTTO, who directed "Dante's Inferno," has been chosen by Fox Film Corporation to make a picture based upon Samuel Taylor Coleridge's poem, "The Rime of the Ancient Mariner." It is now in production at the Fox West Coast Studio.

* * *

FOX FILM CORPORATION'S production of "Thank You" is under way. In the cast are George O'Brien, Jacqueline Logan, Alec Francis, Cyril Chadwick, J. Farrell MacDonald, Edith Bostwick, Vivian Ogden, James Neill, Billy Rinaldi, Maurice Murphy, Ida Moore, Robert Milasch, Lillian Lawrence, Frankie Bailey, William Courtright, Mark Fenton, Richard Cummings, Jack Ganzhorn and Francis Powers.

* * *

LOVERS' ISLAND, a forthcoming Henri Diamant Berger picture for Associated Exhibitors, featuring Hope Hampton, James Kirkwood and Louis Wolheim, is now in its last week of production at the Diamant Studios, Fort Lee, N. J.

* * *

"HEADLINES", a romance of the newspaper world, adapted for screen presentation by Pete Milne and Arthur Hoerle, has been placed in production by St. Regis Pictures Corporation under the direction of E. H. Griffith. Alice Joyce appears in leading role.

* * *

TO THE CAST of Cecil DeMille's "The Coming of Amos," starring Rod La Rocque and directed by Paul Sloane, have been added Trixie Friganza, Noah Beery, Claude Gillingwater and Arthur Hoyt. Jetta Goudal will play the leading feminine role.

Summer's Arbinger !

Torrid Season's Here. Pauline Garon, Warner Brothers star, and Mildred Davis Are Sporting Summer Furs.



Keeping Tab !

Here's Director's Board Used at Metro-Goldwyn-Mayer Studio to Keep Track of Directors.



"WITHOUT MERCY," the first Metro-politan production, is now under way at the Hollywood studios, with George Melford at the megaphone. "Without Mercy," adapted from the novel by John Goodwin, includes in the cast Dorothy Phillips, Vera Reynolds, Robert Ames, Patricia Palmer, Lionel Belmore, Fred Malatesta, Sidney D'Albrook, Gene Pallette and Tempe Piggott. It will be an early release through Producers Distributing Corporation.

* * *

HARRY LANGDON has completed his work in "His First Flame," his first feature-length comedy under the Mack Sennett banner. Langdon, his director, Harry Edwards, and Arthur Ripley, scenario chief, are now cutting and editing the film.

* * *

THREE LEADING WOMEN support Glenn Tryon in his latest two-reel comedies for Pathe release, now in the course of production at the Hal Roach Studios under the direction of Fred L. Guiol. They are Blanche McHaffey, Katherine Grant and Jane Sherman. Chester Conklin and James Finlayson will do the "heavy" roles.

* * *

INTERIORS FOR the Patheserial, "Play Ball," now in production under the direction of Spencer Bennett, are being staged at the Long Island Studio, formerly known as the Pyramid, at Astoria. F. W. Seitz is studio manager for the Pathe unit. John J. McGraw, manager of the New York Giants, wrote the story. In the cast are Allene Ray, Walter Miller, J. Barney Sherry, Harry Semels, "Wally" Oetel and Mary Milner.

* * *

CAMERA WORK on "The Lucky Devil," starring Richard Dix and formerly titled "California—or Bust," has been completed. It is now being cut and edited at the Paramount Long Island studio. Richard Dix leaves New York in a few days for Hollywood, where he will make his next production for Paramount. Frank Tuttle, director, leaves next week on a brief vacation before starting "The Crossroads of the World," starring Pola Negri.

LOIS WILSON, who recently completed "Rugged Water" at the Paramount West Coast Studio, and who is now in New York for a vacation, will be a guest of honor at the Alabama Day banquet at the Hotel Astor.

* * *

PHYLLIS HAVER and Dot Farley have been added to the cast of "Rugged Water," Joseph C. Lincoln's story of the life saving service on Cape Cod, which Irvin Willat is producing for Paramount. Others in the picture are Lois Wilson, Warner Baxter and Wallace Beery.

* * *

THOMAS MEIGHAN and Tom J. Geraghty, supervisor of Meighan productions for Paramount, have returned to the Long Island studio after a stay at White Sulphur Springs, W. Va., where they have been working on the adaptation of a story by Booth Tarkington for the star. The picture will soon be started under the direction of Alfred E. Green.

* * *

NEIL HAMILTON has signed a long term contract to be featured in Paramount pictures, according to Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation.

* * *

HARRISON FORD is in New York to assume the leading role opposite Bebe Daniels in her next picture for Paramount, "Lovers in Quarantine," to be made at the Long Island studio.

* * *

EDWARD SUTHERLAND, now in Hollywood to direct Raymond Griffith in his first starring venture for Paramount, "Are You a Mason?" has been signed to a long-term contract.

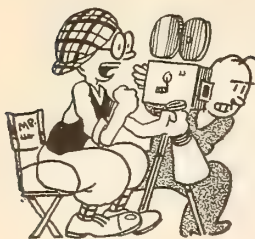
* * *

FRANK MORGAN has been signed to support Thomas Meighan in his next picture, "Whispers." Besides playing at the Paramount Long Island studio, Morgan will continue on the stage in his present role with Joseph Schildkraut in "The Firebrand."

"Nothing to Wear !"

Norma Shearer, Metro - Goldwyn - Mayer Star, Gives Her Interpretation of a Modern Choline for the Camera.





HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



BESS MEREDYTH ENTERTAINS

A brilliant gathering of film notables attended a house warming given by Bess Meredyth, Warner Bros., scenarist. Miss Meredyth has been very much occupied in furnishing a new home in Hollywood. The celebration marked the return of Bess to Hollywood after living several years in the southern part of Los Angeles. Since completing the colossal task of adapting "Ben Hur" to the screen, Miss Meredyth has been occupied in transferring stories to the screen for Warner Bros.

Wallace McDonald has almost completed his villain role in "Two Can Play" for Associated Exhibitors.

Raymond McKee and his wife have just celebrated their fourth marriage anniversary. McKee is under contract to the Mack Sennett Company.

Virginia Browne Faire leaves Hollywood early in May for New York City, where she will make her next picture.

Edmund Lowe, star of "The Fool," soon to be shown nationally, is said to give the best performance of 1925.

Duane Thompson is playing the leading feminine role in "Twenty Years After," which stars Richard Talmadge.

Bobby Agnew completed his featured role in William de Mille's production, "Lost—A wife."

George Melford has started production on "Without Mercy" his first independent picture for Metropolitan.

Walter McGrail played his featured part in "Havoc" with two broken ribs. He suffered the injury while making thrilling fight scenes for the picture.

BOB FRAZER GETS LEAD ROLE

Robert Frazer will play the featured role in the screen version of Gene Stratton Porter's story, "The Keeper of the Bees." Production on the feature will start immediately at the F. B. O. studio under the direction of Leo Meehan. Meehan is the son-in-law of Gene Stratton Porter.

Frazer has just completed work in "The Love Gamble" which is to be the screen version of "Peggy from Beacon Hill." Lillian Rich is co-featured with Frazer in this production.

In this new Paramount Production, "Wild Horse Mesa," Jack Holt has for his leading lady, Billy Dove, who played opposite the star in his last Paramount picture, "Light of the Western Stars."

Immediately following conclusion of his role in "Havoc," in which he is co-featured with George O'Brien, Walter McGrail will leave Hollywood for two weeks.

May McAvoy has started work in "The Only Thing," Elinor Glyn's new picture. In

order to permit the start of this picture production on "Ben Hur" has been temporarily suspended.

John Roch, Warner Brother's star, is working in four motion pictures simultaneously.

They are "Scandal Proof," in which he plays a hero role opposite Shirley Mason at Fox studio; "The Fast Mail" and "Bobbed Hair," in which he is featured; and "Marry Me."



Flora Le Breton deserted the footlights for the Kleigs long enough to share honors with Barbara LaMarr in the Sawyer-Lubin production "The White Monkey," to be released through First National.

Clara Horton finds herself in the enviable position of having to choose between two offers. One of the largest of the independent production companies wants her to sign a long term contract. Another producer has offered her a big part in a forthcoming picture which is certain to add to her prestige if she accepts.

Irene Rich has completed her starring role in "The Wife Who Wasn't Wanted" at Warner Brothers. She returns again to the "neglected wife" characterizations in this picture.

In company with her two daughters, Frances and Jane, together with her mother, Mrs. Mabel A. Luther, Irene Rich, motion picture star, will leave for Europe in July.

Positively denying that they had secretly wed, Lilyan Tashman and Edmund Lowe, screen stars, admitted this week that their marriage has been definitely set to take place in Hollywood in August.

Sidney Olcott, has begun work upon "Not So Long Ago," featuring Betty Bronson and Ricardo Cortez, in the Paramount Studio in Hollywood.

BABY FARM PICTURE FOR MARY

Mary Pickford may make her next picture in the marshes of Louisiana. The story, adapted from an original of Katherine Hennessey's by Winifred Dunn, deals with a baby farm in a swamp country. Louisiana may be picked as the locale and Harry Oliver, supervising art director, is expected to make a trip into some of the remote sections near New Orleans in search of locations.

Sam Taylor, who is chief of Harold Lloyd's scenario department, as well as his director, has returned from his vacation and is superintending the work of Lloyd's quartette of "gag-men" on the next production, which will be the first for Paramount release.

Forrest Stanley, having returned from a stage starring engagement in San Francisco, has just been signed by Arthur Beck for the featured lead in "Two Gates" to be filmed at F. B. O., as the initial production of the newly organized Embassy Pictures Corporation.

Victor Fleming, Lasky Director, left Hollywood this week for location in the desert near Tucson, Arizona, where he will film the exteriors on "A Son of His Father," adapted from Harold Bell Wright's novel. Fleming's latest completed production was Jack London's "Adventure," which comes to the Metropolitan Theatre in Los Angeles, May 16th.

Kathryn McGuire, best remembered for her work opposite Buster Keaton in "The Navigator" and "Sherlock Holmes" is playing the female lead opposite Frank Merrill, world's champion athlete, in "Thundering Speed" one of a series he is making for Hercules Productions at the California Studios. This is by William E. Wing and is being directed by Grover Jones, for release through Buf Barsky. Miss McGuire recently returned to Hollywood after a three month's series of personal appearances throughout the Middle West.

BILLY LEYSER LOCATES

Billy Leyser has moved into the Hollywood Studios where he will be in charge of the publicity department for the studio, also covering publicity matters for various producing units which are filming new pictures there for release through Producers Distributing Corporation. One of the first of these new pictures to get under way is the Metropolitan production, "Without Mercy" which will be directed by George Melford.

Christie Film Company has signed two new directors to work on the big comedy program which is starting. Arthur Forde, veteran stage director, has been engaged as stage manager in charge of the comedy units. Billy Watson, well known in the short comedy field for the past seven years has been engaged to direct new Christie two-reel Comedies. His first will be featuring Neal Burns with Vera Stedman and others.

Sales News and Personalities of the Week

SEATTLE

Felix Feist, of the Metro-Goldwyn organization, arrived in Seattle this week on his tour of key city exchange centers. Harry Lustig, Western division manager, came up from the South to complete the tour of Portland, Denver, Salt Lake, San Francisco and Los Angeles with him. Seth Perkins, local manager, was host to the visitors and salesmen Saffle and Wingham were called in for a conference.

* * *

Joe Brandt, of C. B. C., was in Seattle this week, setting his product for 1925-26, which is already sold over 70 per cent throughout the entire United States, according to Mr. Brandt.

According to Mr. Brandt, gross bookings over the United States on the 1924-25 product encouraged his company not only to increase its output but to double its cost of manufacture.

* * *

D. D. Gilbert, of Independent Pictures Corp., was in Seattle from Hollywood last week arranging for releases of his next season's product.

C. P. Beason, sales control manager of the Seattle Pathe, has been transferred to the Butte office.

Seattle's film row was so depleted of managers who had gone either east or south to conventions that the regular weekly Board of Trade meeting was not held as usual this week. Managers Sullivan, of Fox; Perkins, of Metro-Goldwyn, and Endert, of Famous Players, have just returned; while Managers Black, of Vitagraph, and Brin, of Warners, are now in Los Angeles; Manager Huot of F. B. O., in Chicago, and Manager Schlaifer, of Universal, in Chicago.

Leo A. Adler, Pathe traveling auditor, is paying a visit to the Seattle Pathe exchange in his official capacity.

UNIVERSAL PUBLICITY MAN

ASSIGNED TO NORTHWEST

F. L. Babcock has arrived in Portland to take charge of Northwest publicity of Universal Pictures, Inc. Babcock was formerly dramatic editor of the Denver Post. He will divide his time between Portland and Seattle and will handle promotion details and campaigns for coming Universal productions.

* * *

MORGAN MAKES TORONTO TRIP

W. J. Morgan, assistant to E. A. Eschmann, of First National, in charge of open market bookings, made a flying trip to Toronto last week. He reports that "The Lost World," which had just opened at the Regent Theatre for an indefinite run at increased admissions, had made a hit of unusual proportions. The reviews were splendid and the attendance capacity.

Toronto and the surrounding territory was billed extensively and the Canadian premiere of the picture is gaining widespread publicity.

SALESMEN GATHER

The annual sales convention of Film Booking Offices was held in Chicago, at the Drake Hotel, on May 9-10. All F. B. O. executives, officials, division and branch managers attended to discuss sales policies covering the new 1925-26 product.

In the illustration on this page are those who were present. Front row: P. C. Taylor, Branch Manager, Toronto; E. J. Smith, Division Manager, Buffalo; C. E. Penrod, Div. Manager, Indianapolis; Lee Marcus of the Home Office Sales Promotion Dept.; J. I. Schnitzer, Vice-President and General Manager of F. B. O.; Harry M. Berman, Sales Manager; Nat G. Rothstein, Director of Publicity; Cleve Adams, Div. Manager, Chicago; M. J. Weisfeldt, Div. Manager, Indianapolis; and Al Boasberg of the Home Office Sales Department.

ST. LOUIS

Lou Hess, manager for the local Universal office, accompanied by Maurice Davis, publicity director, attended the "U" sales gathering in Chicago the past week.

* * *

Tom McKean, of F. B. O., returned from the F. B. O. meeting in Chicago, all pepped and raring to go. He called his boys into special meeting and told them the wonderful things for F. B. O. he learned while in the Windy City.

* * *

Charley Werner, Metro-Goldwyn manager, visited Quincy, Ill., Jacksonville, Ill., and vicinity during the week.

* * *

Neil Kingsley, home office representative for Producers Distributing Corporation, was stricken with an attack of paralysis while in St. Louis, and is a patient at the Missouri Baptist Sanitarium.

The stroke occurred Thursday, May 14, while Kingsley was riding in the automobile of C. D. Hill, manager of the local office for Producers Distributing Corporation.

* * *

C. E. Mayberry, district manager for Producers Distributing Corporation, was a visitor of the past week.

* * *

All of the St. Louis exhibitors and film men who attended the big convention in Milwaukee, Wis., have returned to town. Some big things are expected to result from the gathering.

* * *

Tom Mix, the popular Fox star, will visit St. Louis with his famed horse on May 27th. Max Roth and Joseph Shea, special representatives, are in town arranging the details. The program for the day will include an exhibition by the pair at Forest Park for the benefit of the school children.



HOUSTON

Pat Osborne who has recently taken over the Houston territory for Vitagraph comes from New Orleans where he served in the capacity as Manager for the same company.

* * *

Smiling Ed. Blumenthal, salesman for F. B. O., just closed a big contract with the Majestic Circuit who are going to continue running through the summer months with pictures and vaudeville. The contract netted Ed. the weekly prize of \$35.00.

* * *

L. B. Brauer, salesman for Universal, just returned to Houston from Dallas where he attended a special meeting supervised by Mr. Trough, personal representative of Carl Laemmle. Brauer is all hopped up over the new selling plan Universal has and claims it is a life saver for the small town exhibitor.

* * *

Sam Abrams and Lou Weiner, joint owners of the Rialto Theatre, are planning on a 1,400 seat second run house in Houston. Universal has had five pictures in the Rialto Theatre in the past five weeks. They have been 100% Universal during Laemmle Jubilee Period.

* * *

Mr. W. Horwitz Jr., is in Milwaukee attending the National Theatre Owners Convention representing six Houston Theatres which Mr. Horwitz has formed into a book- ing combine.

* * *

The World's Advertising Convention not only brought about 10,000 visitors to Houston but stimulated business in all the local theatres.

* * *

Mr. A. Martini's Dixie Theatre in Galveston which recently was destroyed by fire is nearing completion and will be opened for business on or about the 1st of July.

* * *

Mr. R. C. McIlhearn, Manager for Universal, is in Chicago attending the Universal Sales Convention. The entire force is anxiously awaiting his return to get busy selling the new product.

* * *

BUFFALO

Harry Dixon, Buffalo F. B. O. manager, as usual, opened the straw hat season along film row when he came forth on May 15 resplendent in latest style panama kelly. Harry is soon to introduce also some new shirts that are sure to knock his colleagues for a row of film cases.

* * *

George E. Williams, Paramount exploiter in the Buffalo territory, assisted by his brother, Ernie Williams, manager of the accessory department, put over a fine campaign on "The Thundering Herd," which opens at the Eastman, May 24. In addition to the usual advertising the Eastman put out 10,000 heralds and 10,000 rotogravure sections, on the back of which the Messrs. Williams placed enough local ads to pay for the order.

* * *

Sid Horen has been assigned to the Rochester territory as Fox representative. Manager Bill Rowell reports much interest among exhibitors in the new product announced by the company. He anticipates a busy season at the Fox office.

* * *

Earl Kramer, Universal branch manager, has returned from the company's convention, all pepped up over the new White List. The Buffalo "U" office is going "on high!"

* * *

ALBANY

M. N. Wolf, manager of the Metro-Goldwyn exchange in Albany, N. Y., was the principal speaker last week at the banquet given by the Exchange Club of Little Falls, N. Y., with about 150 in attendance. Mr. Wolf gave a thirty minute talk on the motion picture industry and made the hit of the evening.

The Sales Manager

By M. CASPER

General Sales Manager, Harco M. P. Industries, Inc., New Orleans

Yes, I got an answer to my letter, all right. I knew I would get it but I could not have guessed the contents, if my life had depended on it.

My man had asked me for suggestions on approaching a film prospect, and I was ready to give advice as a man always is who has had road experience. I gave mine, whole-heartedly and unreservedly. I gave my experiences: the many "hard nuts" I have had to crack. "Fatherly advice" I gave, such as is given by a Dutch Uncle and the man "who has been to see." But you know advice is never taken because it is given away. It is too cheap. Experience, which costs dearly, is always accepted because of the price one has to pay. But we will learn in no other school. No, not fools only, for wise men learn only from experience, as well.

To get back to "our bacon," the letter from my salesman told me that I was "hard boiled" and that I was giving advice that could not be followed. As the whole he showed me that he did not desire my advice as much as he did my silence. The point? Well, the point is that children always know more than their parents and that salesman always know more than their managers. But experience shows them that there is only one right way to sell goods and that is on its merit, and they eventually learn this sound fact. The hard knocks could be avoided if they would only listen to advice from those who have been over the thorny roads.

Statistics show that one out of every ninety-six who enter the sales field become managers; the rest either drag along or drop out all together because they want to show they know more than the man "who knows" or because they have not enough "stick-to-it-iveness" to make a success.

Are you a salesman?

Are you a Manager?

If not—Why???

* * *

ACTION AND SENTIMENT ESSENTIAL IN FILMS

Action and sentiment are the most essential elements in successful photoplays, according to reports submitted by F. B. O.'s western division branch manager at their recent convention at the Film Booking Offices studios in Hollywood.

That sentiment properly developed was more responsible for the success of many outstanding productions of the past on the stage and screen, was the opinion of all the visiting branch managers as well as the home office representatives who included Vice President J. I. Schnitzer, General Manager of Sales Harry M. Berman, District Manager Art Schmidt and others. Such plays as "Lightnin'" and "Humoresque" were specified in this connection.

"What we require in this industry now are stories built on clean sentiment or heart interest" commented Mr. Schnitzer. "We have run the gamut of thrills and sex. Now we need fine, wholesome sentiment, which is really a reflection of the heart and soul of America."

It was also announced that the majority of F. B. O.'s productions would include these essential elements of box-office success. "Drusilla with a Million" the Associated Arts Corporation production, the release date of which has been put back until autumn, is based on sentiment for the most part. Sentiment also is a vital factor in the new series of H. C. Witwer two-reel featurettes, "The Pacemakers," in which mother and son love is made a source of strong heart interest.

CHICAGO

Will Baker, Universal suburban salesman of the Chicago office, has sold the "Fighting Ranger" to the Dicke Theatre, Downers Grove, Illinois. This is the first serial that the Dicke Theatre has run in two years.

* * *

L. W. Alexander, manager of the Chicago Exchange, believes in doing things in a big way. This is shown when he sold the Ascher Brothers Universal's last six serials for their chain of houses. This is the first time the Ascher Houses have ever run serials, and this clearly reflects on Roy's splendid salesmanship.

* * *

Ben Eisenberg accomplished a hard task when he sold the Francis Theatre, Chicago, "The Great Circus Mystery," and did such a thorough job in salesmanship that he succeeded in not only selling them "The Great Circus Mystery," but six more serials.

* * *

DETROIT

Al Rupert, who was salesman for the Michigan Film Company, has taken over the management of the Broadway Theatre, Flint, Michigan.

Abe Goldner, who used to travel the state for Paramount and Warners, is now in charge of publicity for the Frank C. Nicholson Productions of Hollywood, according to word just received.

Joe Friedman, Universal manager, attended the Universal Sales Convention at the Drake Hotel, Chicago, last Saturday and Sunday.

Al Kaufman, Metro-Goldwyn exploitation man, was a visitor last week.

J. E. Storey, general sales manager for Pathe, was a visitor last week.

Art Elliott, branch manager for F. B. O., attended the convention in Milwaukee with other F. B. O. managers.

Chas. Danke, city salesman for Fox, has resigned. He has not announced his new connection. It is rumored that James Allen of Warner Brothers will fill his shoes.

Jack Young, Vitagraph manager, is on the Coast attending a sales convention.

Herbert Foster is again traveling the eastern part of the state for Producers, after being out of the business for a while.

* * *

DENVER

Mr. Harry Lustig, Western Division Manager for Metro-Goldwyn Distributing Corporation, has just left for Los Angeles after holding a Sales Conference in Denver at the Shirley Savoy Hotel. The following were among those present: Robert J. Garland, C. D. Beale, Ed Gold, C. E. Pace, Harry Levey, George Wygant.

* * *

Harry Helmar will manager the Rourke Theatre at La Junta, Colorado, for the K. & F. Amusement Company.

* * *

All the Paramount Salesmen are now in their respective territories since returning from their convention at Los Angeles.

* * *

C. J. Duer, F. P. L. Representative in Nebraska, has left Denver for his territory in a "brand new" Studebaker.

* * *

CLEVELAND

Milton Simon, well known State Right Salesman, has joined the sales staff of W. Ray Johnston's Rayart Pictures as Central States Representative. Mr. Simon left on a tour this week covering his territory which will take in Cleveland, Detroit, Louisville, Chicago, Milwaukee, Omaha, St. Louis, Kansas City and Minneapolis.

SOME ARE SUMMER SHOWS— and SOME ARE NOT!

WHAT sort of shows will you show in the summer time? Upon the answer depends much of your hot weather success. It is very particularly up to you, therefore, to use good hot weather judgment in the selection of your programs for that season.

In the first place use as many comedies as you can. If your seats are made cool and comfortable with proper coverings, and the picture projected on your screen is one that will make the patron forget the fact that his collar is melted by causing him to smile, you have made a friend for the theatre.

Avoid Heavy Stuff

Avoid tragedy and heavy drama. It may be absorbing enough during the cold weather. But on a "balmy summer evening" it will prove too deep, and be more liable to irritate than to please.

The best bets for warm weather are the fluffiest sort of comedies and farces. Anything with a good laugh will help summer business.

Features vs. Shorts

Another point that merits your consideration is the fact that lengthy features are less acceptable in summer than during the cooler periods. They are liable to prove irksome and draggy, and give your patrons a chance to think more of the heat than of the picture.

If there is ever an opportune time to try special all comedy, all short, bills, it is during the summer months. In other words, if you ever are going to put on a really highly deversified program do so during the warm season.

Prologs

A prolog need not be an expensive or elaborate thing. For instance, a graceful dancer, or a song program will do the trick just as well as a prolog running into hundreds of dollars.

Just as a suggestion for a summer show prolog that can be used with any sort of program, consider one that a number of exhibitors have proven to be an efficient business builder. This is nothing more difficult than a good singer rendering all the favorite songs of summer times that have now passed.

For instance, such numbers as "The Good Old Summer Time," "In the

Shade of the Old Apple Tree," "My Wife's Gone to the Country," and other songs of other years, will bring happy memories to many in the house, and before you know it a song leader who can get his personality across the footlights will have the crowd singing with him, and thanking goodness it is summer time instead of winter.

Presentation

As far as you possible can, dress your stage and your theatre in such a manner as to bring a breath of the outdoors to the playhouse. If you use prologs, have the stage bowered in roses, or apple blossoms. Have your people garbed so that they appear cool. Use boxes of real flowers in the lobby and in the theatre.

Several of the largest theatres in the country, especially one of the new ones

SUMMER

Is the time to call out the Showmanship reserves. Just keep on trying to fill every seat for every show, and you will find it can be done. Others have done it year after year. There isn't a single good reason why you cannot. In every issue of *Exhibitors Trade Review* you will find a resume of the ideas with which your brother exhibitors have knocked the heat cold. Send in word about what you are doing in the way of hot weather

SHOWMANSHIP

in Chicago, have taken the idea of making the theatre interior a huge garden. Even the ceiling is a "sky" with twinkling stars. There is an abundance of leaves and flowers, and on the side walls are many mechanical singing birds in willow cases. Why could this idea not be carried out on a smaller scale? The "sky" would not be hard to make, and a few real birds would be even better than the artificial songsters.

Service

Service is one of the items that is always important, but assumes even greater aspects in the summer than at any other time. Arrange with any of the merchants in your town to supply fans carrying their advertising and see



Keep Cool in Hot Weather is the motto of Patsy Ruth Miller, the Warner Brothers star, and it may well be adopted as a slogan by motion picture showmen. Keep cool yourself, and keep your patrons cool, and this summer's business will enable you to spend the winters in Florida.

to it that every one entering your theatre is provided with a fan.

Also, don't overlook the proposition of having plenty of ice in the water coolers. If possible arrange to have a boy carry trays of iced water through the aisles during the show. It will not attract any great amount of attention from the show and it will further help your patrons to keep cool.

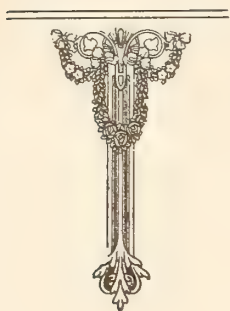
Keep the washrooms well ventilated and clean. Keep the theatre in spic and span condition, and don't overlook an opportunity to throw it wide open in order to get sweet, fresh air passing through.

Of course you will use fans. Keep the air circulating, but arrange the fans at an angle that will preclude drafts being blown on the necks of patrons. After all, it is as easy to catch cold in the summer time as any other old time.

Greater Movie Season

This summer there will be a determined, concentrated drive made to build business during the summer months. It is going to help you to make this warm weather season more profitable than any you have had.

Take advantage of this opportunity. Put your shoulder to the wheel, also, and help yourself to accomplish what others are aiding in doing. Use every ounce of showmanship you possess in figuring out ways and means to make your theatre even more attractive in the summer time than it is during any other season. And watch *EXHIBITORS TRADE REVIEW* each week for brand new ideas that may be used in putting a "sum" of big box-office receipts in summer time business.



Prologs need not be elaborate or expensive. Read how the Strand Theatre, New Orleans, enhanced its presentation of First National's "Sally" by a prolog as inexpensive as it was effective.



Try Simple Prologs for Better Summer Business

Prologs for summer shows should be light and colorful, thus the presentation accorded "Sally" in a recent showing in the heart of Dixie—the Strand Theatre, New Orleans—will be a real help in suggesting prologs, not only for this particular picture, but for others that lend themselves equally well to similar presentation.

"Sally" has come and gone down in Dixie but they will remember it for years to come. The presentation given it by the Strand was a tabloid musical comedy, featuring every song that "Sally" was ever associated with—from the time she lived down in "Our Alley" until she reached the rose tinted clouds with the silver lining.

"SALLY" SONGS

The overture was styled "A Sally of Sally Songs," beginning with "My Gal Sal," "She Lived Down in Our Alley," "I Wonder What's Become of Sally," "Sally's in the Movies Now," and the best remembered hits from the Ziegfeld-Kern musical gem. A dancing team came on as the first curtains parted in a waltz tempo, making an exit at one crossing of the stage.

The house blackened out and a transparent drop, done in a monster fan design, ornated with two symbolic floral urns at each side of stage, showed a man and girl at the left of stage. The tenor then sang "Sally, Won't You Come Back Home," from the Ziegfeld Follies 1921 as an encore; leaving the stage to the girl dancers for a whirlwind clog finale, finishing on their toes

—back to back—in a posed position for the final fast curtain. Tumultuous applause greeted every presentation and Maurice F. Barr, who staged this prolog, has been the recipient of much congratulation upon its effectiveness.

* * *

USE A SUMMER FAD PROLOG FOR TIE-UP

One of the outstanding Summer fads that have enveloped the younger element of the country during the past four or five years is the ukulele. A wide-awake exhibitor will have no trouble in using this little instrument in some suitable way to bring in summer business.

A "summer camp" prolog, for instance, suggests itself almost immediately. The setting for this can be easily and inexpensively arranged. Use a darkened stage, with a tent in the background, and a big yellow moon showing through the drop. A little open fire is lit in front of the tent, and around the fire have a group of three or four youngsters of the flapper generation sing the typical little ditties that have been arranged for ukuleles, such as the "Ukulele Ike" collection, or the "Eukadiddle" series. These are known to every flapper.

To arrange for the publicity of this show, announce a contest for the best performing group, allowing each to put on two or three of these ditties, and offer a suitable prize, like an autographed ukulele. This could be had from the publishers of the books.

"A Shady Nook—"

Down in Southern Jersey is an exhibitor who transformed his theatre front into a veritable oasis. The particular small town where his show-house is located is in the sandy region of the state, and in hot weather the sun's rays are reflected from that sand with much the same effect that is had on the Sahara.

The first thing that attracted attention to the theatre in question was the erection of a green and white awning of large proportions which kept the sun from the walk before the house, and also had the effect of creating an atmosphere of coolness.

Next the front was painted in white and green, and a couple of ruscus trees were put on each side. And you may be sure that these were kept free from dust and sand so that they looked always fresh and cool.

In the lobby a block of ice was concealed under a light camouflage, which made it appear as a stand on which were growing plants. The best part of this was that electric fans were placed in such a position that the cooled air from the ice was wafted toward the entrance.

It was scarcely necessary to tell folks that it was "30 degrees cooler inside." The cool air told them so, and the coolness of the scene, and the shade convinced their eyes.

The ticket seller and doorman were in white—and if they had dared even look warm it would have cost them their jobs. Spend a little time and less money to try this with your theatre. It paid—and will pay.

How Aaron A. Fineshriber Will

KNOCK 'EM COLD IN HOT WEATHER!

I hit 'em in the eye.

That's how a "drop-in-house" gets the business.

I hit 'em in the eye—attract attention by my "front" and canopy; and the Rivoli, a first-run house in downtown St. Louis, does nicely, thank you.

Yet even though it is a first-run house, even though we run it as a high-class theatre should be run, the Rivoli's problems are those of a "drop-in" place.

Competition includes a nearby picture palace, seating 3500; an established house a short block away, seating 900 and featuring a nine-piece orchestra; and a "wild-and-wooly" ornate old theatre two blocks away, offering good melodramatic picture diet for twenty cents.

The Rivoli, seating 660 and getting a forty-cent "top," has to fight that.

The Way to Get 'Em

A little house, a five-piece orchestra, no stage—hence, no presentation—people don't plan in advance to come downtown from some distant part of the city, just to attend the Rivoli. What we get, we get from the thick throng of traffic that eddies and swirls past Sixth Street. It comes from the groups that wander the brightlight streets at night. It comes from an element we have to "yank" off the pavement into our orchestra chairs.

There's only one way to get 'em.

We can't be subtle. We don't want to leave anyone in doubt as to whether this is a "movie house" or some exclusive establishment selling Parisian frocks.

So we hit 'em in the eye.

Passersby on Sixth Street don't doubt for a minute that we're a theatre; and they don't have to guess twice as to what picture we're showing.

The Screaming Front

Our front and canopy "screams." On the canopy, we use 24-sheet cutouts when they're good; six-sheet cutouts, when the 24's tell no story. From an extension, we shoot "baby spots" back onto the cutouts. From the canopy, we drop window-cards, letting the wind provide a moving object that advertising experts tell us gains more attention than a still object.

In our three-sheet frames on the theatre's front, we use either cards prepared by our poster artist; or combination lithograph and poster-artist

cards. In our poster cards, we've introduced two or three "stills" from our picture, since these gain considerable attention thereby, we've found.

Some "Silent Salesmen"

"Boards" out front, combining lithographic cutouts, poster-work and "stills" are other attention-getters-silent salesmen. We don't go in for pale pastel shades, either. Our backgrounds are vigorous. They're oranges, mottled blacks with dashes of orange or green, strong blues, or something like that. Our poster-artist applies his colors with strong, masculine strokes. When we've got something to say, we say it!

Our box-office is the last selling spot for the current show. If they've any question as to whether they should or should not see the picture when they get up to the box-office window, we've planted a few "stills" that dizzy 'em into the house.

With and Without Pajamas

Extreme care is used in selecting our "stills." We don't choose 'em for scenic beauty or artistic perfection. We choose 'em because they show *action*; striking groups of beautiful women, a la Ziegfeld; or a "clinch" featuring well-known players.

A star must be an exceptional star for us to feature him or her just "as is." Otherwise, for example, a picture of Clara Bow in pajamas is better than just a picture of Clara Bow.

* * *

These suggestions for a limerick contest appear in Associated Exhibitors exploitation supplement on "Introduce Me." The summer season is a good time to begin staging various types of contests that will attract attention to your showings.

Contests Will Help Summer Business

Two novel exploitation stunts are being used by exhibitors in connection with the presentation of Douglas MacLean's latest comedy, "Introduce Me."

The first of these is a prize limerick contest. This consists of six limericks, each with a hidden last line. The limericks are illustrated with line drawings, each sketch containing a suggestion for the hidden last line. As a complete unit the six verses contain the highlights of the story, each of them suggesting interesting developments in the fun.

Free Space

Exhibitors are finding it an easy matter to tie up with their daily newspapers, in view of the limerick craze which is raging everywhere. The limericks are run in sequence, either one or two days each, so that in this way the theatre gets one to two weeks' display in the paper prior to the showing. In making the tie-up the exhibitor offers whatever prizes he may decide upon for the correct last line. This last line is given in the campaign book and the entire campaign is laid out and explained in detail. The prizes suggested, and the ones most often offered by the theatre, are admission tickets to the showing of "Introduce Me."

Cartoons

A second exploitation stunt which is attracting wide interest and which is being used quite extensively by the theatres is a cartoon, by a well-known New York newspaper cartoonist, which suggests the highlights of the film's comedy in sketch. Mats of this cut are furnished and an explanation of the manner in which it is to be put across is contained in the campaign book on "Introduce Me," which incidentally is one of the most complete ever issued.



There was a young girl in Par-ee
With a smile and a name of Bet-tee
When Jimmie high-spied her
He then and there cried fer



But Betty was bound for the Swiss.
Poor Jimmie's romance had no bliss;
But his heart it was true—
To the Alps he then flew



HOT WEATHER GARDEN GREW BUSINESS

"How does *your* garden grow?" Or, in other words, what sort of a crop of summer business are you going to have?

Depend upon this much, if you will give your theatre in all its branches, the attention it deserves the crop will be better this year than ever. Remember that "Greater Movie Season" is coming during the hot weather. This means a big concentrated drive to sell more tickets for your house.

However, you must weed your garden and keep it well watered with showmanship. Do your share toward making your own summer season the best ever.

G. A. Cross, manager of the Garden Theatre, Battle Creek, Mich., gave "New Toys" a window display in the Holly Heiman store which excited much interest and attracted passers-by to gaze into the window.

A low picket fence, painted white, was erected in the store's corner window. There were grass, flowers and other garden accessories to lend a real summer aspect to the display. In it were placed several toys such as delight the hearts of children—a teddy bear, balls, etc.

A boy and a girl were allowed to play with the toys in the window. In the background was a large card carrying the name of the star, theatre and title of the picture. The title was composed of letter blocks, each block carrying a letter of the title.

Don't forget that anything alive, from a kid to a kitten, will cause crowds to collect before any shop window in which it appears. Use the idea in effecting window tie-ups for your pictures.

This is the summer garden effect used at the Garden Theatre, Battle Creek, Michigan, in a window tie-up on First National's "New Toys." And the toy shop did big business too. Make the local merchants work for your theatre this summer.



TIE IT OUTSIDE!

"The Ol' Hitchin' Post" used to be as popular as the "Ol' Swimmin' Hole." Perhaps that is why it appealed to citizens of Spokane, when Grombacher & Neal of the Casino Theatre, rigged up a hitching post outside.

They invited anyone who rode up to the theatre on horseback and tied his horse to the post, to see Hoot Gibson's "Let 'Er Buck" as the guest of the management. The stunt attracted much attention and favorable comment.

Try this trick this season when you show a snappy western. It will pay.

GOOD STUNT FOR HOT WEATHER

One of the special exploitation stunts recommended in connection with the latest Associated Exhibitors release, "Introduce Me," was used with splendid effect during the run of the picture at the Criterion Theatre, Los Angeles.

This stunt was the formation of a chapter in the "Introduce Me" Club, of which Anne Cornwall, who plays opposite the star in the picture, is president. The chapter was sponsored by the University of Southern California, and the complete outline of the working of the club was set forth in the college daily, "The Trojan." The daily said in part:

"I'm George Columbus. I'd like to have you meet me. And you are—?" This is only a sample of the newest line to be popularized on the U. S. C. Campus. It's made possible by the 'Introduce Me' Club, the latest organization.

"Membership in the club is not restricted to the campus as the organization is for the whole city of Los Angeles. The chief requirements for membership are a sweet disposition, which includes a broad grin, and ability to make the best use of a strong right hand for the extensive handshaking which is a criterion of membership.

"The club buttons are much in evidence on the campus which shows that the Trojans are taking interest in this organization."

Exhibitors could have "Introduce Me" Club cards, similar to those used in Los Angeles, printed up and use these either with or without the club button.

Colleges and high schools will be easily sold on the idea, as the very spirit of the movement is one of comradeship, the thought being that those who display membership cards or buttons may consider them an introduction to anyone else holding them.



First National's "Sally" lends itself admirably to a variety of different types of prologs. This is one that was used by Manager Frank Holland, Victory Theatre, Evansville, Indiana. The newsboys sang a number of "Sally" Songs. Good presentation helps.

Patrons Invited

To "Iced" Teas

A little tea, a few lemons, the usual amount of ice in the water cooler plus a thought brought extra business to the Gaiety Theatre, Waterville, Ia., for matinees, although the theatre is on the sunny side of the street—and the sun just pours down.

The idea was simply that of serving iced tea to matinee patrons. And issuing special invitations to a mailing list to have tea—iced tea—at the theatre while enjoying the show.

An usherette attired as a maid did the "pouring," and the management went a step further serving small bricks of ice-cream and little cakes. These latter were provided free of charge by the local confectioners and bakers for the sake of advertising contained on small cards attached to the paper in which they were wrapped.

The newspapers were told of the idea, and the result was that there was good space devoted to a news item about the progressive management of the Gaiety.

If you did not care to go to the expense of having the refreshments specially served, why not simply fill the ice water coolers with iced tea instead of water? Or with lemonade? The idea brought them into the Gaiety—and will bring them in for you.

* * *

SIMPLE—EFFECTIVE

During the stirring love scene of the "Hunchback of Notre Dame," Nevin's "Love Song" was beautifully sung by a popular singer, concealed behind the wings, at each performance at Stradley's Cheerio Theatre on Queen Anne Hill, Seattle.

The effect was very pleasing and an excellent patronage resulted. Mr. Stradley is putting over his community shows with the hand of a master showman. It is the little touches of this kind that transform a picture program from the ordinary run, to the proportions of a "presentation."

* * *

Show Summer Styles

Manager Bender of the Seattle Columbia stimulated his matinee business tremendously during showings of "Fifth Avenue Models" by tying up with one of the smartest gown shops in town for a Spring Sports Revue.

Costumes were modeled by several young society girls who were paid for their services, and turned their week's earnings over to the building fund of the Lighthouse for the Blind.

Plenty of good news stories, stressing the charity angle, the need for summer costumes felt by every woman at this time of year, etc.

CHICAGO DAILY JOURNAL

Jones, Linick & Schaefer

ORPHEUM

State at Monroe
Continuous From 8:30 A. M.

LAST 3 DAYS

"CHARLEY'S AUNT" With SYD CHAPLIN



IT IS COMING SATURDAY

GREATER THAN "THE KID"



Jones, Linick & Schaefer

ORPHEUM

State at Monroe
Continuous From 8:30 A. M.

LAST 2 DAYS

"CHARLEY'S AUNT" With SYD CHAPLIN



COMING SATURDAY!
Greater Than "The Kid"

???



Jones, Linick & Schaefer

ORPHEUM State at Monroe
Continuous From 8:30 A. M.

LAST TIMES TODAY **CHARLEY'S AUNT** WITH SYD CHAPLIN



Tomorrow!
Greater Than "The Kid"



This is the way the Orpheum Theatre, Chicago, killed two birds with one stone. As the current attraction, Producers Distributing Corporation's laffilm, "Charley's Aunt," ended its prosperous run, the coming bill grew in prominence in the advertising space. It's a good idea. Try it out for bigger business during hot weather.

WARM UP TO THE BANKS

A tie-up with a bank was the leading feature of a successful campaign on "Greed," waged in Waukegan, where this picture recently played at the Elite Theatre.

A prominent window of this bank was given over to art cards showing the danger of hoarding money and advising the public to open savings accounts. All of these cards announced the showing.

Two of the principal drug stores of the town also contributed entire window displays of toilet requisites, in which were featured stills from the picture. One thousand heralds were distributed and extra space was taken in the press. A trailer was used and there was also a special lobby display.

RED HOT STUFF FOR HOT WEATHER

A boxing match with pint size pugilists in the ring was staged in front of the Grace Theatre, Martinsville, Ind., by Manager Jewell for the showing of Jack Dempsey's Universal-Jewel "Winning His Way," one of the "Fight and Win" series. Needless to say, it attracted a great deal of attention.

The young "champions"—age 7—are known as the Kentucky Twins and have already made a name for themselves as boxers. They gave short exhibitions in an improvised ring directly in front of the box-office.



How's this for a hot weather bally? Eddy Eckles, West Coast Metro exploiter, put it over for a showing of the Metro - Goldwyn - Mayer production, "The Denial." Any old cars in your town?



The Big Little Feature



"Slick Articles"

Universal

2 reels

Billy and Hilly, artists, rescue a man and his daughter from crooks. As a reward the girl is to pose for them. In order to pay their rent they steal a painting and sell it to the girl's father. The picture is claimed by the rightful owner, and the artists end in jail.

There is sufficient comedy in this one to make it acceptable to most audiences. One of the humorous scenes is that where the artists are out canoeing, and are attacked by a swordfish that whirls their frail craft around on its sword.

The featured players are Hillard Karr and Billy Engle, and they make the most of the material with which they have to work. Name the players and the fact that this is a Century Comedy.

* * *

"Sit Tight"

Educational

2 reels

Jimmy's uncle wires him the suggestion that they both get married. While searching for the uncle, Jimmy manages to get in trouble with the police. He is captured and arraigned before the Judge, and the uncle is also brought in by the police. Their plea for leniency is based on their wish to marry, but the hard-hearted judge thinks that they can wait thirty days and sentences them to that term.

Jimmy Meyers and Kathleen Adams are the featured players in this Christie Comedy, which has not too much humor, but lots of action and plenty of thrills. It should prove moderately pleasing where audiences get a laugh out of the usual wild chase and slapstick stuff.

Policemen pursue the leading characters through most of the picture, and there is scarcely enough change of pace to keep the film from monotony.

* * *

"Locked Out"

Universal

2 reels

This is another "Bull's Eye" Comedy featuring Arthur Lake and Olive Hasbrouck. Aside from the players it has nothing to recommend it.

The story is about the attempts of Arthur's father to thwart the boy's plans for elopement with Alice. The old man hides his son's clothing, but Arthur dons one of his father's suits and hastens to the trysting place. Here he finds a note that Olive has run away with another man, her father appears, mistaking him for a burglar, he chases him. In escaping he rips his trousers, and subsequently his father is arrested on the strength of this clue.

* * *

"Hello, Good-by"

Educational

2 reels

Lige Conley is the lead in this Mermaid Comedy. The story is somewhat lacking in continuity, and there is an overindulgence in the usual slapstick stuff. However, Conley offers numerous thrills, and the production may prove a satisfactory filler.

The story has to do with the search of a foreign prince for an American heiress. To avoid three conspirators who plan to take his life, he secures the services of a Customs Inspector who doubles for him. The double has his own troubles in eluding the men trailing him in the belief that he is the prince. But in the end he succeeds in doing so by leading them through an open draw-bridge.

Lige Conley's name is your best bet in exploiting this one.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Sit Tight	(Educational)
Two Poor Fish	(Educational)
Hello, Good-by	(Educational)
Ask Grandma	(Pathe)
Good Morning, Nurse	(Pathe)
Hot Times in Iceland	(Pathe)
Pathe Review No. 22	(Pathe)
Hold My Baby	(Pathe)
Daisy Bell	(Red Seal)
Hair Cartoon	(Red Seal)
Locked Out	(Universal)
Slick Articles	(Universal)

"Hold My Baby"

Pathe

2 reels

A young man making a trip in a Pullman sleeper is awakened by the presence of a baby who has been deserted by its mother. He endeavors to rid himself of the infant but gives up in despair. He has many troubles in caring for it. But a young woman with whom he has fallen in love on first sight on the train comes to the rescue and marries him and his ready-made family.

Glenn Tryon and Blanche Mehaffey are the boy and girl in this Hal Roach Comedy which is much above the average and will bring laughter from any type of audience.

The infant in the picture is what all the women will call "a perfect darling," and director James W. Horne has succeeded in getting it to register perfectly the emotions he desires.

The comedy is replete with humorous situations, and although it is a bit broad in spots, it is good product for any theatre. Glenn Tryon does well as the embarrassed young man totally ignorant of a baby's wishes or needs, and Blanche Mehaffey is her usual personable self as the girl who falls in love with the baby as much as with the youth.

* * *

"Hair Cartoon"

Red Seal

300 feet

This is issue "X" of the "Hair Cartoons" drawn by Marcus of the New York Times. The transitions in this cartoon consist of the following: Elephant to Ox, Rat to Squirrel and Snake to Swan. This cartoon is also being released in conjunction with the circus season.


The House of FEATURETTES

"ROXY" plays "Daisy Bell" (On a Bicycle built for Two) a **Ko-Ko Song Car-tune**, week of May 24th, **Canitol Theatre, N. Y.**

Stanley, Philadelphia, plays "Ko-Ko Trains 'Em" (Out-of-the-Inkwell) same week.

To list all first run exhibitors playing **Ko-Ko Song Car-tunes** and **Out-of-the-Inkwell** would be a "Who's Who in Filmdom."

"A good program must have novelties"

1600 B'way  N. Y. C.

Edwin Miles Fadman. Pres.

"Two Poor Fish"

Educational

1 reel

This is a "Pen and Ink Vaudeville Cartoon" by Earl Hurd, and offers real good entertainment as a short on any program.

The cartoon deals with the antics of a trained seal and the property man who has it in his charge. "Props" has a deal of difficulty in securing food for the galloping fish, and in accomplishing his duties a goodly number of laugh-making situations are developed.

* * *

"Hot Times in Iceland"

Pathe

1 reel

"Hot Times in Iceland" is another Paul Terry cartoon depicting the adventures of Farmer Alfalfa in the cold north. Alfalfa has trouble with his animals of which he has accumulated a veritable Noah's Ark assortment. He plans to sink the boat but fails to calculate that he will have to sink with them. The final fadeout shows him swimming away from the animals.

This cartoon will do well as a filler on any program.

* * *

"Good Morning, Nurse"

Pathe

2 reels

Ralph, a young millionaire, is afraid of germs. He has a large staff of attendants, Olive is his nurse. They go camping and encounter all the troubles of a tenderfoot. Olive asks Ralph to overcome his dread of germs; he does so only on the condition that she marries him. Olive agrees and all ends well.

Ralph Graves plays the lead in this Mack Sennett Comedy and is assisted by Olive Borden. The troubles of the campers and the dread for germs which the hero imagines he has will bring forth many a good laugh.

There are thrills aplenty as most of the action centers about a trick flivver. In one scene Ralph notices that the brakes don't work, he jumps out of the car and twists a rope around a pole ripping the body off the car and throwing the campers out.

In exploiting this comedy, feature Ralph Graves and Olive Borden, also that it is a Mack Sennett production.

* * *

Pathe Review No. 22

Pathe

2 reels

Richmond, Virginia, is the subject of "American Cities in Pathecolor." The historical places of interest in Richmond are shown in this series. "The Sweetheart of Hawaii" is about the sugar industry in Hawaii. The different processes through which the sugar goes before it reaches our tables is interesting. The last topic of interest is "The House of Mercy," revealing the hospice of St. Bernard in the Alps.

* * *

"Ask Grandma"

Pathe

2 reels

"Mickey's" mother wants to bring him up as a "sissy." He rebels and through the aid of his grandmother he secures a pair of boxing gloves and a baseball outfit. Mickey engages in a fistic combat with his rival, defeats him, and convinces his mother that it is better to let him be a "regular feller."

This "Our Gang" comedy is not up to the standard set by its predecessors. The action centers around Mickey and the rest of the gang is in the background. One humorous incident is while Mickey is scrapping with his rival he nearly loses his trousers, which he is on the verge of losing when his grandmother encourages him and he defeats his opponent.

In exploiting this comedy mention that it is an "Our Gang" comedy.

"Daisy Bell"

Red Seal

1 reel

"Daisy Bell," better known to the older generation as "The Bicycle Built for Two," is the second of the song car-tunes which are being released by Red Seal Pictures. The antics of the clown as he hops from word to word are humorous and will bring forth a good laugh.

* * *

Personal Appearance for Short Subject

Cranfield & Clarke Inc., announce a new departure in short subjects, at the Colony Theatre, Broadway, next Sunday, when Virginia Bell makes a personal appearance with the single reel novelty film, directed by Alex Hall, and named "A Girl of A Thousand Faces."

Virginia Bell is shown in the picture wearing various masks, and the film fades out, with Miss Bell in person, carrying on the story in some of the wonderful dances which made her so famous in the Greenwich Follies.

* * *

"Sunshine Sammy" Here

"Sunshine Sammy" Morrison of Hal Roach's "Our Gang" Comedies, arrived here Sunday, having made personal appearances in Chicago, Detroit, Cleveland, Pittsburgh, Rochester, Providence and has broken many house records. "Sammy's" success in all of these cities has been the talk of the film world.

Following his present personal appearance tour, "Sammy" will make comedies with his own Company.

He was brought here from Hollywood by Abe I. Feinberg, who has arranged his personal appearance tour, and his new Producing Company.

* * *

Sennett Burlesques Fashion Show Drama

The sunken bath, jazz parties, the swimming pool orgies of the serious dramas, all have been duly kidded by Mack Sennett in his comedies.

Now comes a burlesque on the fashion show dramas.

The fun takes place in a modiste shop owned by Billy Bevan and Madeline Hurlock, when an extravagant fashion show is staged by them.

News Reels in Brief

International

News No. 43

Off New London Conn. — Coast Guard Inspector finds rum row deserted. Comm. Yeandle locates one supply ship where dozens waited for customers months ago. 1—The rum ship completely encircled by the ships of the Dry Navy including a destroyer. 2—A rashly ambitious little rum runner is taken in low after mildly exciting chase. Paris, France.—Moroccan horsemen thrill Paris society. Visiting sheiks carry off honors at French Cavalry show. Derby, Conn.—Yale crews triumph in the first rowing classic. Great crowds on observation specials cheer college oarsmen in spirited contests. 1—A great day for Yale—with Princeton and Cornell trailing. Interesting snapshots from the News of the Day—N. Y. C.—Abby Rockefeller, world's richest heiress, sails with husband, David M. Milton, struggling young lawyer, on honeymoon trip. 1—With the bride's parents—Mr. and Mrs. John D. Rockefeller, Jr. 2—Los Angeles, Cal.—It takes an army of men to place the flooring for the biggest gas tank ever constructed. 3—Orleans, France—Thousands join in picturesque tribute to Joan of Arc. 4—Summit, N. J.—(N.Y.C. Only) Mike McTigue, light heavyweight champion of the world, gets ready to defend his title

HAMILTON COMEDIES

Ed. Hammond Presents

Lloyd Hamilton

in

"KING COTTON"



They raised him to be a cotton king. He grew up to be king-of the cotton pickers. With Hamilton in black face, with unique settings, and with one of the funniest stories of the year, "King Cotton" is an ideal co-feature to assure that "added profit" at the box-office.



at Milk Fund bouts to be held in Yankee Stadium. 5—Confident he'll be able to avoid Paul Berlenbach's knockout punch.

6—N.Y.C.—New York's "finest" stage their yearly parade and make a brilliant showing.

Wash., D. C.—Pres. Coolidge presents Roosevelt medals for civic service to Gov. Pinchot of Pennsylvania, George B. Grinnell & Miss Martha Berry, famous Southern educator.

Wembley, Eng.—King George re-opens great Empire Exposition. Royal pomp marks the entrance of His Majesty and Queen Mary into immense stadium.

Kinograms No. 5084

Hindenburg becomes President of Germany—Berlin—Ex-Imperial Marshal takes oath as head of Republic—his arrival for inauguration. 1—Guard of Honor arrives at the Reichstag. 2—President Hindenburg leaves Reichstag after swearing loyalty to the Republic. 3—After the ceremony.

Flying Ebony, ridden by Sande, wins the Derby—Louisville—80,000 see our premier jockey pilot his mount to victory in Kentucky classic. 1—Rich and poor, young and old, gather for the great \$50,000 struggle of the three-year-olds. 2—Called to the post. 3—Sudden storm drives crowd to shelter just as Derby is called. 4—They're off! 5—A mile and a quarter of terrific racing! 6—Flying Ebony wins! 7—Tribute to the victors—Flying Ebony and Earl Sande, whose great ride clinches a gallant come-back.

French renew their homage to Joan of Arc—Orleans, France—The 496th anniversary of her deliverance of city celebrated in festival. 1—Passing the statue of Joan. 2—At the City Hall. 3—On the steps of the ancient Cathedral, the Cardinal blesses the multitude.

The Miltons sail on honeymoon trip—New York—John D., Jr. and Mrs. Rockefeller, parents of the bride, see happy pair off.

The boys of 1861 march once again—Salina, Kas.—Veterans hold stirring parade as climax of the State Encampment of the G. A. R. 1—Younger men march too in honor of the veterans. 2—Luke Parsons, 93, and C. H. Ott, 94, are oldest delegates.

King goes in state to open new Wembley—London—Their Majesties are central figures in ceremonies of great splendor at the Exhibition.



Harry Langdon, the popular Mack Sennett comedian as he appears in his late comedy, "All Night Long," released by Pathe. Harry seems to be "out of step."

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by
GEORGE T. PARDY, Reviews Editor

THE RIDIN' COMET

F. B. O. Photoplay. Author, George Pyper. Director, Ben Wilson. Length, 5,000 Feet.

CAST AND SYNOPSIS

Slim Ranthers	Yakima Canutt
Bess Livingston	Dorothy Woods
Austin Livingston	Bob Walker
Meadowlark the Horse	Babe
Doctor	William Hackett
Sheriff	Slim Allen
Max Underly	Bill Donovan

Slim Ranthers, ranch-owner, objects to the installation of an irrigation project on the ranch and incurs the enmity of those concerned in its exploitation. As a result of Slim's activities Max Underly, also Slim's rival for the affections of Bess Livingston, helps to frame Slim and have him marked down as a cattle thief. The gang manage to ambush Slim on another ranch at night, he is wounded in the arm but gets safely away. With aid of his intelligent horse, Slim upsets all his foemen's schemes, is victor in a fight with the villain and wins Bess.

STARTING off at a rather deliberate pace, this picture begins to move swiftly after the opening reel and thereafter its action breezes along at a merry clip. It registers as a very entertaining Westerner and ought to do good business anywhere outside of the big first-run theatres.

This second of the series of features starring Yakima Canutt keeps the latter constantly in the foreground, offers good atmosphere, unlimited stunts and thrills. Additional interest is developed by the introduction of Yakima's horse, a prenatually wise animal who can safely lay claim to rank with the best of the many four-footed actors now engaged in elevating the silent drama.

But Babe, the steed in question, hasn't all the animal glory to himself, being compelled to share honors with a seemingly ferocious cougar, or mountain lion, which cuts quite a prominent figure in the action at a crucial moment. Juveniles are always strong for Westerners, but this one holds a particular appeal for them because of the situations in which the horse and cougar participate, a fact which makes "The Ridin' Comet" a pretty sure bet attraction for the family trade.

The cougar's attack on Babe is a great piece of realism, there's a big punch to the scene where man and horse take a header from a cliff into a lake several hundred feet below, and the pair do a swimming stunt immediately afterward that will arouse applause wherever it is flashed on the screen. Besides these notable events, the film abounds in the usual hard riding feats one naturally looks for in tales of the Wild West type. The decisive fight between hero and villain is a spectacular hit and a satisfactory climax is reached with Slim Ranther's love affair nicely settled.

Yakima Canutt sustains his reputation as world's rodeo champion by a slashing performance in the role of Slim Ranthers. He's a bully cowboy actor, throws himself heart and soul into his work and is pleasingly natural because he appears to really enjoy what he is doing. Dorothy Woods is a cute heroine, Babe, the marvelous horse, is a lasting delight, and the support is well up to standard.

Photographically, the film is entitled to high praise. It is rich in scenic beauty and well lighted throughout.

Play this up as a lively Westerner, with thrills galore and considerable romantic interest. Canutt and his horse Babe should be featured. Both execute stunts which will surely keep your patrons talking after they leave the theatre. Don't forget to feature the star as rodeo champion.

THE SPORTING VENUS

Metro-Goldwyn Production. Author, Gerald Beaumont. Scenario, Tom Geraghty. Director, Marshall Neilan. Length 5,287 Feet.

CAST AND SYNOPSIS

Lady Gwendolyn Grayle	Blanche Sweet
Donald MacAllan	Ronald Colman
Prince Carlos	Lew Cody
Donald's father	George Fawcett
Countess Van Alstyne	Josephine Crowell
Lord Alfred Grayle	Edward Martindel
Housekeeper	Kate Price
Valet	Hank Mann

Lady Gwen, last of the sporting Grayles, loves an untitled medical student, Donald MacAllan. He goes to the war, and upon return is deceived by the fortune hunting Prince into believing her faithless. He becomes famous as a surgeon, and she seeks to forget him by indulging in gaieties throughout Europe. As the "Sporting Venus" she squanders her wealth and her health. The final straw is that her Prince fiance is exposed as an imposter. She returns to Scotland and takes shelter in the cabin formerly occupied by Donald, who now lives in the castle where generations of Grayles had resided. In delirium she calls for Donald and the two are reunited.

ONE cannot make a silk purse from a sow's ear, nor can a fine photodrama be made where story value is utterly lacking. Thus not even Director Neilan and an excellent cast can raise "The Sporting Venus" above the level of a very mediocre program attraction.

The big names connected with the production will serve to bring patronage for the picture, but the production itself will fail to send them out satisfied.

The authentic shots of scenes in France, England, and Scotland help the background greatly, and make the characters seem more convincing than they would otherwise appear.

There is some corking good comedy provided by Lew Cody as the suave Prince bent upon marrying the great fortune of the Grayles. The scenes between him and his creditors, that in which his valet discloses that the flowers sent daily to Lady Gwen are purloined from a cemetery, and that showing his wedding to another heiress with nought to recommend here but wealth, are rich in humor.

But aside from these there is little to recommend the film. It is one of those stories in which a word between the hero and heroine would have shortened the picture many thousand feet, and there seems no good reason why the explanation should not have been made.

Blanche Sweet makes the most of her role as Lady Gwen, and is every inch the aristocrat. But she is scarcely the type one associates with the sporting nobility of Britain, despite cigarettes and ultra gowns.

Ronald Colman makes a satisfactory hero in spite of the fact that he does not seem quite at home garbed in the kilts of bonnie Scotland. Lew Cody is excellent as the Prince, and the remainder of the cast is entirely adequate.

In exploiting the picture play up the cast and director, make the most of the title and the foreign atmosphere. A bally consisting of a bagpipe player clad in kilts will attract attention to your showing.

THE SHOCK PUNCH

Paramount Picture. Adapted by Luther Reed from the stage play by John Monk Saunders. Director, Paul Sloane. Length, 6,151 Feet.

CAST AND SYNOPSIS

Randall Lee Savage	Richard Dix
Dorothy Clark	Frances Howard
Bull Mularkey	Walter Long
Dan Savage	Theodore Babcock
Jim Clark	Percy Moore
Stanley Pierce	Charles Beyer
Terrence O'Rourke	Gunboat Smith
Mike	Jack Scannell

Dan Savage believes in physical fitness and is overjoyed to learn that his son Randall possesses a shock punch. This is demonstrated by framing Randall into a fracas with Bull Mularkey at an iron workers' ball. Randall loves Dorothy Clark whose father is desperately trying to complete a building contract before the expiration of a time limit. Hearing Dorothy is to accompany her father each day to the construction work, Randall secures a job as a riveter. His foreman is Mularkey who plans to delay completion of the building, and also to kill Randall. He is thwarted in both attempts and Randall wins Dorothy's love.

THIS one is slow in getting started, but when Richard Dix gets his shock punch working, there are enough thrills in the story to bring it up to a satisfactory standard as an evening's entertainment.

It is draggy at first, and there is very little of interest until Randall Savage lands a snappy uppercut on Bull Mularkey's chin during an interesting session at the ironworkers' ball.

From this on things move at a more rapid rate of speed. There is some good comedy, and several mighty good thrill episodes. Randall's effort in carrying a keg of rivets to the top of a sky-scraper, only to be told that he has taken up the wrong keg, is good for a laugh anywhere.

And the scene in which he slips while trying to catch a molten rivet will bring gasps from the feminine portion of your audience. In this episode Randall is clinging by his very fingertips to the edge of a steel girder, and Mularkey, the villain, hurls a white-hot bolt squarely into his face. Of course, after this, there is a good scrap between the two on a platform perched atop the sky-scraper. Randall's shock punch again stands him in good stead, and the villain is thwarted in his attempt to wreck the building and ruin the girl's father.

There is good suspense in all the action on the uncompleted sky-scraper, although the hair-breadth escapes of Randall from plunging to death from dizzy heights form the basis of each of the thrills.

Richard Dix is thoroughly at home in the role, and makes the most of its somewhat slender opportunities. He is convincing and natural as the confused lover, and equally so as athlete and riveter. His personality will make friends, as he makes a good-looking hero always ready for either fight or frolic.

Frances Howard, as Dorothy, does the best work of her screen career in this picture. Walter Long is as fine a rough-neck villain as ever trod before the Kleigs, and Gunboat Smith does unexpectedly well with the bit he has to handle.

The lighting and photography are everything that may be desired, and the titling of the production has been well cared for.

Your exploitation should feature the names of Richard Dix and Walter Long. Their battle in mid-air should be featured, and the title of the picture will lend assistance in your publicity campaign.

DAUGHTERS WHO PAY

Banner Productions Photoplay. Author, William B. Laub. Director, George Terwilliger. Length, 5,800 Feet.

Sonia } Marguerite de la Motte
Margaret Smith }
Dick Foster John Bowers
Foster, Senior Barney Sherry

Dick Foster, son of a millionaire, is infatuated with Sonia, notorious Russian dancer in a cafe. Bob Smith, who is employed by the elder Foster, embezzles money. His sister Margaret, a poor portrait artist, pleads for mercy to old man Foster and is refused. Sonia then appears and threatens Dick's father that she will ruin his son unless he consents to Margaret's appeal. On the condition that Sonia will give up Dick, the father pardons Bob. Later, at an entertainment for her conspiring Russian friends Sonia dances purposely in such voluptuous fashion as to send Dick away disgusted. Suddenly U. S. Secret Service men raid the assembly and arrest all the Reds, but allow Sonia to go free. At the Cafe Royal the following night Dick and his father await Sonia. It turns out that she is really Margaret Smith, posing as Sonia; and a Government agent, so that everything ends O. K.

A ROMANTIC melodrama, with a complicated plot the threads of which are so tangled that it is by no means an easy job to "get the straight" of the yarn, but strong on thrills and going fast all the time, "Daughters Who Pay" looks like a pretty good investment for the State Rights market.

The title sounds as if it should have a box-office pull, but it has little to do with the course of events, as the heroine, the only person to whom it could refer, really plays a winning hand all through and comes out on top at the finish.

However, fans who prefer pictures breathing mystery, intrigue and handing them exciting jolts, to features of a more logical type aren't apt to knock the feature on that account.

The story's theme rests on the activities of a gang of Russians engaged in revolutionary work, with the troubles of Margaret Smith, a poor and lovely portrait artist over her erring brother Bob as a sort of side issue.

Into this medley of incident is introduced Sonia, an Oriental dancer, leading attraction of the Cafe Royal, who has Dick Foster, son of a millionaire, in her toils.

Bob gets in bad by making illegal use of funds belonging to his employer, Dick's father. To the latter comes Margaret pleading for Bob, only to be sternly refused.

But now Sonia takes a hand in the game, visits old Foster and persuades him to let Bob alone on condition that she relinquishes her hold over sonny Dick.

This is a good scene and leads up to the big situation in which Sonia purposely disgusts her lover by giving an ultra-voluptuous dance before her Russian pals.

Dick deserts and then comes a door-crashing episode with U. S. Secret Service men jumping the astonished Reds and pinching the whole outfit, with the exception of Sonia.

The reason why the girl gets off so easy is revealed in a climax where she reveals her identity as Margaret Smith and a Government agent, a good surprise twist which brings a happy ending.

Marguerite de la Motte does very effective work in the dual role of Sonia and Margaret, John Bowers scores as hero Dick and Barney Sherry registers as a handsome and distinguished looking father.

The interior settings are attractive and the photography as a whole is excellent.

The title has exploitation value in itself, but there's no use trying to hitch it up to the story.

Play up the revolutionary plotting of the Reds, Sonia's dancing, the romantic interest and melodramatic thrills.

Feature Marguerite de la Motte and John Bowers and mention Barney Sherry.

WELCOME HOME

Paramount Picture. Adapted by Walter Woods from the stage play "Minick" by George S. Kaufman and Edna Ferber. Director, James Cruze. Length, 5,909 Feet.

CAST AND SYNOPSIS

Old Man Prouty Luke Cosgrave
Fred Prouty Warner Baxter
Nettie Prouty Lois Wilson
Jim Corey Ben Hendricks
Lil Corey Margaret Morris
Miss Pringle Josephine Crowell
Annie Adele Watson

Old Man Prouty comes from the country to share the five room city apartment of his son and daughter-in-law. They do their utmost to make him happy and comfortable, but his arrival interferes seriously with their mode of living. The old man causes all sorts of trouble to and between the younger folks. Eventually he declines to stop with them any longer, and finds happiness with some cronies of his own age and inclinations who are inmates of a nearby old men's home.

AS a stage play first called "Old Man Minick" and later simply "Minick," this production received fair support from audiences composed of high class family patronage. And its appeal is still limited to that variety of trade.

As a stage play it was too gentle and whimsical to win universal approval, and as a photodrama it will have still less pulling power for much of its original charm has been lost in transition to the screen.

Director Cruze seems to have missed an opportunity to get across the many little subtle touches that might have endeared the old man to the hearts of patrons, even while they were in hearty sympathy with Nettie, whom he drives nearly to distraction with his meddling.

As it is, Cruze and Luke Cosgrave, in the title role, have combined to make Old Man Prouty an intolerable old bore, whom we suspect would be just as much of a pest in the old men's home as he was in that of his son.

The production has been keyed in somewhat of a low comedy vein. The scene depicting the gathering by Old Man Prouty of his friends from "the home" for a meeting in his daughter-in-law's living room might have been made a master-bit of humor and pathos. As it stands, however, it is entirely too crude and broad.

There is a tendency to over-emphasis throughout the production, and in spots this reduces some of the situations to mere slapstick. This is noticeably so in the sequence where the maid prepares her own room for the old man's occupancy by lugging the clothes horse into the dining room during the presence of guests. Another bit that seems palpably stagey, is when Old Man Prouty opens the window and a gust of wind scatters wide and far the records of Nettie's Club.

Lois Wilson gives an excellent portrayal as the young wife, and the sympathy of the audience will be with her throughout. She is especially effective in the part where "she just can't stand it any longer."

Fine actor that he is, Luke Cosgrave has missed in making Old Man Prouty a lovable old busybody. Somehow, it seemed to us that his make-up for the part may have had something to do with this. It was artificial and overdone.

Warner Baxter was satisfactory as the dutiful son and husband, and Ben Hendricks and Margaret Morris were good as the peppy pals of the younger Proutys.

In exploiting the production stress its adaptation from the stage play. Play up the names of Director James Cruze and Lois Wilson. Your best bet is a strong bid for the highest type of patronage in your town. The help of churches and womens' clubs may be secured and will prove helpful.

THE PRAIRIE WIFE

Metro-Goldwyn Photoplay. Arthur Stringer. Director, Hugo Ballin. Length, 6,478 Feet.

CAST AND SYNOPSIS

Chaddie Green Dorothy Devore
Duncan Mackail Herbert Rawlinson
Ollie Gibson Gowland
Percy Leslie Stuart
Olga Frances Prim
Diego Boris Karloff
Doctor Erich Von Ritzan

Chaddie Green returns to America on receipt of news that she has gone bankrupt. She meets and weds Duncan Mackail, a former suitor, and goes West to live with him on prairie land he owns. While Duncan is away on business Chaddie is in constant fear of Ollie, a Swede, who works for him. She leaves to nurse Percy Woodhouse, an Englishman taken ill on his ranch, thereby arousing her husband's jealousy. Because Percy needs attention she has him removed to her home and Duncan leaves in a rage, but later returns pacified and bringing Olga for a servant. A love affair materializes between Percy and Olga. Ollie commits suicide by hanging, explaining in a note that remorse for a murder he was guilty of is responsible for his death. With the coming of a baby Chaddie is no longer lonely and finds happiness.

ALTHOUGH this is a Western picture, so far as atmosphere goes, it does not belong to the category to which that terms is usually applied. For "The Prairie Wife" is a domestic drama entirely devoid of thrills, with a plot offering some mild comedy and dealing mostly in character studies. The action moves rather ponderously and gathers interest slowly. It registers as an average program attraction, not likely to break any box-office records.

Heroine Chaddie Green, formerly a well-to-do society girl, finds life on a Western homestead hideously dull and attractive after the care-free, gay existence she has been used to. Yet the sympathy she invites because of her helplessness and charm is detracted from in no small degree when the reflection arises that she was warned in advance by her suitor just what to expect, and the feeling that she married him largely because it was the easiest thing to do when her fortune vanished, leaving her stranded.

You don't doubt that she loves her husband, but can't help wondering if the affection she manifests would have proved powerful enough to bring them together had bad luck not dealt the lady a foul punch.

Be that as it may, the film's principal points of interest center mostly in the young wife's mental reactions to her depressing surroundings, and the temporary jealousy of her more practical mate, due to the kindly relief she administers to Percy, an Englishman who is taken ill at his homestead, some sixteen miles away from her own bailiwick.

Duncan, the husband, walks out in a fit of anger when Chaddie has Percy brought home to be nursed, but squares himself later, and all ends well when a baby comes to cheer his spouse.

There's a darkling, mysterious Swede named Ollie, whose presence around the ranch gets on Chaddie's nerves. This gent finally eliminates himself by suicide, and a number of gruesome shadow effects showing his dangling corpse are nastily realistic and certainly contribute nothing to the feature's entertaining values.

Dorothy Devore gives a capable performance as Chaddie, Herbert Rawlinson is effective in the husband role and the support is commendable.

The photography is artistic, offering some fine prairie views with pleasing long shots and good backgrounds.

Exploit this as a domestic drama, with heart interest and Western atmosphere. Make it plain that despite its settings it contains nothing of the active thrill variety, or your patrons may be disappointed. Feature Dorothy Devore and Herbert Rawlinson.

THE GAMBLING FOOL

Independent Pictures Corp. Photoplay.
Author and Director, J. P. McGowan.
Length, 5,000 Feet.

CAST AND SYNOPSIS

Jack Stanford	Franklyn Farnum
Stringy Hawkins	Otto Myers
Plump Parker	Fred Holmes
Cass	Harry Northrup
Fitzroy	Jack Pearce
Mary Hartford	Ruth Dwyer
George Hartford	Joseph Girard
George Morgan	Ralph Yearsley
Morgan's Child	Mary Montague

Jack Stanford, reckless young gambler, arrives in a desert town, gets into a game and wins Morgan's ranch, which a couple of swindlers named Fitzroy and Cass have planned to cheat the owner out of. Morgan is killed by Cass. Stanford finds Morgan's baby left alone in the ranchhouse and takes care of it. He foils attempts by Cass and the latter's confederates to steal the baby. The child's young aunt, Mary, at first believes Stanford to be Morgan's murderer but he convinces her of his innocence. Cass slays Fitzroy in a fight over Mary, who takes refuge with Stanford. The ranch is attacked by Cass and his men, but the leader is arrested by the sheriff for the two murders he has committed. Stanford wins Mary.

A VAILABLE only for houses where the bill is changed daily! The best that can be said for "The Gambling Fool" is that it keeps moving at a hurried gait, in fact it gallops madly most of the time. But even in Westerners, where logical plots aren't too strongly insisted upon, some semblance of a connected story is required besides a wild flurry of action.

And Mr. J. P. McGowan evidently bit off more than he could conveniently chew when he essayed the double of director and author in this case, for the narrative is truly an awful thing.

It's merely a crazy jumble of hokum melodrama, with a continuity chopped to rags so effectually that the spectator becomes dizzy trying to follow the ins-and-outs of the yarn and discover just what the various characters are driving at. However, fans equipped with a sardonic sense of humor may get a few laughs out of the feature, for it becomes really funny in spots, and as a rule where the director meant to be taken most seriously.

The arch villain, for instance, who is great on the kidnapping stunt, twice grabbing off an unoffending infant and also seizing the heroine, is good for a wide salutation of grins any old time he faces an audience.

His supposed wickedness is so crudely theatrical that it would not impose on a child. Of course there's unlimited gunplay, the bullets buzzing regardless, and numerous fights, but the net result is to leave you wondering, like the stranger in the Cohan play—"what's all the shooting for?"

The action jumps back and forth between New York and the West with bewildering rapidity, winding up in the East, where the hero gambler interviews the aristocratic papa of the girl he loves, convinces him that he is of good descent, socially the daughter's equal and wins his consent to the ringing of future wedding bells.

Franklyn Farnum is kept busy from start to finish, doing rescue stunts and storming about generally. He earns his money, if hard work goes for anything, but the role is an impossible one.

Ruth Dwyer is an attractive heroine and the members of the supporting cast do the best they can under adverse conditions.

The photography passes muster creditably, in fact the exterior shots are the best part of the picture.

You can bill this as a fast-moving melodrama, for it is all of that, but be careful not to boost the story to any extent, if you want patrons to retain respect for your judgment. Franklyn Farnum and Ruth Dwyer are worth featuring.

RAFFLES

Universal Jewel Photoplay. Author, E. W. Hornung. Director, King Baggot. Length, 5,557 Feet.

CAST AND SYNOPSIS

Raffles	House Peters
Bunny	Freeman Wood
Lord Amersteth	Winter Hall
Lady Amersteth	Kate Lester
Gwendolyn	Miss Dupont
Captain Bedford	Fred Esmelton

Raffles and his chum Bunny are aboard a liner bound from Calcutta to Liverpool. A diamond necklace is stolen from one of the passengers, who had been advised by Raffles that it was likely to disappear, but after the boat reaches London the missing gems are returned in a cigarette box. Raffles attends a London house party, where a valuable string of pearls vanishes. A Captain Bedford, celebrated as a criminal investigator, suspects Raffles and lays a trap to capture him. Raffles is warned in time by Lady Gwendolyn, who loves him, makes his escape and takes her with him. They are wed, and the pearls, owned by Lady Gwendolyn's parents, are returned by Raffles to them. The adventurer and his wife are forgiven.

A GOOD melodrama with an interesting plot, well maintained suspense and lively action, "Raffles" should prove an excellent box-office asset for any theatre. The name of the debonair society crook known so widely in fiction and on the stage as the amateur cracksman is a sure-fire hit so far as drawing power is concerned and director King Baggot has made the most of his excellent opportunities in reproducing this fascinating figure as a screen hero.

Whether the moralists like it or not they are bound to admit that the average movie fan has a warm spot in his or her heart for the reckless chap who successfully defies the forces of law and order, always provided that his good qualities are vividly portrayed and he shows symptoms of reform at the close of the picture.

And Raffles is surely the king of 'em all, when it comes to displaying keen intelligence, iron nerve and baffling the best officers of far-famed Scotland Yard.

The fact that this daring hero is certainly considerable of a rascal doesn't prevent him from winning loads of sympathy from the onlookers. The house is ever with him during his tricky evasions of snooping detectives, dismayed when he is captured and rejoices triumphantly over his escape.

The scenes aboard the liner en route from Calcutta to Liverpool in the opening reel, start the film off with just the right atmosphere of mystery and amusing complications.

After the arrival in port the action travels right ahead at top speed and the big house party situations develop, where Raffles matches wits with Captain Bedford, the criminologist, steals a valuable string of pearls, is duly suspected by the astute officer, warned by his lady love, Gwendolyn, of the trap laid for him and makes a successful getaway in the end, taking the girl along.

House Peters is an ideal choice for the part of Raffles. He not only gets all the melodramatic values out of the role but imparts a sly touch of comedy to it that makes his performance a gem of artistry.

Winter Hall contributes an excellent character sketch of Lord Amersteth and the late Kate Lester is admirable as his wife. Miss Dupont, as the heroine, is physically attractive but her portrayal of Lady Gwendolyn lacks fire and vivacity. The support is uniformly good.

You can safely exploit this as an enthralling crook melodrama. Refer to the success attained by the central figure as a fiction character and on the stage. A tie-up with book stores on the Hornung novels with Raffles as hero, can be arranged. Feature House Peters.

BLACK CYCLONE

Pathe Picture. Author, Hal Roach. Director, Fred Jackman. Length, 5,058 Feet.

CAST AND SYNOPSIS

Rex	}	Themselves
Lady		
The Killer		
The Pest		
Jim Lawson		
Jane Logan		Guinn Williams
Joe Pangle		Kathleen Collins
		Christian Frank

Rex, an outcast colt, grows to maturity versed in the ways of the wild. He wins himself a mate in Lady, but she is taken from him after a fierce fight in which he is bested by The Killer. Jim Lawson and Joe Pangle are rivals for the affections of Jane Logan. Pangle's gang pursue Jim who flies to the hills. Here he discovers Rex mired in quicksand and rescues him. Rex tries to lead him to The Killer's herd so that he may also rescue Lady. Jane, riding to warn Jim, is pursued by Pangle. Jim discovers the chase and follows. Pangle kills Joe's horse, and then Rex comes to the rescue by permitting Joe to ride him. They overtake Pangle and Jim rescues Jane in a terrific fight. Rex is encouraged by the sight and again tackles The Killer, vanquishing him. Jim and Rex are reunited to their mates.

THIS one will line 'em up at any box-office. No matter what type of audience you cater to, its approval of "Black Cyclone" is assured.

Through the film the action moves smooth and swift. And there is plenty of it. Horses and men pile up thrill after thrill, and "The Pest," a sad-visaged, ragged little burro, plays the role of comedian with sure-footed artistry.

The big kicks are supplied by the fierce battles between the stallions for leadership. There are three of these fights. In two of them the evil-eyed "Killer" is triumphant, but in the third "Black Cyclone" puts him to surprised and final rout.

The day of the wild horse in this country is rapidly approaching its close, and it has been given to few to behold two snorting, kicking, rearing, biting animals in primeval conflict for herd supremacy.

The excitement does not end with these episodes. No indeed! Rex kicks a half-dozen honest-to-goodness wolves to ignominious defeat, and faces a snarling, leaping puma in a battle that lasts three full rounds and ends with the puma stamped into something resembling a rug by the Cyclone's sharp forefeet.

And this isn't all. Surely there is not an audience that will refrain from applause when Guinn Williams vaults onto the arched back of the black stallion minus saddle or halter, and pursues the villain in one of the wildest, fastest and most exciting rides ever filmed.

This Rex is indeed a wonder-horse. However he is made to play his part is a mystery. But this is sure, he never misses. He faithfully registers every emotion, and he enacts his role with every evidence of keen mentality and understanding.

The selection of "The Killer" for the role of villain is well made. If ever a horse had an evil eye it is this sturdy "paint" pony. He is a bold, bad, equine bandit, respecting no law, fearing no rival, living and taking that which he desires by the right of might.

Guinn Williams does well as Rex's man. He is a personable hero, with a wholesome grin, and he sure is a ridin' fool.

In all fairness we must mention "The Pest." Always butting into Rex's love scenes with a bored and melancholy look—even a yawn—his bearing is good for a laugh anywhere.

Also give credit to Hal Roach for his story, to Director Fred Jackman for his wonderful work, and to cameramen Floyd Jackman and George Stevens for beautifully effective photography.

Go the limit in exploiting this. Play it up as a love story of both horses and men, and praise Rex to the highest heaven. "Black Cyclone" has special appeal for every class of picture goer in your community.

Making the Old Theatre An Entirely New One

The Story of the Remodeling of the Sun Theatre

IT happens very often that the beauty of a theatre lobby is ruined by a staircase in it. That occurs frequently when there are living apartments on the upper floors. The first thought of the one planning the building is to place the stairs in the lobby. The next idea is to stuff a ticket office under them. In the end, an unsightly arrangement is the result and one difficult to overcome when decorating. The old Sun Theatre in Springfield, Ohio, owing to the aforesaid fault coupled with a few other defects was becoming slowly but surely passe.

Mr. Gus Sun, the owner of the theatre, decided to remodel it, in an effort to revive its lost popularity. He consulted an architect who had success in designing theatres. An amount to be spent was agreed upon. Then the architect was given carte blanche to ameliorate and beautify the entire playhouse.

An idea was conceived to get rid of the stairs in the lobby and also in the foyer. So it was planned to place the stairs so access to the living apartments, the mezzanine floor, and the gallery could be obtained from a side street.

A new ticket office with terrazzo base, birch paneling above and topped out with etched glass sets under a new marquis. The marquis was treated with brush brass and wiped out with green paint.

The entrance was wainscoted with Caen stone and treated with buttermilk to preserve its color. A cap on that wainscoting consists of birch embossed with an egg and dart mold. That was finished in old gold and wiped

The new lobby seems to belie any thought that once it was part or just an ordinary theatre.



out with green. The wainscoting cap forms the cornice above the main entrance where there are four doors containing etched glass. Crowning that are etched glass transoms.

As one steps into the lobby, a very pleasing effect is seen. The walls are wainscoted seven feet high with rotary-cut birch panels over a terrazzo base. The walls above were covered with plaster relief that was coated with gold and then wiped out with a soft green to give the effect of metal. There are beams on the ceiling of the same design as a cornice that runs around the entire lobby. Again the egg and dart mold covered with gold and wiped out with green was employed and at the lower edges of the cornice and beams is a small bead mold treated with old gold. Stucco paint was applied to the ceiling panels to cover all the defects of the old plaster.

The lobby is flooded with nineteen electric lighting fixtures but with a soft and pleasant glow. At the corners of the beams are faces of women in plaster relief and hanging from the sides are tasty fixtures to imitate eardrops. From the ornamental plaster above the wainscoting are husks with amber lamps in them. Suspended from the ceiling are beautiful metal fixtures with iridescent center globes and Tiffany shades.

Between the lobby and the foyer are four doors where etched glass was used again.

One is greeted in the foyer by a handsome screen in the rear of the auditorium. The base is of panels, above them is etched glass and the whole topped out with an ornamental cornice in polychrome. On each post is a delicate bracket fixture with a silk shade.

Under the girders that support the balcony the faces with ornate pendants dropping from the ears as lighting fixtures are repeated. To enhance the ceiling beneath the balcony designs of plaster relief were set against it from which hang other fixtures for illumination.

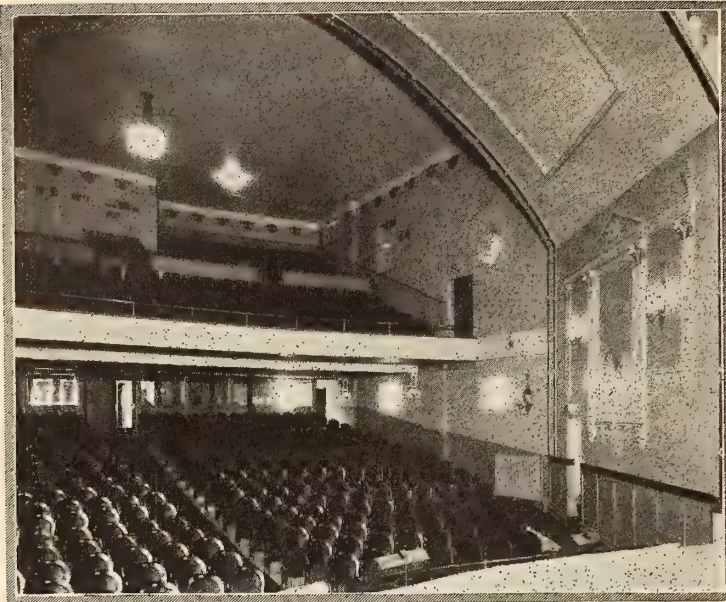
Stenciled panels ornament the balcony front. Peeping from husks set in plaster rosettes are amber lamps which help considerably to make the balcony railing attractive. The most striking feature of the interior is the proscenium. The wings were ornamented with plaster relief. That was given a glazed coat then wiped out in old ivory. The back ground was treated in old rose and blue. At the points where the proscenium flares again artistic plaster work was applied. It was treated in old ivory and the background in lavender. The proscenium arch was embellished with ornamental plaster high lighted with gold after being wiped out in old ivory. Bows in relief were attached to the gold moldings and they were tinted in blue. The ceiling of the proscenium was garnished with

plaster relief treated in old ivory and the centerpiece touched with old rose and blue to make the design stand out prominently. All over tapestry effects cover the spandrels of the proscenium arch.

The box seats were torn out and the walls were wainscoted with panels, the cap of which was covered with



Usually, when a builder sees a dwelling over the theatre site, he throws up his hands. But in the case of the "Band Box," it was nothing of the sort.



The Balcony of the Band Box as seen from the stage of the theatre. Neat, compact, and yet comfortable.

gold and then wiped out with umber. A frieze of festoons in polychrome was stenciled on the auditorium walls.

An unusual result was obtained in the treatment of the operator's room in the gallery. The old booth was made of galvanized iron and it showed every wave and rivet through the paint. To obliterate the defects the exterior was troweled with stucco paint and then stifled.

New lighting fixtures take the place of the old ones on the main ceiling. The proscenium wings were enriched with a beautiful scheme of illumination of direct, indirect and semi-direct.

The predominating colors in the auditorium are brown, and tan blending into cream. To sharpen some figures they were touched up with black.

In mentioning the various colors, one would at first think that the effect must be gaudy. But the tout ensemble is a startling work of beauty.

Other useful features were embodied in the general reconstruction. The old mezzanine floor was an uninviting place. At one end was a room that housed all the debris taken from the theatre. The other was where the stairs landed. Now, at the right side of the entrance to

the mezzanine floor is a manager's office of no mean appearance and at the left is a cozy rest-room for ladies.

Modern toilet rooms were installed throughout. A new switchboard was set on the stage. All radiators that stood in full view before the remodeling were recessed and faced with ornamental screens.

The old Sun Theatre was the pristine venture in the vaudeville field of Mr. Gus Sun. Naturally, he had a warm spot in his heart for the little house. His desire, in fashioning anew the place of amusement, was to make it one of the most attractive theatres in the Sun circuit. He has expressed himself by saying that his fondest hopes have been achieved.

William F. Miller, architect, of Springfield, Ohio, planned and supervised the construction and under his instructions the interior decorating ultimately culminated in a very successful piece of work.

Considering the cost, which was about \$20,000.00 not much for such results, the owner has a new theatre.

The former title of The New Sun was dropped and it was renamed Sun's Band Box.

About 800 is the seating capacity.



Above is a view of the left wing of the proscenium. The true value of the decorations can hardly be given their full value in an ordinary black and white photo

Michael Shea Gets His Wish

MICHAEL SHEA'S Christmas present to the city of Buffalo is going to be a \$2,000,000 motion picture theatre with a seating capacity of 4,000, a magnificent temple of amusement comparing with the finest theatres in the world and in which will be incorporated innovations, novelties, comforts and conveniences that will set a new standard in the entertainment world.

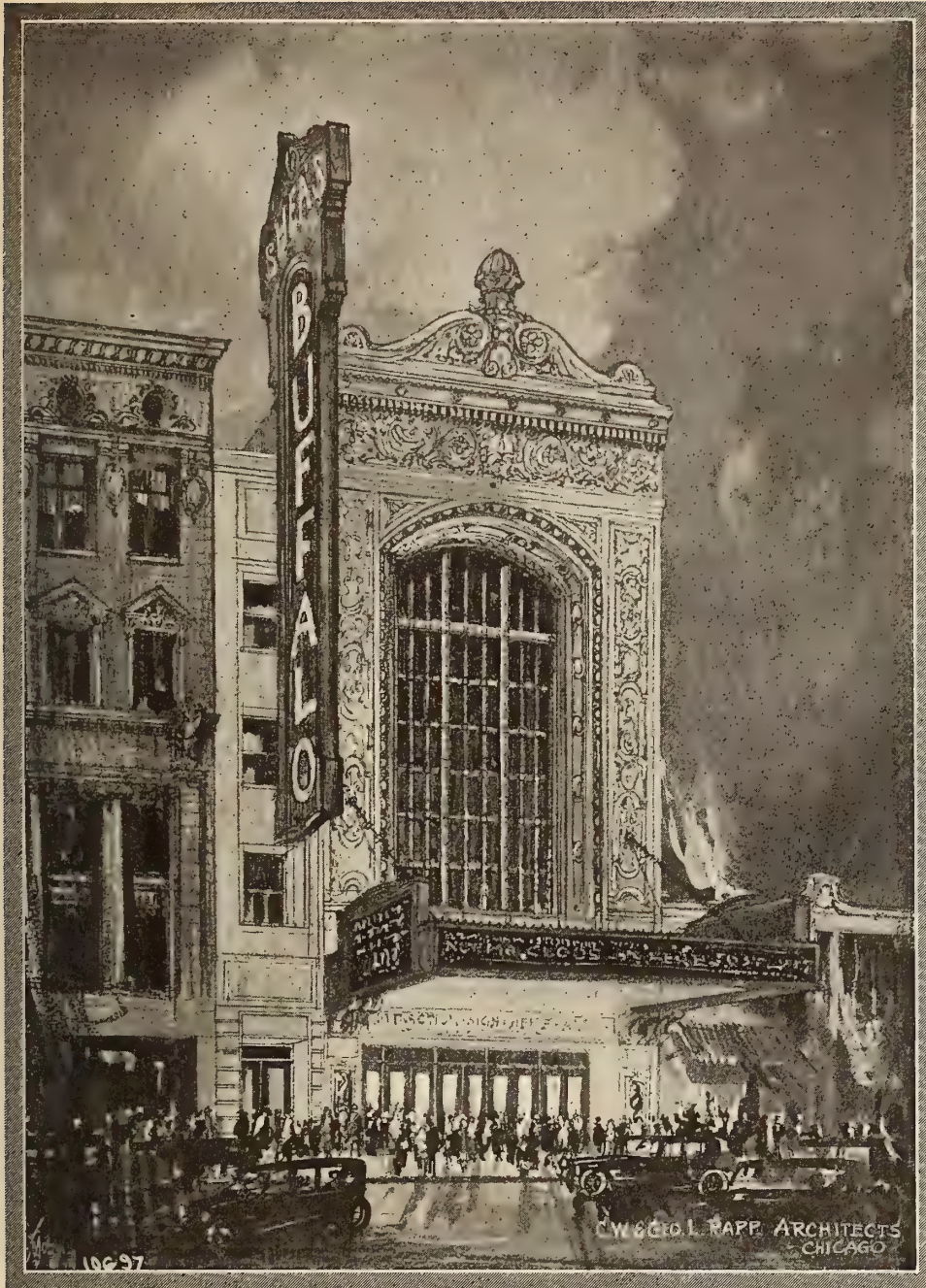
The theatre will be known as Shea's Buffalo theatre. It will be Mr. Shea's contribution to Greater Buffalo and it is this veteran showman's desire to build a house that will never be outgrown by the Queen City of the Lakes. Mr. Shea's name has been synonymous with high class entertainment for over half a century and it has been his life dream to build a theatre of magnificent proportions, representing the last word in modern convenience and luxury—an artistic triumph in which the motion picture will be presented in the acme of perfection. This dream is about to come true, three shifts of workmen are endeavoring

to carry out the promise of the contractors to deliver the house to Mr. Shea ready for the reception of the public December 25, 1925.

The architects are C. W. and George L. Rapp of Chicago, nationally known theatre designers, who built the Keith Palace theatre in Cleveland, the Tivoli and Chicago theatres in the Windy City, and many other amusement palaces throughout the country. John Gills & Sons of Cleveland, are the general contractors. W. E. Gill is representing the architects in charge of construction and J. N. Highland the Shea interests.

The entrances will be on both Main and Pearl streets, a grand foyer running from the entrance to the auditorium across the rear of the house to Pearl street. The front of the theatre will be elaborate in design, rising about 100 feet. There will be a large marquee, on the sides of which will be the interchangeable attraction signs. A large electric sign with the name "Shea's Buffalo" will be placed

(Continued on following page)



THE NEW SHEAR'S "BUFFALO" THEATRE

at the side of the front elevation, rising 66 feet and having a width of eight feet. Directly above the marquee will open a mammoth plate glass and ornamental iron window, surmounted by a 40 foot parapet in Gothic design and constructed of terra cotta. There will be elaborate designs on the entire front which will be of white terra cotta.

Entering a vestibule, 22 feet by 30 feet, from Main street through five double bronze doors one will come to a ticket office placed in the center of the vestibule, which will be of marble, six feet by five feet by seven feet high. Large frames will be placed in the marble walls of the vestibule. Five more bronze and leaded glass doors will lead from the vestibule into the lobby which will be 80 feet long and about 30 feet wide. The walls of the lobby will be of ornamental scagliola. There will be a terrazzo floor with brass strip divisions. Large arches will extend up each side of the lobby and the walls will be large mirrored windows. The grand marble staircase will lead to the first balcony from the rear of the lobby to the right, going in from Main street. Under this staircase will be the manager's office.

From the lobby one will enter the foyer which will extend along the entire length of the auditorium to Pearl

street where there will be another elaborate entrance, marquee, ticket offices, etc. This foyer will be 22 feet wide by 90 feet long. At each end of this arcade will be two beautiful boxes, two stories high containing sixteen seats each and being unusually original in design and pleasing to the eye.

The stage will be 32 feet deep with a 66 foot opening and a proscenium height of 50 feet. There will be a lift for an orchestra of 50. A mammoth \$100,000 Wurlitzer organ will be one of the outstanding features of the theatre.

The balcony will be supported by three large members, two girders, 54 feet long and five feet high and truss 53 feet long and 11 feet high and weighing approximately 56 tons each, thus giving the balcony the same factor of safety as the auditorium floor. These will be made by the McClintock, Marshall company of Pittsburgh. The roof trusses will be 139 feet long and 15 feet high. There will be 1600 seats in the balcony.

The lighting throughout will be indirect with some 10,000 incandescent bulbs being used in the troughs. There will be 2000 lights in the sign in front of the house alone, 1000 on each side. The marquee on Main street and the one on Pearl street will be flooded with light.

There will be a main dome 62 feet long and 48 feet wide and a smaller dome near the proscenium arch, 14 feet wide and 47 feet long. The walls of the house will be in rich ornamental plaster, mirrored windows and marble arch effects.

The projection booth will be one of the finest as well as the most up-to-date in the country. It will be located at the top of the rear of the balcony. It will be 34 feet long and 12 feet wide and will be equipped with several of the latest type projection machines, spot-lights, stereopticons, etc.

While there will be much space in the basement most of it will be utilized with conveniences for patrons and rooms for employes. At the bottom of the stairway leading to the basement from the Pearl street entrance will be located cosmetic, smoking and reception rooms for the ladies, while at the other side of the basement will be the men's smoking room, lounge, toilets, etc. There will be rooms for ushers with shower baths in connection. In the basement will also be the air conditioning apparatus with which all the air entering the house will be "washed."

A. R. Bruggeman of Cleveland will install the low pressure steam heating plant as well as the mushroom system of ventilation. The "washed" air will enter the house through the mushrooms placed under the seats. The house will also have its own refrigerating plant.

There will be a private projection room for the use of the management and this will be as completely equipped as possible. There will be a nursery for the children, where mothers may leave their kiddies in charge of a nurse. The nursery will be furnished with toys.

The policy of the theatre will be the biggest pictures obtainable, feature attractions in the form of instrumental and vocal offerings and an orchestra of real symphonic size.

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW

AISLE LIGHTS

The Brookins Co., 360 North Michigan Avenue, Chicago, Ill.
Exhibitors Supply Co., 845 South Wabash Avenue, Chicago, Ill.
Kausalite Manufacturing Co., 6143 Evans Avenue, Chicago, Ill.
(Illustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 311 West 50th Street, New York.
The McCallum Co., Pittsburgh, Pa.
Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)
Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.
Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

ART TITLES

O. C. Bucheister, 245 W. 55th St., New York.

AUTOMATIC CASHIERS

Brandt Automatic Cashier Co., Dept. U Watertown, Wis.
(Illustrated booklet)

CAMERAS

Eastman Kodak Co., Rochester, New York
(Illustrated catalog)
Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CARBONS

M. G. Felder Sales Co., 1540 Broadway, New York.
Charles W. Phellis & Co., 130 West 42nd Street, New York.
Hugo Reisinger, 11 Broadway, New York.

CHAIRS

Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.
J. H. Welsh, 270 West 44th Street, New York.

DECORATORS

Carsen Scenic Studios, 1507 N. Clark, Chicago, Ill.
Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.
United Scenic Studios, 30 W. Lake St., Chicago, Ill.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.
Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug fashions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)
Dwyer Bros., 520 Broadway, Cincinnati, O.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS

Robert Dickie, 247 West 46th St., New York.
Reliable Decorative Co., Inc., 17 N. 10th Street, Philadelphia, Pa.

LAMPS

Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)
C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)
Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.
Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.
Projection Optics Co., 203 State Street, Rochester, N. Y.
(Illustrated catalog on projection lenses)
Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)
L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Charles H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, O.
Henry Menstrum, 817 6th Avenue, New York.
Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)
Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)
Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)
Dwyer Bros., 520 Broadway, Cincinnati, O.

MARQUISE, METAL WORK, ETC.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquee, doors and sashes)
The ProBert Sheet Metal Co., Covington, Ky.
Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS AND ACCESSORIES

Austin Organ Company, Hartford, Conn.
M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)
Geo. W. Reed & Son, W. Boylston Street, Boston, Mass.
Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)
Viner & Son, 1375 Niagara St., Buffalo, N. Y.
Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.
Duplex Motion Picture Industries, Sherman St. & Harris Ave., Long Island City, N. Y.
Rothacker Film Mfg. Co., Chicago, Ill.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTING PRESSES—(Hand)

Globe Type Foundry, Chicago, Ill.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.
Kleeblatt Press, 351 W. 52nd St., N. Y. City.
Rialto Printing Co., 1239 Vine Street, Philadelphia, Pa.
Hennegan Co., Cincinnati, Ohio.

PROJECTION MACHINES, ACCESSORIES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)
J. E. McAuley Mfg. Co., 552 W. Adam St., Chicago, Ill.
Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)
Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)
Superior Projector, Inc., Coxsackie, New York.
(Illustrated catalog on projection machines and accessories)
Film Protector Corp., 811 Prospect Ave., Cleveland, O.

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.
United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

National Screen Co., Film Bldg., Cleveland, O.

SHUTTERS

Double Disc Shutter Co., 2100 Payne Ave., Cleveland, Ohio.

SIGNS

Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.
DeLuxe Studios, 833 W. Washington Street, Chicago, Ill.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)
Radio Mat Slide Co., New York.
Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

SPLICING, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THEATRES FOR RENT

Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMBTACKS

Solidhed Tack Co., 37 Murray Street, New York.
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.
Globe Ticket Co., 352 North 12th Street, Philadelphia, Pa.
(Illustrated pamphlet on roll and strip)
Keystone Ticket Co., Shamokin, Pa.
Trimount Press Co., 113 Albany Street, Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

TRANSVERTERS

Hertner Elec. Co., 1905 W. 112 St., Cleveland, Ohio.

VENTILATING

Typhoon Fan Co., 345 West 39th Street, New York.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

DEVICES ATTRACT THROGS TO EXHIBIT OF EQUIPMENT MEN

Milwaukee.—Hundreds of exhibitors from all parts of the United States, Canada, England and France witnessed one of the most elaborate and attractive displays of accessories at the opening of the Motion Picture Theatre Equipment Dealers' exposition at the auditorium.

Lights flickered, shadows darkened the various booths, while change tinkled from various devices used in cashiers' booths. Every device known in the motion picture industry that aids the exhibitor was on display.

Projecting devices by which the stereopticon can associate with moving pictures, where moving clouds pass a moon and where rippling lakes shimmer in the moonlight, were displayed and caused much favorable comment. Then comes the machine which is both a moving picture and stereopticon at the same time.

Everything that has anything to do with the motion picture industry is on exhibition.

While the mechanical part of the exhibits attracted hundreds, many more were interested in the lighting effects for theatres—both exterior and interior. There were several concerns that offered suggestions and demonstrated "that lighting makes a theatre."

Screens proved to be an attractive feature at the exhibit. One firm demonstrates that its screen cannot be torn. It is silver in appearance and is embedded with many white shiny stones that is credited with giving the projection of a picture a better view to all sections of the house.

Another firm covered a black derby hat with the material used in the screen they manufacture and said they were out "to win the derby."

Draperies, drops and other mysteries of shadowland were displayed. There was the noiseless curtain that folds itself together, the drop that glides gently from the loft and the plain curtain that also falls when the final embrace is written on the screen!

Lobby frames, machines that clean old films and even portable moving picture machines which can be used in schools or at home on display.

The exhibition was said to be one of the most complete and diversified ever held.

Take a Lesson From Your Wife

Become a housekeeper to your
theatre, and you'll have no
trouble with the heat

When Springtime comes around it means golf to some people, it means fishing to others, etc.; but to Mrs. Housewife, it means simply "CLEAN UP."

What happens? The floors are painted, the wood-work washed, curtains are changed, covers are put over the furniture wherever plausible, the pictures from the living room are transferred into the dining room, and vice versa. The chances are too, that there will be new paper on the walls before the racket is over, and the ceilings painted besides.

And you can take it from one who knows, this cleaning is NO SECRET. Everybody in the neighborhood knows all about it; everybody hears so much about it that they are anxious to see what really has happened when it's all over.

Take a lesson from your wife. Your theatre is your home, and you should be its keeper. Springtime is here. CLEAN UP! Take a few days off to do it, if necessary. Don't close your theatre for the summer because of bad business due to the lack of comfort in your house during the summer. Rather close up for a day or two days, and CLEAN UP. Tell your patrons that you are cleaning up.

Make a display in front of your theatre or in the windows of neighboring stores for whom you arrange for the purchase of trimmings and stuff. If a local paper-hanger is going to renovate the house, let him advertise the fact in the newspapers. When you change your draperies have an experienced decorator make the choice for you—and tell the world that an "experienced interior decorator" is making the choice. Inquire from your women patrons whether you ought to have "rose colored chair covers with blue trimmings" or "white, with a bizarre black stripe" effect.

Say, they like that sort of thing, and it is not going to do you any harm to let them in on it.

And if you have at last decided upon the undeniable value of an air conditioning and ventilating system—man, you can get more publicity out of that installation than a half dozen ballyhoos on fair to middling pictures.

You can even go as far as to inaugurate a "Clean Up and Keep Cool" week for your town. Think it over, and see your mayor about it. You can't go wrong.

EQUIPMENT DEALER PRESIDENT CHARGES UNFAIR TACTICS

Criticizing unfair competition in the industry, H. J. Smith, president of the Motion Picture Equipment Dealers' Association, outlined a program of cooperation among the members at the opening of the convention of the association at the auditorium.

The meeting was the third since the inception of the organization and the report of B. A. Bensor of Chicago, who is secretary and treasurer, showed more than \$3,000 in the treasury.

Mr. Smith opened the meeting and was followed by an address of welcome by Harry B. Mortimer of the Association of Commerce.

Mr. Smith graphically narrated the history of the organization and some of the reverses it has met with. He declared that the lack of cooperation has caused many members to view the spirit of the association with doubt, uncertainty and skepticism.

Declaring that unfair competition should be eliminated and that all members of the association should work amicably together, Mr. Smith made an earnest plea for solid cooperation.

HEADQUARTERS
FOR
THEATRICAL
DRAPERIES



Keep Your
Screen Clean
With Our New

SCREEN
PROTECTOR

and watch the difference in your pictures

Reliable

Decorative Co., Inc.

17 N. 10th St., Philadelphia, Pa.



Who turns "on" and "off" your lobby displays, electric signs, etc? Let me do it. I am a TORK CLOCK. I turn electric lights on and off regularly. Get description and prices by return mail.

TORK COMPANY
8 West 40th St., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE **ARCUS TICKET CO.**
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

**ROLL (RESERVED COUPON) FOLDDED
TICKETS**

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

The "Why and Wherefore" of Theatre Ventilation

VENTILATION consists of the removal of the products of respiration and the various odors incidental to an auditorium by replacement of the contaminated air content at a continuous rate proportionate to the size of the audience.

Natural ventilation is not satisfactory, and ventilation by mechanical means is divided into two classifications. In one group are those systems in which air is withdrawn from the auditorium, and in the other the system of forcing air into the audience chamber, thereby displacing the vitiated air, which escapes fortuitously or through ducts.

There is also a combination of the displacement system with the withdrawal system, and the air is caused to move through a closed circuit in and out of the auditorium.

SUMMER "COMFORT" FOR PATRONS

It might be said that the primary purpose of ventilation is physical comfort and not the removal of carbonic-acid gas. As a matter of fact, the proportion of this gas in an auditorium is far below the limiting quantity beyond which discomfort and poisoning takes place.

The chief cause of discomfort in an "ill-ventilated" theatre is not in this product of respiration but in the non-removal of body warmth and vapors of perspiration by the immobility of the air. If such air is agitated and kept in motion, it is much more "breathable," so far as the physical sensations of the audience are concerned.

The convection effect of warmed air causes it to rise to the ceiling of the auditorium, and to make the gallery stifling hot. This can only partly be combated by means of small electric fans, which have the disadvantage of creating a too intense disturbance in certain localities and of being utterly inactive in corners. In the spoken drama, the use of these fans is practically out of the question, owing to their noise.

MODERN VENTILATING PRACTICE

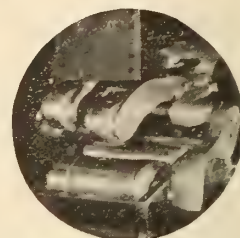
The desired result may be secured, however, by taking advantage of the fact that where a displacement supply of air is forced into an auditorium and a duct system withdrawing air is installed elsewhere in the auditorium, the moving air current tends to short-circuit from the pressure grating in a direct line to the vacuum gratings.

Now, if these two gratings or sets of gratings are carefully placed with regard to each other, they will create an air current which can be directed to sweep across the audience in the orchestra and galleries, placing the patrons of the theatre in a gentle, constantly renewed stream of air, and leaving unchanged the large mass of air in the upper spaces of the auditorium, in front of the galleries and above the orchestra seats, and which requires no renewal.

As people are extremely sensitive to the least draft coming from behind, this air stream is invariably directed from the stage to the rear of the audience.

A large mass of unmoved air absorbs or
(Continued on following page)

\$25.00
PER YEAR
GIVES
YOU
ABSOLUTE
PROTECTION



**AGAINST FIRE
IN YOUR THEATRE**

A Marvelous New Device

Send for Full Information

**The CLEVELAND
Film Protector Corp.**

811 Prospect Ave. CLEVELAND, O.



"You want Phelco!"

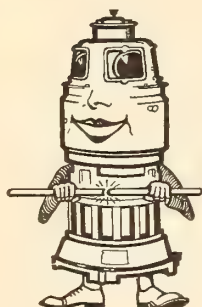
Charles W. Phellis & Co.

INCORPORATED

130 West 42nd Street,
New York



TransVerteR says —



"I'm going to tell you why you need me"

**The Public demands Good Pictures and that
they be presented without strain to the eyes.**

**Put me on the job and watch the flicker and
fluctuation disappear.**

**I change your alternating current
into direct current with four to five
times the candle power of an alter-
nating current arc of the same am-
perage.**

**I make it easy for you to perfect-
ly dissolve your pictures and make
your projection more artistic in
many ways.**

**To really know how much "Trans-
verter" can do for you just write for
one of our folders. It will interest
you. Send for it today.**



The HERTNER ELECTRIC COMPANY
Locust Avenue Cleveland, Ohio U.S.A.

How you can boost your summer business

Haven't you often wished for some SURE way of boosting receipts in hot weather?

You can be SURE that Typhoons will do it for you because they are doing just that in more than 2,000 other theatres.

Anyway, you ought to know something about it.

Get our Booklet T-11

TYPHOON FAN COMPANY

345 West 39th Street - - New York

Philadelphia Jacksonville Dallas New Orleans

THEATRE VENTILATION AND SUMMER COMFORT

(Continued from preceding page)

radiates warmth above the heads of the audience. At audience level, a gently moving mass of air, warm or cool, constantly refreshes the orchestra occupants, while other streams serve the gallery tiers of chairs. The two or more currents finally are drawn out of the auditorium at the vacuum gratings behind the rearmost rows of seats.

MODIFICATIONS IN PRACTICE WITH THEATRE SIZE

If the theatre is small, the grating locations are a simple problem, and the size, number and locations of the openings increase as the auditorium changes from the long, low, narrow, store-like chamber which forms the cheapest type of moving-picture house to the large, triple-galleried, high-ceilinged house, which represents the home of grand opera and formally-staged spoken drama.

Commencing, then, with the small, narrow "movie" playhouse, gratings at right and left of the screen stage discharge quantities of air horizontally the length of the auditorium from the elevation of about eight to ten feet above the floor at the front row of seats. This air is given a mean speed of about 500 to 600 feet per minute, and the size of the gratings should be such that about 25 to 30 cubic feet of air per occupant per minute should be supplied.

Considering the theatre to be long and fairly wide, with a low ceiling, additional side-wall supply gratings go in on either side of the chamber at six or seven feet above floor level, discharging horizontally at 300 to 400 feet per minute. The system of proscenium side gratings and side-wall gratings maintains constant movement of the air

across the seating space of the entire house.

Should this theatre have an end gallery, the gallery is treated as a separate auditorium. One for a narrow theatre, and two ceiling supply gratings for a wide theatre, discharge incoming air vertically at the line of the foremost gallery seats. Side-wall supply gratings act as auxiliaries where necessary in the side walls of the gallery. The combination maintains a continuously moving stream in the gallery at audience height, as the discharged supply moves to the intake openings of the vacuum system.

THE ELABORATE VENTILATING PLANT

With the enlargement of the theatre described, which is a gradual improvement on the transformed store property made into a theatre, to the high-ceiled special auditorium, a more complicated system takes place on the same general plan.

There is usually a plenum chamber located beneath the orchestra or pit of the auditorium, from which ducts are led to the auditorium side walls, which deliver the air at floor level at either side of the audience. The ceiling formed by the lower gallery is also the point of delivery for a long narrow, supply grating.

Air is discharged into the auditorium below the floor line of the lowest groups of boxes. This air escapes through vacuum openings at the rear of each gallery and at the rear of the ceiling of the lower gallery, as well as at a long, narrow grating across the orchestra pit below the stage. The net result is a gentle air current against the faces of the audience in all parts of the house and, in the case of the front seats in the orchestra rows, avoidance of the rather strong draft which is created there by the unmodified system.

An installation of this type has for summer a special vacuum ventilator in the ceiling

(Continued on page 66)

"DE LUXE" Interchangeable FLASH SIGN

(Flashes on and off)

AN IDEAL DISPLAY SIGN

FOR YOUR

DAILY PROGRAM

The most practical, most effective and lowest priced display of its kind on the market.

Can be placed on the stage, in the lobby, over the ticket booth or in stores around your neighborhood.

The sign inserts are to be painted on transparent paper by your sign man. This paper is obtainable in six different colors.

The patented mahogany frame in front of the sign box, which is 15 inches wide and 24 inches high, and consists of two frames hinged and grooved together, grips the inserted paper and tightens it stiff as a drumhead.

An ideal publicity medium that is being used extensively by Chicago Exhibitors. Ascher Bros. have several for each one of their 15 theatres.

Price \$10.00 F.O.B. Chicago
In lots of 6—\$8.50 ea.

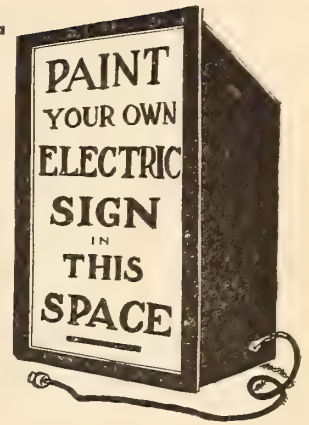
100 Sheets Transparent paper in assorted colors, \$2.50.

Mail check with order or shipment is sent C. O. D. Can be returned after five days tryout if not satisfactory.

DE LUXE STUDIOS

833 W. Washington St.

CHICAGO, ILL.



WELSH DEMONSTRATES HIS NEW CURTAIN MOTOR DEVICE

No matter what the condition of the average stage may be it can always be improved upon with some sort of electrical or mechanical equipment that will help give a show that isn't all "film." The stage is a seat of mystery, a region of hustle and bustle, outside the vision and unheard by the ears of an audience.

At the exhibition of the motion picture equipment dealers, J. H. Welsh was demonstrating a curtain motor device that draws the curtain smoothly and noiselessly in booth 215. This has an altogether delightful and pleasing effect upon the audience, and thus full and undivided attention is riveted upon the performance.

The firm also exhibited their spot lights, box lights, flood lights, border lights and dimmers.

* * *

Brenkert Projection Co.

Offering Attractive Display

One of the most interesting and attractive displays in connection with the motion picture equipment exhibition at the auditorium was that of the Brenkert Light Projection Company of Detroit in Booth 25. This firm specializes in theatre and stage lighting apparatus and effects, which also includes the Brenkert Combination Projector.

The color effects thrown by this machine are amazingly real and the hues blend beautifully. There is, for instance, clouds passing the moon with the moon stationary. One can almost visualize standing under a canopy of real sky. Then there is the moonlight water ripple which theatregoers have often seen and which greatly enhances any act.

COOLED-AIR THEATRE ALWAYS COMFORTABLE


(Continued from page 57)

ing of the auditorium, through which air is drawn from the auditorium. This is not used in winter.

THE CEILING-SUPPLY SYSTEM FOR THEATRES

Besides this type of ventilation there is a special use of the ceiling plenum system, where only an attic is available for the mechanical units. Instead of having a series of wall supply gratings, there are two large gratings in the ceiling in front of the proscenium opening, which discharge a swift downward curtain of fresh air vertically above the musicians. In front of the galleries is a similar "curtain" of air discharged downwardly from the ceiling. The two streams lose their high velocity by the time they reach the level of the audience, and flow back at each level to the intake openings in the rear of the house.

The ceiling supply is not the best means of theatre ventilation, but it is occasionally the only available system for certain projects owing to other uses being demanded of the space devoted to a ventilating plant in its customary position.



Aisle Lights
Poor Aisle Lighting Reflects On
Your Box-Office Receipts
USE KAUSALITES
Write for Our Booklet
KAUSALITE M'F'G CO.
6143 Evans Avenue Chicago



LOBBY DISPLAY FRAMES MIRRORS TICKET BOOTHS ETC.

Made by the Oldest Concern
in the Business

ALL DESIGNS
ORIGINAL

Send for Our CATALOGUE

Stanley Frame Co.

L. Ring, Pres.
727-7th Ave., New York

PREPARE FOR SUMMER AND ADVERTISE FACT

If your theatre is cool during the summer, you will have no difficulty in holding your patronage. You may, however, experience some difficulty in getting the sceptical to come in for the first hot day performance. It is to this person or class of persons that you ought to direct a specially prepared campaign of advertising.

Newspapers and testimonials, of course, will play their part in such a campaign. But you have a better bet in some straight-from-the-shoulder talk direct from your lobby displays.

There are two good ways in which this can be accomplished. One is through the medium of attractive framing of your messages, using some well-known and proven frame like that of the Stanley Frame Company. Have some photographs of your theatre interior made showing your new installations which were made especially for the purpose of keeping cool.

Another item of display might be a description of the cooling and ventilating system in your theatre. Matters of such engineering principles are usually interesting to the layman, in spite of the fact that he knows little or nothing about them.

The Mechanical Advertising Book is also peculiarly fitted to a display of this sort. These moving books whose pages turn over mechanically almost compel attention, are great mediums to get a story across. This dignified ad is manufactured and distributed by the Chester Mechanical Advertising Company of New York City.

WURLITZER COMPANY INSTALLS NEW ORGAN IN ELKS CLUB HERE

The name Wurlitzer is almost synonymous with organs and in booth 227 at the exhibition of the motion picture equipment dealers the firm had on display one of the latest small models.

The Wurlitzer organ is not only internationally known for its tone and quality but for its endurance. Its tone is clear and resonant, soft, appealing and sympathetic.

The firm is at present engaged in installing an organ in the new Milwaukee Elks club. This organ is considered one of the largest and finest in the United States. It was built after a special design.

The firm has installed organs in nearly all the West Coast theatres, the Paramount, the Asher theatres, the Keith circuit, Famous Players and many others. Besides theatres many lodges, churches and colleges also have the Wurlitzer organ.

ESPECIALLY DESIGNED FOR THE THEATRE BOX OFFICE



FREE TRIAL
EASY TERMS

After thirty-five years' experience in manufacturing Automatic Cashiers, with 30,000 in operation including installations in theatres large and small the country over, we present this new Brandt as the last word in Automatic Cashiers for theatre use.

THE NEW BRANDT

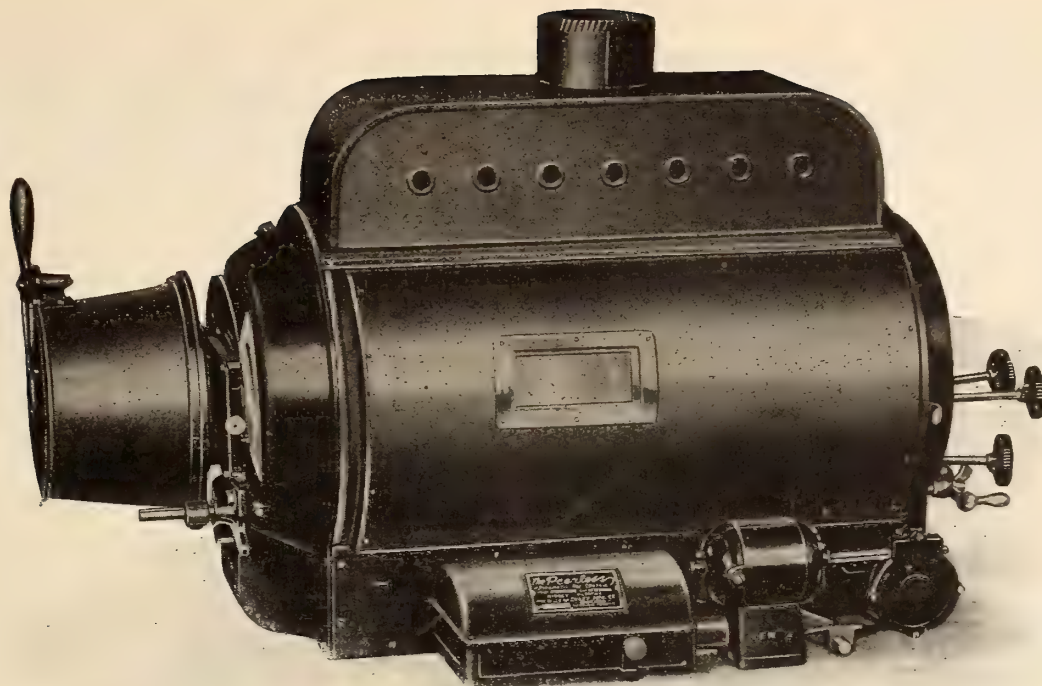
Junior Automatic Cashier

Aluminum case with Liberty Silver and Nickel fittings. Swiveled delivery chute, adjustable to any angle. Requires but nine square inches counter space. A touch of the featherweight keys gives the correct change instantly. Your name on the coupon brings full particulars of our Free Trial offer and Easy terms

Brandt
Automatic
Cashier Co.,
Dept. U,
Watertown, Wis.

Please send me free
postpaid, Booklet de-
scribing your new Brandt
Junior Automatic Cashier.
Quote prices and terms.

Theatre
Manager
Address



Peerless Lamps Buy Themselves

SAVINGS of \$1000 to \$2000 have been effected per year by hundreds of theatres using Peerless Reflector Arc Lamps. This equipment will cut your current and carbon cost up to seventy-five per cent.

* * *

The Peerless Reflector Arc Lamp is furnished as a complete unit with automatic arc control and stereopticon. It is made for use on all projectors.

Mail this coupon

The J. E. McAuley Manufacturing Co.,
552 West Adam Street,
Chicago, Ill.

Send me details on Peerless Reflector Arc Lamps.

Name

Theatre

Address

A Great Achievement of Projection Engineering

THE Peerless Reflector Arc Lamp has increased the screen brilliancy from two to three times in hundreds of theatres in every part of this country. Theatres that required 100 amperes and more are now securing vastly greater screen illumination with Peerless Reflector Arc Lamps, using but 25 amperes and less. And this doubled illumination is obtained at less than one-third previous current and carbon costs.

Into the Peerless Reflector Arc Lamp have been built the most advanced principles of optics and mechanical design. Its rugged and massive construction insures absolute reliability of performance and durability.

Built by a factory engaged for years in the construction of precision projection equipment, the Peerless lamp has established a new high standard for reflector arc lamps.

Manufactured by

The J. E. McAuley Mfg. Co.

552 West Adam Street, Chicago

HEAT SUFFERING IS OFTEN PSYCHOLOGICAL

That the uncomfortable feeling of heat is as much a psychological reaction as a physical matter has been proven time and time again by different arrangements of color effects and such. Surely, the fact that a chair has a cover upon it ought to make it no cooler than a chair without a cover. Yet it is a recognized fact that the action upon the mind worked by a clean, snugly fitting seat cover makes all the difference between a comfortable and a satisfied patron, and a disgruntled one who will never see a show during the summer again.

There is no magic in these seat covers. There is no cooling system hidden beneath them; no fans are attached to them. But they LOOK COOL, and that is half the battle won.

The delightful transformation of the theatre interior into a cool, refreshing atmosphere; the smart and individual appearance added to each chair; the perfect fitting and ease of the summery transformation, these have the desired effects upon the mind of the patrons. Outside, the streets are blown by the hot, warm winds loaded with dust, or the air is deadened, sultry and depressing. That is the time when the mind welcomes the crispness and smartness of a refreshing seat cover.

Out in Cincinnati, the Textile Specialties Company manufactures—the "Per-fect-fit" theatre chair covers that fit the situation to perfection. It would be worth your time and trouble to drop them a line for a catalog describing their goods. Or, if you wish, tell us about your desires and we will get them in touch with you. It is part of the Exhibitors Trade Review service to exhibitors.

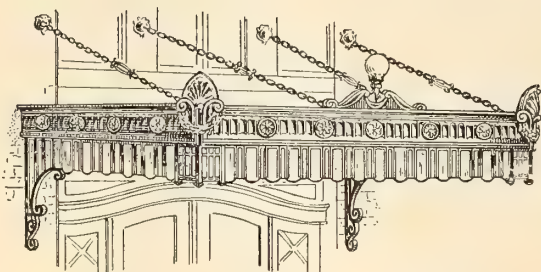


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

**The MOESCHL-EDWARDS
CORRUGATING Co.**

BOX 564 CINCINNATI, OHIO

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

NATIONAL SCREEN COMPANY HAS INTERESTING DISPLAY AT SHOW

Few patrons of motion picture theatres realize the important part the screen plays in the projection of a picture. At the exhibition of the equipment dealers in booth 226 at the Auditorium, the National Screen Company of Cleveland, O., displayed its newest to the trade.

The surface of this screen is featured by its softness, pleasantness to the eyes and decreased fade-away. It is distinctive in quality together with many mechanical innovations. It is a combination of tones which gives the effect of plain white, yet with sharp brilliancy. Millions of tiny round, frosted white glass beads, uniform in size and scientifically embedded in a pure white field of especially prepared composition make up the screen. It produces a brilliant satiny sheen that is durable and washable.

* * *

INTERIOR ELECTRIC SIGNS IDEAL FOR EVERY THEATRE

Like the company you keep, many theatres are often judged by the lack of facilities installed for accommodating the public. The Frank E. Plowman and Company had a display in booth 219 at the exhibition of the motion picture equipment dealers which was of interest to every dealer. This company specializes in interior electric signs. The signs showed glowing lettering on a dead black background. These signs include, "Aisle," "Ladies' Rest Room," "Balcony," and many others that are necessary for every theatre.

* * *

MORELIGHT DISPLAY CAUSES MUCH COMMENT AT EXHIBIT

A display that caused considerable comment at the exposition of the motion picture equipment dealers was that of the Morelite Company of New York in booths 222 and 223 at the auditorium. It was really the Aladdin's Lamp of Motion Pictures.

The company was demonstrating a full automatic reflecting arc lamp in addition to its regular lamp and it caused much favorable comment among the exhibitors. Alternating current is another feature of their machines.

Rudolph Muhling and Arnold Tyroler were in charge of booths and demonstrations.

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

"A practical and compact telephoto, 9 1/2 in. focus, f: 6.3—with precision focusing mount and hood. Fits any standard camera."

MICROMETER MOUNTS

For precision focusing—one mount for several interchangeable lenses if preferred.

TRICK DEVICES

We are headquarters for movie trick devices—round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Tell us your camera name when you write us.

Our DOGMAR for speed work and the old reliable DAGOR are standards for still photography. DOGMARS are used for telephoto effects on movie cameras. Write for the new Goerz lens booklet.



**C. P. GOERZ AMERICAN
OPTICAL CO.**

317 E. 34th St., New York City



Be Your Own Printer

Print YOUR OWN

PROGRAMS — HANDBILLS

PLUGGERS—ANNOUNCEMENTS

Keep your patrons informed of your future programs—utilize your spare time by advertising your business.

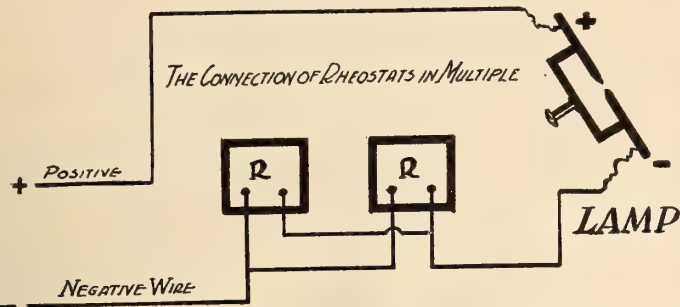
Write for estimates on our printing outfits

GLOBE TYPE FOUNDRY

956 West Harrison St.

Chicago, Ill.

WIRING RHEOSTATS IN MULTIPLE AND SERIES



The above drawing will show the projectionist the correct way to wire rheostats in multiple. The series wiring is more simple than the multiple wiring, so I am not publishing a drawing of it as most all projectionists know how to make a series connection.

If you have two 30-ampere rheostats, by connecting them in multiple you will get approximately 50 to 60 amperes, while if these same resistance devices are connected in series you would only get approximately 15 to 20 amperes. This is very important data that projectionists should know.

* * *

Theatre Construction Notes

Arch. & Struct. Engr.—Lowenberg & Lowenberg, 111 West Washington St., Chicago, Ill., taking bids on Theatre, Stores (12), Offices (5), Cafe and Apt. Bldg. (14 fam.), \$900,000; 3 sty. & bas., 125 x 175 at N. W. cor. of 59th St. & Kedzie Ave., Chicago. Mech. Engr.—Wm. Hand, 111 West Washington St., Chicago. Owner—Syndicate, C. M. Wasson, pres., Wasson Coal Co., 343 S. Dearborn St., Chicago. Archt. taking bids on gen. & sepr. contrs.—no date set for closing of bids.

* * *

Arch. & Mech. Engr.—Elmer F. Behrens, 605 N. Michigan Ave., Chicago, Ill., taking bids on Theatre, Stores & Lodge Hall, \$150,000; 2 sty. & bas., 50 x 200 at S. E. cor. Main & 1st Sts., St. Charles, Ill. Owner—Lester Norris, 167 S. Main St., St. Charles, Ill. Contr. for fdn. only let without competition to Max Lehman, St. Charles. Archt. taking bids on gen. & sep. contrs.—no date set for closing.

* * *

Arch. & Engr.—Edw. Steinberg, 109 N. Dearborn St., Chicago, Ill., drawing plans on Theatre, Stores & Apt. Bldg., \$1,250,000; 3 sty., 137 x 205 at northeast for Genesee & Clatton Sts., Waukegan, Ill. Owner—W. C. Burnett, pres., Waukegan Nat'l Bank, 2 Genesee, Waukegan. Gen. Contr. let without competition to Jas. J. Redding Co., 10 N. Clark St., Chicago, Ill. Drawing plans. Indef. when Archt. will complete plans.

* * *

Arch.—Boller Bros., 307 Huntzinger Bldg., Kansas City, Mo. building Theatre (rem. & add.), \$150,000; 2 sty. & bas. 60 x 180, at Westport Ave. & Main St. Owner—Warwick Theatre, care E. W. Warner, Mgr., 234 Lathrop Bldg. Sketches.

* * *

Arch.—John & Alan McDonald, 2nd flr., Standard Oil Bldg., Omaha, Nebr., drawing plans on Theatre (M.P.), \$50,000; 2 sty. & bas., 50 x 128, at 50th & Dodge. Owner—A. R. Hansen, 4901 Dodge, Omaha, Nebr. Drawing plans.

* * *

Arch.—J. G. Craddock, Union Hotel, Falls City, Nebr. building Theatre, Est. \$75,000; 2 sty. 60 x 100, at 18th & Stone, Falls City. Owner—A. J. Weaver, 1815 Stone street. Prelim. sketches.

* * *

Arch.—J. E. Nason, Corn Exchange, Minneapolis, Minn., building Theatre (M.P.), 2 sty., at 5th Ave. & 4th St., Valley City, N. D. Owner—John Piller, Grand Theatre, 511 5th Ave., Valley City, N. D. Gen. Contr. let to E. A. Moline, Jamestown, Md.

* * *

Arch.—Kohner & Seeler, 405 Kresge Bldg., Detroit, Mich. drawing plans on Theater & Stores (7), Hall (dance) & Office, 12 sty. & bas., 160 x 120. Site withheld. Owner withheld care archt.

* * *

Arch. & Mech. Engr.—Newhouse & Bernham, 4623 Drexel, Chicago, Ill., building Theatre (complete fire loss), \$150,000; 2 sty. & bas. at Alpena, Mich. Owner—W. H. Johnson, pres., 1st Nat'l Bank, Alpena, Mich. Gen. Contr. mas. & carp. let to Foltz & Brand, 510 N. Dearborn St., Chicago.

* * *

Arch.—J. C. Brompton, Three Rivers, Mich., building Theatre (800 to 900 seats) Stores & Office, \$125,000; 2 sty., 44 x 181, at Three Rivers, Mich. Owner—Fitzpatrick-McElroy Co., 202 S. State St., Chicago, Ill. Gen. contr. let to Kuehn-Jordan Co., South Bend, Ind. Start work at once.

'SAFETY FIRST'

Certified
prints



CONSOLIDATED CERTIFIED PRINTS

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

Film Damage

In various articles on film damage I have tried to tell brother projectionists the various causes in which films are damaged, hoping to help exchanges and projectionists receive their films in better runnable condition, and to improve their methods in the handling of film so that it will remain in better condition.

I have shown you that worn parts and improper adjustment of the projector causes

enormous and entirely unnecessary damage to films. In some of my previous articles I have shown how to make these adjustments on the projector so that liability to damage can be mitigated.

I believe that many projectionists know that improper rewinding is also the cause of many films being unnecessarily damaged. As I have written many times before in the department, rapid rewinding is very hard on films, and if the elements of the rewinder should be out of line with each other, as has been the case many times, the strain on the film and thereto is greatly multiplied. If, on top of all that, the reels used in the rewinding have bad edges and are in poor condition, then the results are very bad indeed. Reels with bent and bad edges will greatly damage the sprocket holes and edges of the film, and the bending of the film through the sprocket holes when the reel strikes the edge of the film almost amount to a hammer blow. This tends to weaken the stock between the sprocket holes, and put same in a condition where it will break easily.

"Under-Cut" Sprockets Very Bad

I have seen projectors where the sprockets have developed a knife-like edge that simply tears out sprocket holes by the million. Sprockets are sold very reasonable and it is the duty of every exhibitor to keep the sprockets on his machine in perfect condition: "Under-cut" sprockets and unnecessary tight take-up tension have done more damage to films than any other thing I know of.

Film Should Be Kept Moist

The condition of the film has much to do with the susceptibility to any damage involving a breakage of film stock. Most every projectionist well knows that moist, pliable film is very strong and tough. You may bend it double without showing a fracture. This goes to show that the projectionist should have a film container with a damp cloth in the bottom of it for the keeping of the films moist while projecting. If you have a separate container for each reel, then place a damp rag under each reel in each container.

Advantages and Disadvantages of Mazda Equipment

The editor has received a large number of inquiries about Mazda equipment for motion picture projection. You can secure very good results if you install the equipment right. Follow the directions very carefully, and be sure and remember that near right will not give you the results you wish. A good screen is very important when using Mazda equipment. Use two-wing shutter to secure a brighter picture.

An arc lamp gives a whiter, steadier, more effective light on direct current than on alternating. Since the current supply to a theatre is usually alternating it is necessary for the exhibitor to use an expensive motor-generator set to convert alternating current into direct for the best results with the arc lamp.

The advantage of the Mazda lamp is that it operates equally well on the alternating current as it does on direct current and with equal illumination. The Mazda lamp provides a constant source of light. The intensity of the illumination *does not change*. The Mazda lamp furnishes a continuous uniformity of screen illumination on the screen at all times.

The projectionist has no adjustments to make during operation. After the initial setting, no change is necessary during the life of the arc. The 900-watt Mazda lamp com-

pares very favorably with a 40-amp. direct current arc. The advantage from an illuminating point is very much in favor of the Mazda lamp. Assuming an alternating current supply, the arc requires about 60 volts at 50 amperes and with converter losses, consumes 4 kw. per hour. The Mazda lamp (including all losses), requires approximately 1 kw. per hour. The bill, therefore, is cut to about one-fourth.

* * *

NEW FILM PROTECTION ALLEVIATES FIRE DANGER

The "No Blaze" film protector, which is now without question a perfect device for the prevention of fire in a motion picture machine, is the result of ten years' labor by two practical men connected with the motion picture theatre for the past eighteen years.

It has recently been taken over by J. V. Walcott, a Cleveland exhibitor for over fifteen years, and J. W. Warner, who has been connected with the film industry from an insurance standpoint for fifteen years.

The inventors, H. B. Liebler and E. J. Nobbe, are working in a fine spirit of harmony with these gentlemen, the manufacturers of this device.

With the use of this protector the safety of the patrons is absolutely guaranteed, to say nothing of the projectionist and the theatre property.

It automatically shuts off the light and machine instantly in case film breaks at top sprocket, intermittent sprocket or at lower sprocket, if film splits, take-up or driving belt breaks, sprocket holes tear, line voltage fails or lower loop is lost.

With the use of "No Blaze" it is absolutely impossible to have a fire pack film in the machine, and the possibility of any film to run over on the floor is entirely eliminated thereby preventing any scratched or damaged film.

The exhibitor's troubles are at an end, and he need not worry about the dreaded danger that has always been present, *Fire*.

The terrible consequences of a panic will be entirely done away with in so far as the operating booth is concerned, for "No Blaze" is fool proof and automatic. It is manufactured by the Cleveland Film Protector Company, Cleveland, Ohio.

Does Change in Weather Cause Your Organ To Be Off Pitch?

EVENHEETERS

Automatic Electric Heat will eliminate the trouble by **MAINTAINING EVEN TEMPERATURES IN EXPRESSION CHAMBERS.**

EVENHEETERS

are entirely automatic and electric.

Reasonably priced
Simple in construction
Require no maintenance
Approved by fire underwriters
Recommended by leading organ builders
Can be easily installed by your electrician
Absolutely noiseless
No relays or complicated wiring
Entire installation inside organ chamber

Write us at once, stating voltage, kind of current, size of chambers, and if any exposed walls.

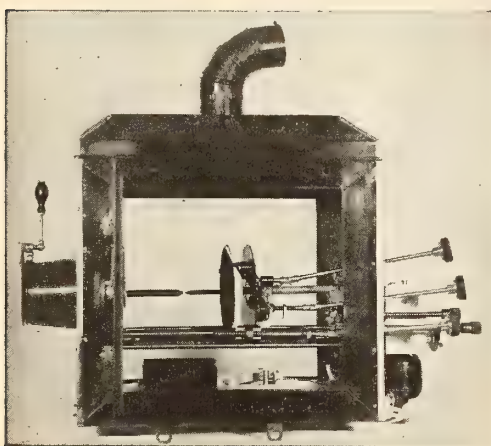
Cramble Engineering Corp.

Milwaukee, Wis.

Office
177 Fifth St.

Factory
179 Fourth St.

HELIOS REFLECTOR LAMP



"BEST BY TEST"

APPROVED BY
UNDERWRITERS LABORATORIES

25% Better Screen Illumination
50-75% Current Saving

WARREN PRODUCTS CO.

265 Canal St.

NEW YORK

RUSCUS TREES



The best form of decoration for "movie" lobbies or for stage effects. Buy them here at Ruscus Headquarters — better and cheaper. Write for prices and literature on any decoration that may interest you.

McCALLUM
DECORATIVE CORP.

135 Seventh St., Pittsburgh, Pa.

Good photography plays no small part in making a picture popular. It has a definite box office value.

EASTMAN POSITIVE FILM

—does justice to the cinematographer's skill. It carries all the quality of the negative through to the screen.

And you *know* when the picture is printed on genuine Eastman Film—the identification “Eastman” and “Kodak” in black letters in the margin tells you.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

DE LUX SIGN MEETS EXPLOITATION NEEDS

The most important element which enters into the financial or box-office returns on a picture is the exploitation and method of advertising used. In order to bring effectively to the attention of possible patrons the name of a picture which will appear at your theatre, it is necessary that an item or sign with unusual attraction possibilities be used. The De Lux sign manufactured by the De Lux Studios, 823 Washington street, Chicago, completely fills this requirement. The sign is about 15 by 24 inches, is very handsome in appearance, and can be hung on the wall, placed over the ticket booth, or otherwise displayed.

It is a box-like affair in which electric lamps are so arranged as to cause light to flash on and off at minute intervals.

But here is the beauty of the sign. It is so arranged that you can write your own ad and have it locked upon the face of this box and change same as often as you desire. Another very desirable element in connection with this item is the very low cost at which it is being marketed. It is being sold at a price at which any exhibitor, either large or small, may use them. Many of the large circuits throughout the country are at present using one or more in each of their houses.

* * *

SCREEN THAT CANNOT TEAR IS DISPLAYED AT EXHIBIT

A screen that cannot tear was a feature of the "Da-Lite" display in booth 7 at the motion picture equipment exhibition at the Auditorium. This screen is designed especially to meet the requirements of extra wide auditoriums with or without high intensity projection. The Da-Lite has a screen for each type of auditorium. Each is built fundamentally alike, yet with widely different reflective properties. It can be used on a frame or any type of roller or as a drop. Another feature of this exhibit is the frame which is really a frame within a frame and without bolts. Mrs. A. L. De Berri was in charge of the booth.

* * *

Spokane "Liberty" Planning Elaborate Change

Spokane, Wash., May 10—Ray Grom-backer, manager of the Liberty Theatre, announced yesterday that \$25,000 would be spent on remodeling the interior of the theatre. Work will be started within the next 10 days.

An Italian scheme of architecture is called for in the specifications. Decorations will be made under the direction of Whitehouse & Price and Madame LadaVeze and her daughter, Montey.

The walls and ceilings of the lobby and auditorium will be done over, and an entirely new stage will be built with all modern features and installed with full equipment. New lighting fixtures will also be arranged throughout the theatre.

HERALDS

On All Features.—Shipped Same Day
Order is Received. Send for Trial Order.
Good Work—Low Prices.

FILMACK COMPANY

736 S. WABASH AVE. CHICAGO

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

AT LIBERTY—ORGANIST OF ABILITY. First-class trained musician. 10 years theatre experience. Union. Extensive library. ORGANIST, 2121 West Somerset Street, Philadelphia, Pa.

PIANO LEADER—Exceptional man for high-class theatre, at liberty. Twelve years' experience; six thousand dollar library; competent musician and conductor. Can handle men and guarantee to make the orchestra a drawing attraction. Fine references. Address Box 10, Exhibitors Trade Review, New York.

MOTION PICTURE PROJECTIONIST, experienced, wants position, steady or relief. Phone Freund, Melrose 9013.

AT LIBERTY: Pipe organist of ability; experienced; familiar with both unit and straight organs; fine library. Address, Bernice Stevens, 5727 Richmond Ave., Dallas, Texas.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York.

MOTION PICTURES MADE FOR YOU. Pep up your patronage with a local movie contest. Write me for plan. W. L. Marks, Cameraman, 122 West Fifth St., Cincinnati, O.

For Rent

MOTION PICTURE and "Still" Cameras rented sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange. 727 Seventh Ave., New York City.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULO

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication circulating throughout the Orient.

Address:

"CINEMA," 8 RUE DE L'EGLISE DEBBAN
ALEXANDRIA, EGYPT

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Co. Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

ALL MAKES MOVING PICTURE MACHINES and other equipment. Prices right. United Theatre Equipment Co., 28 Piedmont St., Boston, Massachusetts.

SIMPLEX PROJECTOR, purchased from Community Motion Picture Extension Service, Chicago, complete with Mazda Lamp House, Steel Booth and all accessories, used less than fifteen times. \$450 cash. Rev. Leon M. Linden, 392 Fifth St., Aurora, Illinois.

Wanted—To Buy

WANT TO BUY THEATRE OUTSIDE NEW YORK. Please write giving full particulars. Box F. M. Exhibitors Trade Review, New York.

Miscellaneous

THEATRE OWNERS, ATTENTION. Prevent fires in your theatre. Install the **AMERICAN FIRE EXTINGUISHER**. Write for prices and full information today. Don't wait till you have a fire. American Chemical Co., Lebanon, Penn.

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

Free Mailing Lists

Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professionals, Business Firms.

99% Guaranteed
by refund of 5¢ each

ROSS-Gould Co. St. Louis



Grand View Hotel

Lake Placid, N.Y.
in the Adirondacks

Accommodations for 300 Guests
Thoroughly Modernized
and Fire Protected
...Carefully Selected Clientele...

Charmingly Situated in a Private Park
Atop the Hill
Overlooking the Lake

Duplex Standard

FILM MEASURING SETS

consist of a

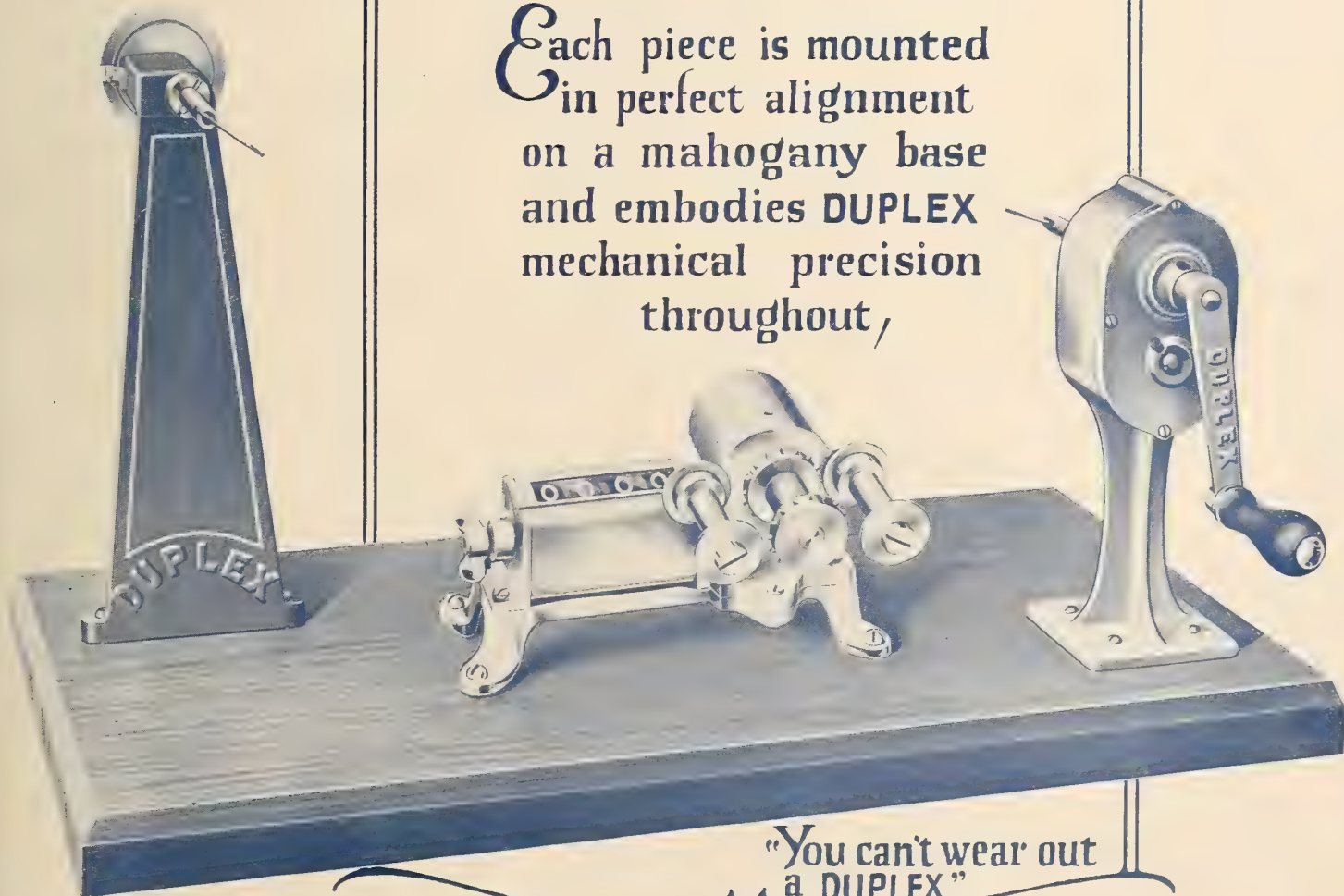
DUPLEX

REEL REWINDER

REEL HOLDER *and*

MEASURING MACHINE

Each piece is mounted
in perfect alignment
on a mahogany base
and embodies **DUPLEX**
mechanical precision
throughout,



*"You can't wear out
a DUPLEX"*

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Long Island City, New York

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To..... **PATHE EXCHANGES INC.**.....

Gentlemen:

We wish to advise you that the majority comment on your photoplay
..... **THE BLACK CYCLONE**
reviewed by The National Board of Review on..... **APRIL 20, 1925**
was as follows:

ENTERTAINMENT VALUE..... **EXCEPTIONAL** EDUCATIONAL VALUE..... **UNUSUAL**

ARTISTIC VALUE: Dramatic interest of story..... **VERY STRONG** Coherence of
narrative..... **GRIPPING** Acting..... **REMARKABLE FOR ANIMALS** Photography..... **EXCELLENT**
Technical handling..... **SKILLFUL AND IMAGINATIVE** Costuming (if period pro-
duction)..... Atmospheric quality—Scenic setting..... **FINE**
Historical value (if period production).....

MORAL EFFECT..... **SHOWS ANIMAL COURAGE AND FIDELITY OF INSPIRING
KIND.**

GENERAL COMMENT: **THIS IS A REMARKABLY INTERESTING PHOTOPLAY, WITH HORSES IN A WILD
STATE ON THE RANGE FOR ITS PRINCIPAL ACTORS. IT HAS THRILL, LOVE, ADVENTURE -
ALL THE QUALITIES OF INTENSE DRAMATIC ACTION. PICTORIALLY IT IS OFTEN SUPERB. THE
PICTURE HAS BEEN SELECTED BY THE NATIONAL BOARD'S COMMITTEE ON EXCEPTIONAL PHOTOPlays
FOR AN APPRECIATIVE REVIEW IN THE COMMITTEE'S BULLETIN "EXCEPTIONAL PHOTOPlays".
THE FUNCTIONS OF MOTION PICTURE REVIEW.**

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give full liberty to ideas presented through the drama, matters of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality, and even-handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power resident in itself, its decisions become effective through the crystalization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.

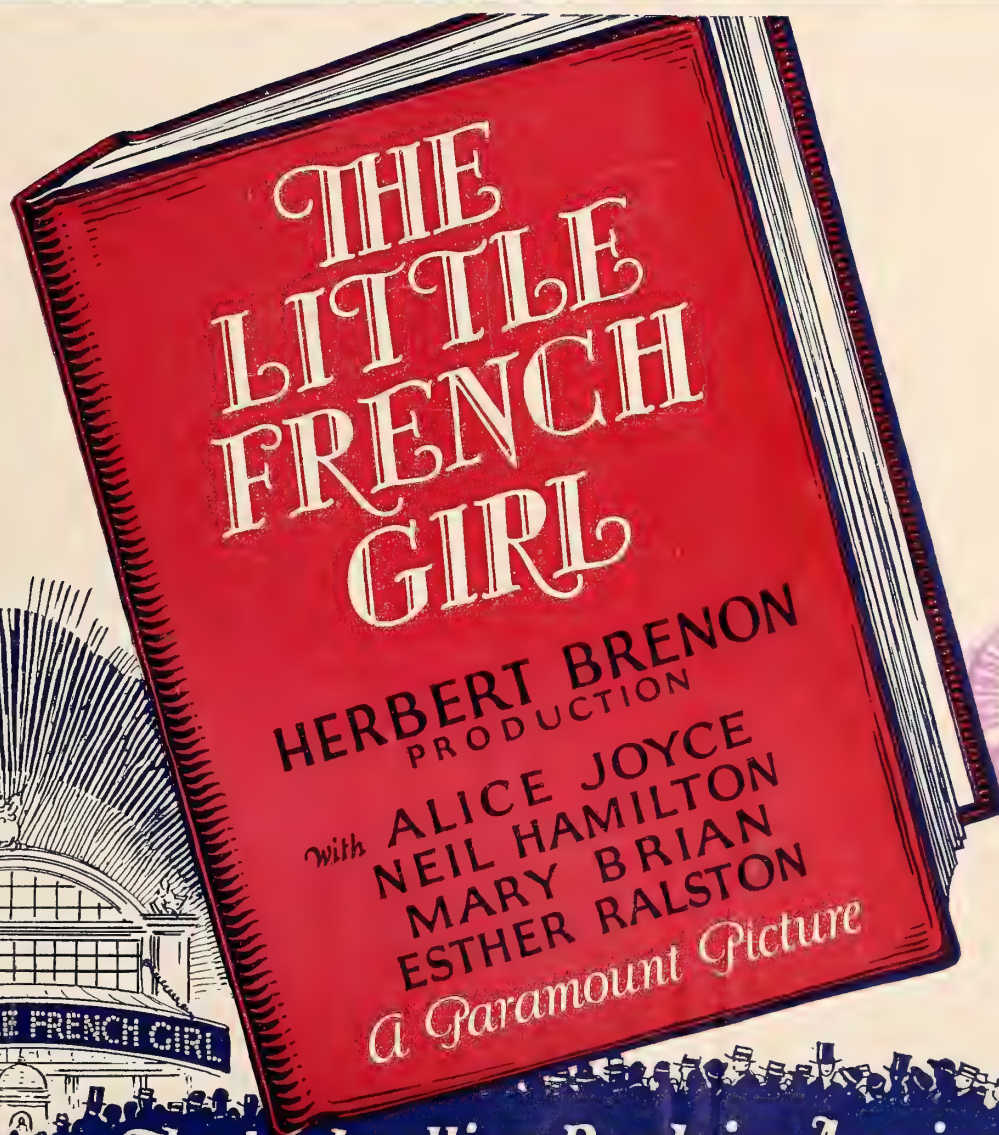
ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

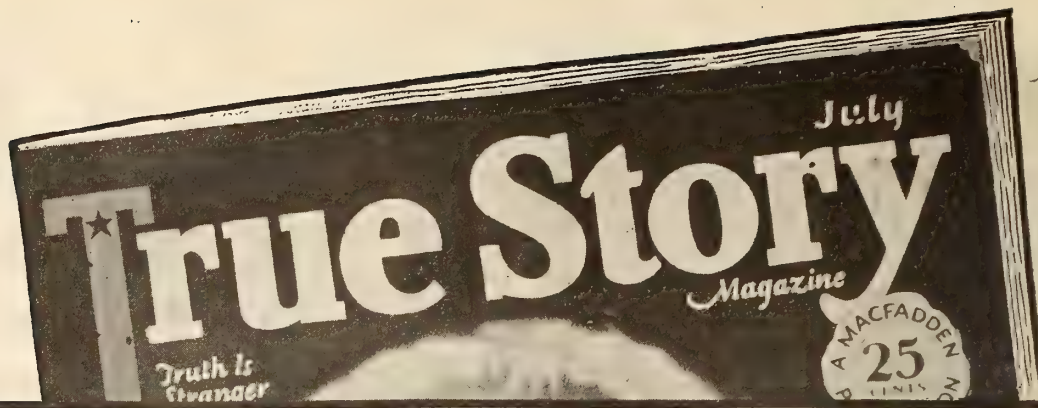
EXHIBITORS

Trade REVIEW

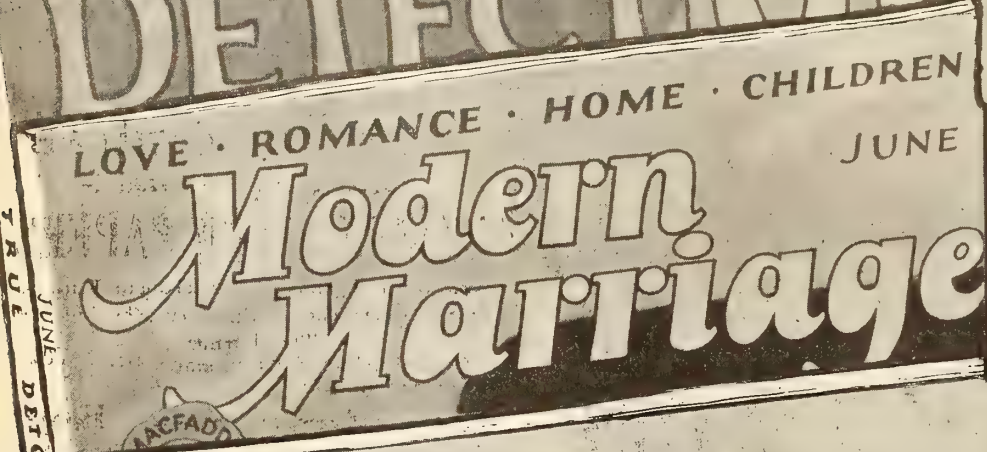
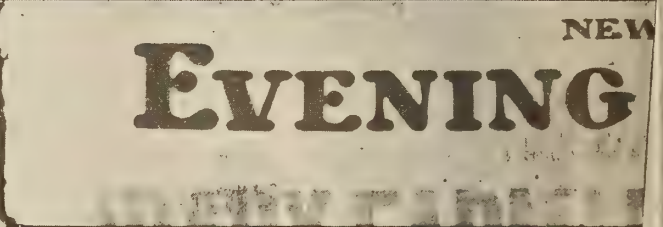
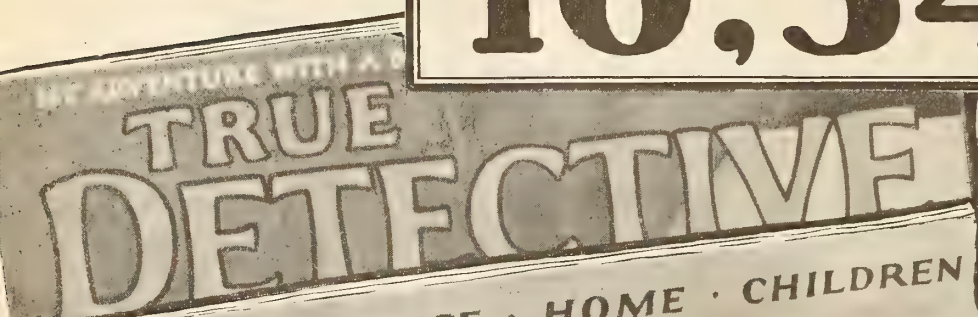
The Business Paper of the Motion Picture Industry



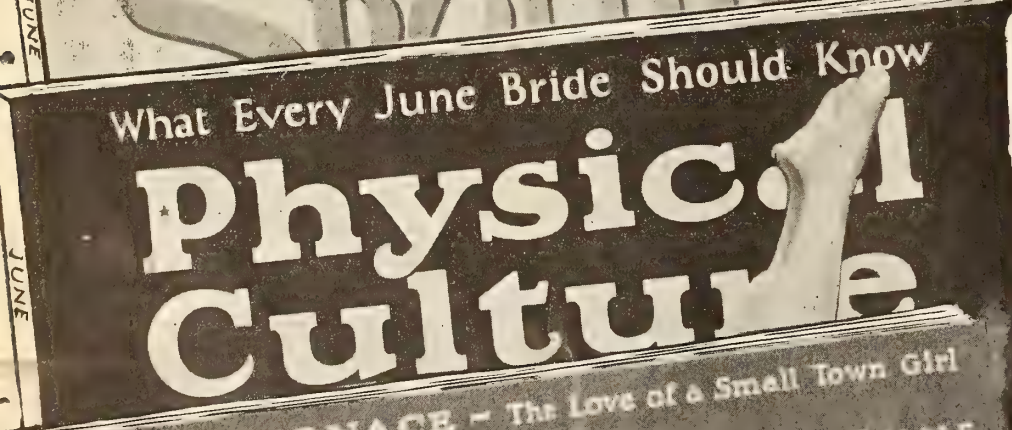
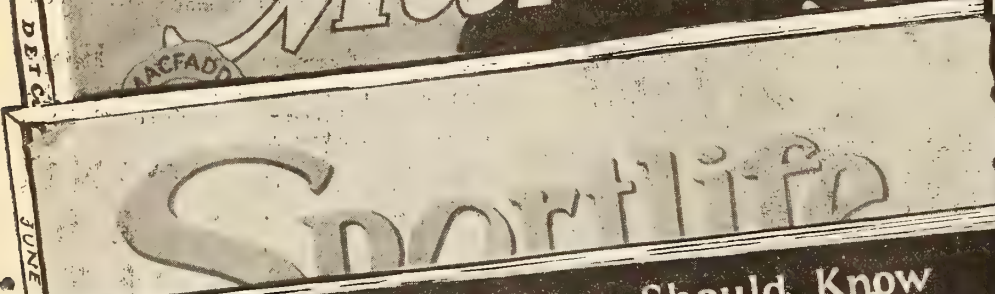
The best selling Book in America



16,340,000



\$480,000



To Make

12

For Independent

"GOLD MEDAL"

Productions Including

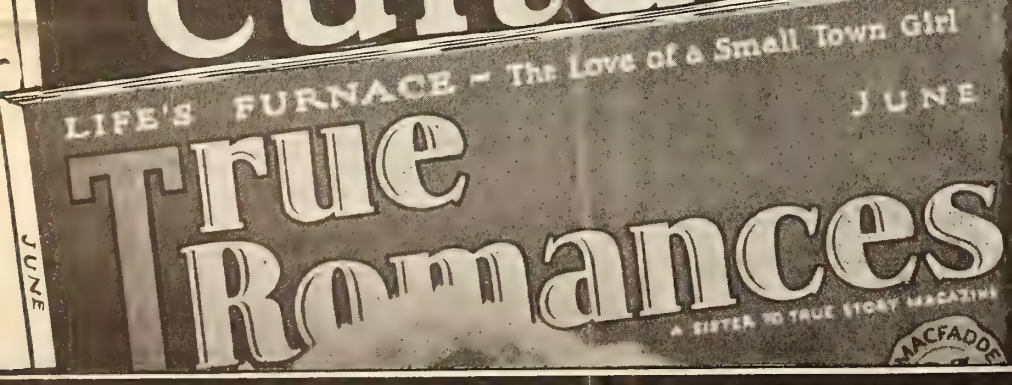
ONE ASTOR

ASTOR DISTRIBUTOR

HARRY RATHNER,
LOEW STATE BLDG.

Coming
A BIG SPECIAL

CHILD



Which Film Stars Are Jealous?

Movie Weekly

O READERS

**YORK
GRAPHIC**

0.00 ADVERTISING
TIE-UP
WITH THESE
PUBLICATIONS

Customers
dent Exhibitors

SEASON OF
1925 ~ 26

"ARISTOCRAT"

ING CORPORATION

President

NEW YORK

WIVES

THE
INVESTIGATION
THAT STARTLED
AMERICA

Have Dodged Death A Dozen Times
Muscle Builder

BANISH YOUR NERVES BY DANCING OUTDOORS
Dance Lovers
JUNE

THE CURSE OF RICHES - JUNE
Dream World
LOVE AND ROMANCE

GUY DE MAUPASSANT'S GREATEST STORY - PAGE 21
Macfadden
Fiction-Lovers
JUNE
Magazine

MACFADDEN
25
CENTS
PUBLICATION

A Money Magnet—

"The Empress of Elemental Emotions"

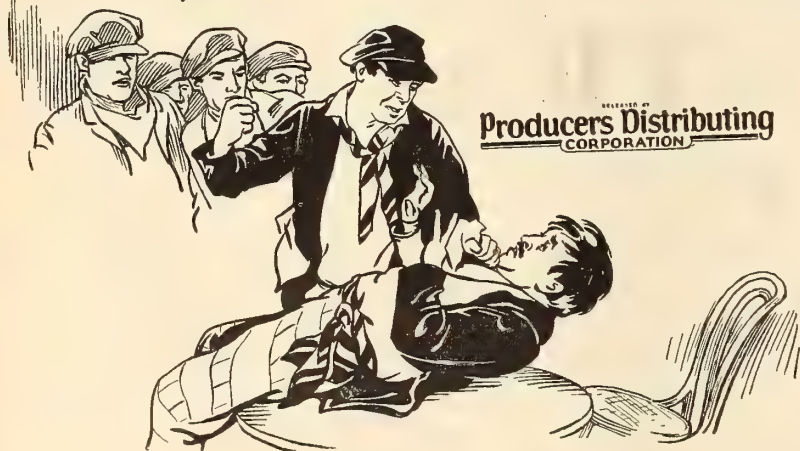
in a colorful romance of Viennese life, which offers this dynamic actress her greatest opportunity to display the forceful tempestuousness, the admirable daring, the pronounced dramatic talents, the bewitching beauty and the characteristic charm which have placed her in a unique and distinguished position in the world of motion pictures. Her past triumphs have won her international prestige and her admirers are legion.

Picture patrons the world over know "The Wildcat of the Screen." Her name outside your theatre assures your public of a well-spent evening of stimulating entertainment.

Imagine the fiery-eyed Priscilla in the role of a mysterious night-riding Apache leader—the darling of the most notorious underworld resorts—who brazenly robs the aristocracy to help the oppressed; sweeping all before her in her desperate quest for revenge, crashing through every barrier, scorning all men, laughing at love—until a dashing young baron captures her heart.



PRISCILLA DEAN in "The Crimson Runner"



PRODUCED BY
**Producers Distributing
CORPORATION**

A HUNT STROMBERG

Personally Supervised Production

Produced by
HUNT STROMBERG CORP.
Charles R. Rogers, Treas.

Directed by **TOM FORMAN**

Written especially for Miss Dean
by **HARVEY GATES**

Action — Intrigue — Romance — Thrills

All the elements of box-office appeal

Released by

Producers Distributing Corporation

F. C. MUNROE, President
Foreign Distributors, Wm. Vogel Distributing Corp.

RAYMOND PAWLEY, 1st Vice Pres. & Treas.
Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, Pres.

Now Electrifying New York!

'UNITED WE STAND—'

It was proven again at Milwaukee.

We Independents won by sticking together.

Future victories depend on continuing to stick.

The motto of the trust is "Divide and Conquer."

LET'S ALL AGREE

To stick to the principles of Independence.

To stick to our Convention pledges.

To stick to the leaders that were elected.

To stick together against the common enemy.

TO STICK

to

Exhibitors Trade Review

The Independent Exhibitors Own Paper

Free!

White!

Independent!

EXHIBITORS ALL—

DON'T

DELIVER

DATES!

DAVIS

DISTRIBUTING

DIVISION, Inc.



OUR INDEPENDENT GUARANTEED LINE-UP
FOR

1925-26

AND THAT OF OTHER RELIABLE INDEPENDENT PRODUCERS AND DISTRIBUTORS GIVES YOU EVERY TYPE AND QUALITY OF ATTRACTION.



IF YOU DON'T *SAVE YOUR DATES* YOU ARE GIVING AWAY A STRANGLE HOLD ON YOUR BUSINESS.



THESE ARE COLD FACTS THAT POINT THE FUTURE, GOOD OR ILL, FOR OUR INDUSTRY.



Davis Distributing Division, Inc.

723-7th Ave., New York City

J. CHARLES DAVIS, II, President



For Sale—Outright

*Delivery—Your Theatre—
Weekly Installments*

All Material Guaranteed New

500 Box Office Reviews

750 Short Subject Reviews

300 Pages Exploitation Ideas

500 Pages last minute news

200 Pages Exhibitor news

3000 Personal items

200 Pages pictorial news

150 Pages Equipment news

50 Projection articles

50 Feature articles

50 Editorials on Exhibitor Independence.

These items, collected are known as the EXHIBITORS TRADE REVIEW

The above, and a 560 page book on Projection, by JAMES R. CAMERON

**PRICE, Cash with order, Checks,
Money Orders, payable to**

Exhibitors Trade Review

45 West 45th Street, New York City

\$2.00

—another
hit opens!

M. C. Levee
presents

"Just a
Woman"

with

CONWAY TEARLE
• and CLAIRE WINDSOR

PERCY MARMONT

AND AN ALL STAR CAST

Directed by

IRVING CUMMINGS

Adapted from Eugene Walter's play by Jack Cunningham

Assistant Director . . . Charles Woostenhume

Art Director Jack Okey

Cinematographer Arthur L. Todd

Because of their Performance

First National First

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President

Foreign Rights Controlled by
First National Pictures Inc.
353 Madison Avenue, New York

*Says the
New York
Daily Mirror*

"All in all
you're bound
to enjoy
JUST A
WOMAN.
There's
something
to please
everybody
in it"

*New York
American*

"Is most
satisfying.
It's a mix-
ture of a
lot of sure
fire ingre-
dients, but
there is a
dash of
something
that gives
it a distinc-
tive flavor.



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18

June 6, 1925

No. 2

CONTENTS

EDITORIAL FEATURE

AMERICAN FILMS IN INDIA	13
ANIMATING PICTURES BY RADIO	14

PICTORIAL PRESENTATIONS

"THE FIGHTING DEMON"	Frontispiece
"BLACK CYCLONE"	30

HIGHLIGHTS IN THE NEWS

M. P. T. O. A. BOARD MEETS	15
GLEICHMAN TO APPEAL F. P. SUIT	15
CHURCH REPUDIATES HAYS ATTACK	15
PARAMOUNT STARTS NEW SCHOOL	15
ASSOCIATED OFFERS BLANKET GUARANTEE	17
M. P. T. O. ISSUES PLAY DATE WARNING	17
SUPPORT FOR M. P. T. O. TREASURER	18
WARNERS OFFER FRANCHISE	18
ASCHER BOOKS 24 FROM UNIVERSAL	18
P. D. C. EXPLAINS POLICY	19
PENNSYLVANIA PLEDGES 50% INDEPENDENTS	19
GERSON GOING STRONG	19
METRO PROGRAM ON THE GO	24
JERSEY MEETING FOR JUNE 29	24
PATHE PRODUCTION ANNOUNCEMENT	25

REGULAR DEPARTMENTS

EDITORIALS	11, 16
NEWS PICTORIAL	20
SALES NEWS AND PERSONALITIES	36
HOLLYWOOD CLOSEUPS	38
EXHIBITOR NEWS	40
PRODUCTION HIGHLIGHTS	45
GREATER MOVIE SEASON	46
BOXOFFICE REVIEWS	48
BIG LITTLE FEATURE	51
EQUIPMENT NEWS AND NOTES	54

Copyright 1925 by Exhibitors-Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer; M. M. Fernsler, Executive and Editorial offices: Hearn Building, 45, West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD.

Big Hits for 1925-1926



Maré Nostrum

A Rex Ingram Production
By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Merry Widow

Director, Erich von Stroheim with John Gilbert and Mae Murray. The picturization of one of the stage's greatest hits.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Lawrence Stallings, author of "What Price Glory?"

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche."

Norma Shearer

The Great Star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. Directed by Hobart Henley. Samuel Shipman, author. With Lew Cody.

Romola

Lillian Gish, the star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is a romance of the Annapolis Naval Academy.

Paris

Robert Z. Leonard, Director. With Pauline Starke, Lew Cody, the first Erté-gowned Fashion Special.

The Unholy Three

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

Lights of Old New York

A Cosmopolitan Production starring MARION DAVIES. Directed by Monta Bell.

And many other Big Ones!

**Metro-
Goldwyn**
*The Talk
of the Industry*



In "The Fighting Demon" Richard Talmadge thwarts villain Dick Sutherland and his followers, finally marrying his American sweetheart despite the vamping efforts of a deep dusky-eyed siren.



Lower Left, Richard intimidates the villains with wooden pistols, while at lower right he appears rather foolish after having broken a punching bag that has been stuffed with downy feathers.



"The Fighting Demon"

Richard Talmadge stars in this new F. B. O. picture thwarting a band of villainous crooks in whirlwind fashion

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Now for the Real Job

AS the direct result of plans and policies adopted at the Milwaukee convention the M.P.T.O.A. stands today in stronger position than ever before. It is a united body, rigged up to strike the shackles off this industry.

Milwaukee, however, was merely the beginning. A spectacular beginning that must be followed with a great deal of hard work which will be anything but spectacular.

That work is well under way. The machinery of the organization is functioning splendidly.

Within a very short time there will be a definite line-up of those who stand on the independent side of the fence and those who are trying to straddle it.

Play dates are being mobilized on a scale exceeding reasonable expectations.

Overtures continue to come from certain distributing organizations that are disposed to run for cover, a fair indication of the extent to which they are worried by the progress of the independent movement.

The new officers and directors of the M.P.T.O.A. are taking up their duties in a spirit of harmony that will bring real results.

Everything is moving along smoothly, in the right direction.

Just one thing is needed, now: The full co-operation of all independent exhibitors. Which means membership in the M. P. T. O. A., with dues paid promptly.

No independent exhibitor is large enough; none is small enough to stay out of this party.

This is a case where money talks. It takes cash to carry on a real organization, to conduct an international fight such as the one now getting under way.

The cost of membership in the M.P.T.O.A. is ridiculously small, when compared with the cost of doing without it.

If you are an independent exhibitor, this is the time to do two things:

Pay your M.P.T.O.A. dues and throw your playdates into the ring.

Sign the pledge of independence while you can.

This is a movement to mobilize the buying power of the film business. That's the biggest power in the business.

It is a partnership job and your part is as important as anybody's.

If your state or county is organized, get out and do your part in lining up every independent exhibitor in your local organization.

Make sure that your own part of the job is done. That your money and your playdates are in the ring and that your neighbors are with you.

Do that much and the national organization will be able to provide you real protection, definite insurance against the further encroachments of unfair competition.

The important thing is—do your part without delay. Time is the important factor right now. Let's have action.

What Is the Remedy for This Condition?

IN many sections of the United States and in a few spots in Canada there are theatres that depend almost entirely for their income on the maintenance of industrial payrolls. Houses so situated are able to buy film on a normal basis when the industries on which they depend are in normal operation. But periods come, inevitably, when they have to contend with strikes, shutdowns, lockouts and other industrial difficulties that paralyze the community income. At such times business fades out. Along with the merchants of the community, the exhibitor finds business at a standstill. But the exhibitor suffers more than the merchant, in most cases, because the banks are accustomed to taking care of the merchant over such periods, keeping his business alive as a matter

of course, enabling him to extend credit on a liberal scale. Whereas the exhibitor, selling entertainment for cash, gets little or no help from any source.

A picture of just such conditions is contained in a letter to Exhibitors Trade Review from an exhibitor in the South, from which the following extracts are taken:

"We are operating a picture show in ———, which has a population of from 800 to 1,000 people. During the past few months there has been a strike in this section of the miners, representing the main industry, and it has greatly affected the business here, particularly the show business.

"Our patrons, like the majority of the small

town patrons, seem to enjoy the Western pictures more than any others; and, of course, we get the best crowds to see them. We are having a hard time at present making both ends meet, due to prevailing conditions.

"Our film rentals are practically as high now as they were when conditions were normal and the exchanges have made very little concessions on account of the conditions. In other words, we are up against a hard situation and want your assistance and advice as to pictures."

Assuming that the accepted policy of most exchanges is to get the highest possible rentals, all the traffic will bear, and that such a policy may be quite necessary and entirely justifiable under normal conditions, the question arises whether it would not be good business for any exchange to make some allowance for abnormal industrial depression in a community and a temporary adjustment of rentals to enable the exhibitor to live through such a situation.

The attitude of sales departments seems to be that the exhibitor will invariably take advantage of any such concession, resisting bitterly its withdrawal when normal conditions return. But is that true? Are exhibitors altogether different from men in most other lines of business who display rational appreciation of favors accorded them and return those favors when they can?

There is little real help for an exhibitor who finds himself in a difficult situation of this sort other than such as can be had through the efforts of an aggressive exhibitor organization. In sections where efficient local organizations are functioning relief is usually to be had. In other communities the problem is more difficult, with the M. P. T. O. A. offering the best hope of action. Which is a powerful argument in favor of membership in the national organization.

Fundamentally, the work of exhibitor organizations should be to protect members against oppression and by co-operative action to insure members against certain unavoidable hazards of the business, such as the one under discussion.

But there ought to be enough appreciation of the value of good will on the part of some of the distributors to provide a little help for the exhibitor who is caught in a jam through no fault of his own. Who will do it?

* * *

Non-Theatrical Showings Are Increasing

REPORTS from all sections of the United States indicate a substantial increase in the number of non-theatrical showing of pictures. Free shows hooked up with community boosting plans are being put over successfully in certain sections, notably in the territory contiguous to Minneapolis. Churches are making steadily increasing use of pictures to regain the lagging interest of congregations. Benefits of many

varieties, secret society activities and innumerable other projects introduce pictures to get the public's money.

It seems unlikely that the supply of films for such purposes will ever be cut off through action by the distributors. There are too many "bootleg" sources from which pictures can be obtained, too many millions of miles of film that can be cashed in no other way. It is probable that the remedy will have to be found in some other measure.

After all, the amateur theatrical has never proven a serious competitor of the legitimate drama. The amateurishly presented motion picture ought never to hurt the motion picture theatre. The real danger lies in the well-organized "free show" projects, providing genuinely competitive entertainment and carrying the backing and support of the business men of the community.

Against these projects vigorous action should be taken throughout the country. The hardware dealer and the drygoods merchant who are disposed to back such enterprises should be made to understand just what they are doing, the extent to which they are hurting a legitimate enterprise of the community. Through every sort of business men's club and association the unfairness and unwisdom of such schemes should be broadcast. Every community should be made to realize that the "free show" is a boomerang, not a legitimate means of boosting business.

As for the church affairs and the like, the exhibitor who devotes a reasonable amount of attention to selling his programs and to their effective presentation will soon find that such "competition" is not competition at all.

But the one outstanding need in every case where free shows are cutting into the exhibitor's business is greater attention to the institutional promotion of the theatre. In advertising of all kinds, in exploitation as far as it is possible, the theatre and the exhibitor operating it should be given steadily increasing prominence. If you can convince your public that you are regularly offering really good programs in a really good theatre, your business will stabilize itself. Whereas the ballyhooing of a feature picture that may prove disappointing, with the rest of the program forgotten and nothing said about your house and the service you are giving, will leave you holding the sack in many cases.

It's a case of getting back to the old advice: "Make your theatre one of the real institutions of your community. When you do, non-theatrical showings will no longer hurt."

* * *

Rumorists Will Have Their Fun

THIS has been an unusually good week for the fellows who peddle "confidential reports" of things that are not so.

The independents have been disbanded. Collectively and individually they have given up and gone out of business. They have all been taken over by Universal. The Bureau of Trade and Commerce has been abandoned. It has been reorganized. It has been placed under assorted management, ranging from Frank Hitchcock to Roald Amundsen. There has been a new financial line-up whereby the Big Three have secured a death grip on at least two of the national independents. The Big Three are scared to death. They are going to buy all the theatres everywhere. They have already bought all the theatres. They are going to sell all the theatres they have bought. Their studios are going to shut down. Production will be doubled forthwith. Etc. And what have you?

The boys will have their fun. Cruising up and down Broadway, they scatter these little items here and yon. And nobody cares.

American Films Are Blazing Intellectual Path to India's Educational Uplift

By **EDWIN MEYERS**

Former Producer, Scenario and Continuity Chief of Madan Theatres, Ltd., of Calcutta, India.

INDIA the Mystic! Land of sunshine, dreams and romance! India with her teeming millions! "How does she receive His Majesty the Motion Picture? And what activities prevail in her film circles?"—"We hear so little of India over on this side!"

Since my arrival in America, I have often been asked such questions, and it is with pleasure mingled with a thrill of pride that I answer: "India, like the rest of the world, has not escaped the mighty influence of this Infant King of Filmdom, who has bewitched both hemispheres and captured the hearts of her people. She bows low to His Majesty and pays fervent homage at his shrine."

We hear so little of India over here we can scarcely realize that even there cameras are clicking daily and an industry is growing. Yet I am confident the day is not far when America shall know of India what India knows of America today. And it will be through the screen that this knowledge will be propagated. The screen will do its great work.

Motion pictures in India are the only great and popular form of entertainment among all classes. They are the one universal language that is understood by the hundreds of India's different sects, ranging from the primitive Santal to the educated Bengali, and is practically embraced as a religion. Bib bearded, great Punjabis, with flowing turbans, screen-crazed Bengali youths with horn-rimmed glasses, the bold Mohammedan and the ancient Hindu, coal-black Madrasses from southern India and pious Brahmins—you see them all at the cinema doors.

INDIA is a nation, a coming generation of people who are now being reared up in the cradle of Motion Pictures—who are being taught to think in the terms of the American screen and who are moulding their lives, aims, ambitions and inspirations from the greatest religion in the world—the religion of the silver screen.

To the Indian there is nothing more inspiring than to squat in his own native atmosphere and watch the world pass before his eyes—the dramas and tragedies of other lives, lives so different from their own. Consequently I believe there will be nothing more inspiring and entertaining to the American mind than to view in his native atmosphere the dramas and tragedies of lives other than their own; lives so little known about.

American pictures make the highest appeal to all classes in India. There is no one class of picture that makes a special appeal, as the mood of the Indian changes, but those which predominate among the average are spectacular productions; pictures full of love and thrills and those which bear the Eastern and Western atmosphere together.

As for comedy, they never tire of it. Chaplin and Lloyd are their favorites. Lloyd introduced a rage of horn-rimmed glasses and Charlie has an army of little Chaplins everywhere—even the ragged little urchins playing in the gutters of an ancient village bordering upon the dark jungles, can be seen imitating the antics of Charlie just as those in the streets of London or New York.

BITISH films, sometime ago, used to draw a great deal of attention; especially with sporting pictures. British producers tried hard to capture the Indian market but in vain. With the flood of American pictures today, British films have faded into nonentity. It is seldom that one sees a British film in India today. The public, British and Indian, is forced to admit that the technique of American films is unequalled. There is something in the vein of Americanism which cannot be grasped by foreign producers.

The amusement tax, i.e., 12 cents to a dollar, at first cast a ban over the regular attendance on pictures; but the popularity of films could not be denied. People paid the extra tax and got used to paying it and didn't know why. It seemed like part of their existence. They simply had to see pictures and to supply this capacity for the public, opera houses have been turned into picture palaces.

Today enterprising concerns are springing up to produce the life of India on the screen. The biggest motion picture organization in India is the famous firm of Madan Theatres, Ltd., of Calcutta, who are pioneers to spread and produce the language of the motion picture. High above everything, rearing its head over the glorious East, stands this firm supreme, monopolizing practically all the picture

houses and theatres throughout India, Burmah and Ceylon. Undoubtedly they are the largest exhibitors and producers of Oriental Pictures in the East, with whom I am sure many of the leading firms in this country are acquainted.

In Calcutta itself the Madan Company owns about a dozen picture houses. Foremost among them are "The Madan Theatre," "Elphinstone Picture Palace," and the "Picture House." The Madan Theatre is the largest and seats over a thousand, admission prices varying from four annas to three or more rupees, i.e., ten cents to a dollar or more.

PUBLICITY and presentation of pictures is very poor compared to what we have here. A picture receives practically no publicity except for the advertisements in the newspapers and posters. In fact, in most of the Far Eastern cities I have visited, the art of putting over a picture is practically unknown.

The presentation is quite ordinary. Usually the feature is preceded by short news reels, pictorial, etc., and ends up by a one or two-reel comedy. Occasionally vaudeville is coupled with pictures, when some globe trotting company of singers, dancers, magicians, etc., are engaged as special attractions. There are two shows daily, at 6 and 9:30 P. M., with the exception of Saturdays and Sundays when three shows are given. Special music is selected for every programme and the larger theatres have an orchestra of about a dozen players.

During the months of May to September, when the temperature ranges from 100 to 110° in the shade, the attendance at picture theatres is a bit on the decline. The night shows then are more patronized than the evening performances, when the "Burra and Chota Sahibs", that is, the big and small European bosses, who comprise a large population in Calcutta, take their spell of air by the river Hooghly, after their hot, stifling days in the office.

Electric fans hum merrily in the picture houses during these hot days and often cool scents are sprayed into the air. But the enthusiasm of the poor classes of Indians is undismayed—hot, cold, fair or warm, they always pack the four, eight annas and often the rupee seats, to see their favorite stars at work. Myriad classes of Moslems, Hindus, etc., in a babel of tongues and chewing their favorite "Pan", voice their opinions about their beloved

"Jackie", Charlie, Mary, and others. During the cold season from November to March the pictures draw a rip-roaring patronage.

WHILE American pictures are first released in half a dozen of Madan's largest cinema houses in the European section of Calcutta, local oriental productions are released at the same time in the Indian quarters, and are later brought to the European theatres. But all their pictures, local as well as foreign, take their own circuit and are exhibited throughout India, Burma, and Ceylon in their own theatres.

Madan Theatres Ltd. own the sole rights from Famous Players-Lasky for all Paramount pictures for India, Burma, and Ceylon. These productions are very popular there. Universal, First National, United Artists, Principal, also have big deals with Madans. Other producers like Metro-Goldwyn-Mayer, Warners, Vitagraph, etc., con-

tribute largely with their pictures, too.

The Grand Opera House with its huge seating capacity is now a picture palace controlled by the Globe Cinema Co., of Rangoon. This is practically the only house that is putting up a show against Madans with a variety of Independent films. "The Picture House", situated in the heart of Chowringhee, the Broadway of Calcutta, is the latest prize captured by Madans from K. D. Bros., and E. H. Ducasse.

Talking of pictures, I believe that "The Ten Commandments", "The Covered Wagon" and "The Sea-Hawk" will make three distinct sensations in India.

The people of India with their thoughts, ideas and activities concentrated on a small sphere take to pictures seriously, which temper entertainment and education.

AS a field for productions, to the ambitious foreign producers, India offers fresh, unlimited scope—the vari-

ety of life and customs offer a wealth of material for new, novel and original productions, which, as already proved by local pictures, create great interest in both Eastern and Western minds.

Cost of Oriental productions vary—spectacular productions naturally cost more than the social features, but on a comparison to the American features the cost is infinitesimal. Labor is cheap and scenes which would have cost fortunes to erect are easily accessible in original settings.

Across the seven seas lies this land of three hundred millions, being reared up in the cradle of Motion Pictures. Tomorrow is being born. The dawn of enlightenment has cast its subtle hue over the millions who with one thunderous voice acclaim—"Long Live His Majesty the Motion Picture"—and so will he live, never dying, never failing, onward—shaping the destinies of Mar—brown, black, yellow and white.

Will Inventive Genius Succeed In Animating Pictures Now Sent By Radio?

CONCEALED in recent news briefs was a seemingly insignificant item announcing that one C. Francis Jenkins, an inventor of Washington, D. C., is going to test his new idea of projecting motion pictures over the radio. If successful, this means that one central radio projecting machine can exhibit film productions on several screens simultaneously, including private exhibitions in homes. The inventor appears certain he can make his idea practical.

Not much attention is paid to the news dispatch. No noise accompanies it. Cynicism prevails among a few producers and exhibitors who have given the announcement their "once over." But—

Is it wise for anyone to place light estimate upon any idea, no matter how trivial or impossible it appears today? In this age of rushing progress, many small things today are big tomorrow.

Henry Ford's animated bicycle was a joke on the streets of Detroit for a long while, but Henry kept tinkering away at it until it brought him so many millions that he hardly knows how to count his wealth.

A kerosene lamp is a small thing, but Mrs. O'Leary's cow kicked it over and started the fire that burned Chicago.

A monkey playing with a mess of rubber cement from an overturned can is a trivial matter, but it gave to Tony Moss, an Oklahoma electrician, the idea which led him to the successful

Most Great Things Had Small Beginnings. Here Is an Idea—Like the Acorn—That May Grow

manufacture of an automobile tire patch which is now used in every state of the union and in all foreign countries wherever automobiles are known.

Seven years ago, a magazine writer tells us, Moss was making \$30 a week as an electrical worker. Now he is the millionaire head of a manufacturing company doing a quarter of a million dollars' worth of business monthly.

The digging of a backyard cellar by a laborer on Sunday in an Ohio village is an incident most commonplace, yet that backyard happened to be adjacent to a church where a preacher was delivering a sermon on Sabbath observation. As the workman's pick struck an occasional rock, he swore an occasional oath, and the clicketty-click of his pick threw discord into the church music, and the ever-recurring oaths of the cellar digger punctuated the parson's sermon in places where the rules did not call for punctuation. So, this intermingling of Sabbath desecration, and Sabbath sermonizing, small enough at the outset, resulted in crystallizing public sentiment to such an extent that a crusade for Sunday closing resulted and now that once-open Ohio town is

so quiet and so Puritanical that traveling salesmen who happen to be there to spend Sunday can't even buy a copy of the city newspaper. And that—anyone who has ever journeyed Ohiowards or Kentuckywards must admit—is the very extreme in Sunday closing.

So, the animated bicycle in Detroit, the monkey and the cement in Oklahoma, the cow and the kerosene lamp in Chicago, and the cellar digger in Ohio—they all started something.

Radio photographs have already crossed the sea. Radio pictures are now being flashed across the country by police departments and the newspapers.

If a "still" can be made to appear by wireless, is it not within the range of possibility to animate such picture?

If that Washington inventor's idea is developed into a reality, if he succeeds in projecting pictures upon screens at a distance, if he thus brings about a picture show into private homes—what then?

Where would the exhibitor come in with his playhouse? What would producers do with their pictures? What would stars do with small salaries?

The idea back of the proposed plan is scoffed today because it is too small to receive notice. But—

The old adage, "Large oaks from little acorns grow" still holds good. It doesn't pay to despise, to ignore, to condemn small things today, for tomorrow they may be great.

Paramount to Establish School for Theatre Managers in Gotham

Establishment of a training school for theatre managers is announced by Harold B. Franklin, director of theatres, Famous Players-Lasky Corporation. This school will open August 15. On February 1, 1926, a second course will be given. The courses will be continuous thereafter and will embody every phase of motion picture theatre management.

The school, the sessions of which will be held at the Rivoli theatre, New York City, will be under the supervision of one of the Famous Players-Lasky theatre department's experts. Its administration will be in charge of an executive council. In addition to this executive council, Mr. Franklin states, there will be a board of directors consisting of some of the most important figures in the motion picture industry.

There will be complete and thorough instruction in all practical details of theatre management, in the course of which students will learn the daily routine of the modern,

up-to-date theatre and will be given definite instruction by special experts in each branch of theatre activity. In addition to classroom instruction students will be taken into intimate contact with every phase of motion picture theatre operation and from time to time will be assigned to tasks in which they will be brought into contact with the actual details of theatre management.

Among the subjects which will serve as bases for courses in the school will be the history of the development of the motion picture theatre, the inter-relation of production, distribution and exhibition; the selection of advantageous sites, the various types of theatres, from the de luxe first run house to the neighborhood theatre; theatre architecture and equipment, house service, the relation of the theatre to the community, music, projection and lighting, presentation and prologues, exploitation, advertising and publicity; good-will building, programs and theatre accounting.

GLEICHMAN LOSES PARAMOUNT SUIT: PLANS TO APPEAL

DETROIT, May 29.—Phil Gleichman, formerly of the Broadway Strand Theatre, lost his case against Famous Players-Lasky Corporation before Judge Frederick S. Lamb, of the Wayne Circuit Court.

It was also decided that Gleichman was wrong in interpreting his five-year franchise as a joint venture. The case was dismissed without costs. An appeal will be taken by Gleichman.

The contract was broken at the end of the third year, and the Judge held that both parties were to blame because of mutual obstinacy.

Sidney R. Kent was in constant attendance during the trial, and the case has been watched with utmost interest by producers and exhibitors. It came out in the testimony that Famous has some 12,000 contracts similar to that which Gleichman held.

The first franchise held by Gleichman from Famous was signed in 1919, and provided that the Broadway Strand should be exclusively Paramount for five years. Gleichman was supposed to have his choice of Paramount product, it was alleged. The choice was to be made by mutual agreement. It was alleged that an oral arrangement was made whereby the pictures of Elsie Ferguson, Tom Meighan and Wallace Reid were to be exhibited in Kunsky theatres.

The contract set forth that a booking agreement be entered into yearly setting forth the amount of rentals, and at the end of the third year Gleichman declined to pay \$1,000 additional rental demanded for super-productions.

Famous alleged that Gleichman was behind in payments and that his note was overdue. Testimony was introduced showing that Gleichman's only tender of payment was in the form of a check covering the note and endorsed to the effect that rentals would be paid according to an adjustment arrived at in New York.

REPORT ATTACKING HAYS REPUDIATED BY CHURCH BOARD

COLUMBUS, O., May 29.—Repudiation of an attack on Will H. Hays, president Motion Picture Producers and Distributors of America, Inc., for "condoning and defending" producers of "bad" motion pictures, issued by the Moral Welfare Department of the Board of Christian Education of the Presbyterian Church, was made by the board, through its president, Dr. Hugh Thompson Kerr.

The attack was contained in a pamphlet by Dr. Charles Scanlon, head of the department, for circulation at the General Assembly of the church. It charged that "hundreds of grossly immoral pictures are daily shown" by the Motion Picture Producers and Distributors of America, and that "salacious books are being constantly filmed by these companies."

Mr. Hays, who addressed the assembly on the \$15,000,000 pension plan, read the pamphlet on his way to New York and promptly wired Dr. Kerr. He is reported to have said his work as head of the pension campaign would be handicapped seriously if the criticism were not disavowed.

Dr. Kerr's statement said the board and Mr. Hays were working in "sympathetic co-operation" and there was no "conflict or misunderstanding" between them.

Friends of Dr. Scanlon say he and Mr. Hays fell out on the censorship question.

* * *

BUCKLEY ELECTED TO UNITED ARTIST BOARD

Hollywood, May 29.—Harry D. Buckley, for the past two years acting general manager of the Douglas Fairbanks Pictures Corporation, was elected member of board of directors of United Artists Corporation here to take the place of Maurice G. Cleary, resigned.

In addition to his directorial duties, Mr. Buckley will act as personal business representative for Douglas Fairbanks and Mary Pickford. Although his headquarters will be at United Artists Corporation home office, he will divide his time between New York and the West Coast.

M.P.T.O.A. BOARD HOLDS CAMPAIGN MEETING JUNE 3-4

Full details of the Play-Date Bureau and the Department of Trade and Commerce will be laid before the board of directors of the M. P. T. O. A. at a meeting at the Hotel Roosevelt, New York City, June 3 and 4.

Following approval of these steps to fight to save the independent exhibitor, details of the plan will be presented to every theatre owner in the country. The Play-Date Bureau, which is already functioning, will then assume its activities on a national scale.

Meanwhile officials of the M. P. T. O. A. are mustering every play-date for independent product they can. The following appeal was issued:

"Fellow Theatre Owner:

"YOUR PLAY-DATES—Your greatest asset and the most essential thing for the producer and distributor, must be allotted most carefully so they will not be used against you.

"At the National Convention in Milwaukee, a Bureau of Trade and Commerce was formed to promote business relations between the Independent Theatre Owner and the Independent Producer and Distributor, because it is most apparent that there must be mutual co-operation between them if either is to survive.

"It is the purpose of this Bureau to give to these Independents—producers and distributors who are not building and operating theatres in competition with their customers, the greatest possible number of play dates.

"For that purpose we drew up the enclosed pledge card for the mobilization of PLAY-DATES for the Independents and by

(Continued on page 17)

WARNERS ACQUIRE FIVE THEATRES IN THE CAROLINAS

Warner Brothers are becoming an active factor in theatre expansion.

Warners have taken over two houses of the late H. P. Varner at Concord and Lexington, N. C., respectively; the R. D. Craven theatres, the Broadway and the Strand in Charlotte, N. C.; and Columbia, S. C., respectively, and management of the Winston, Salem, N. C.

Warners refuse to deny or affirm that they have acquired First National Franchises in six other Southern states.

Announcement of opening of an exchange in Charlotte was made by Warners.

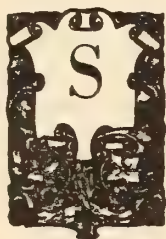
Warner Brothers have also built a theatre in Astoria, Oregon. This house, which will be opened June 1, will seat 750. In addition Warner Brothers have taken over the operation of the Rose theatre at Sumas, Washington.

* * *

"LEGACY" PRINT RECEIVED

Print of "A Tragic Legacy," the second episode of "The Mystery Box," starring Ben Wilson and Neva Garber, has been received by the home office of the Davis Distributing Division.

What an Exhibitor Thinks of National Advertising



SOME of the remarks that have appeared in this page anent the subject of National Advertising seem to have caused a little annoyance. It is altogether natural that any advertising department which is spending money in large wads for magazine space should be a little touchy about brash criticism from a trade paper source, since it often happens that the big chief in the well upholstered private office is only half sold on the way his money is being spent and such criticism may make him even more restive as he finds money being shoveled out the window without any substantial increase in play-dates to compensate for it.

So it isn't surprising that some folks jump to the handiest answer, which is—obviously—that a trade paper which criticizes national advertising of motion pictures is actuated merely by greed, envy, jealousy, etc. That, in the light of motion picture history, sounds like an appropriate answer. Unchallenged, it might get by.

But it isn't to the point. What I think about national advertising, for it or against it, is of no consequence in connection with this discussion. It isn't a matter of what anybody thinks. The only thing that is germane is what we *know*, and that means facts.

Now, before going into the generalities of the subject further, let me clear up another mistaken idea that has cropped up several times:

Nothing that has been said here with regard to national advertising has been aimed at national advertising as such. No one, as far as I know, has ever issued blanket condemnation of lead pipe, as such. Lead pipe, in fact, is a very useful and necessary article. But it can be used in other ways; for instance, it can be forcefully applied to the posterior cranial area in such manner as to knock hell out of the victim. National advertising is not being condemned *per se* when we say here that it ought not to be used as lead pipe is sometimes used.

There is need of national advertising and a lot of it, in this business. But the need is for national advertising constructively used to build business for the industry. Not for national advertising designed to bring the exhibitor under control, to submerge him, to make him a mere employee of the distributor.

Now, to get down to what an exhibitor thinks: I have heard the views of a fair number, but I have received a letter from a firm of exhibitors, located down in Florida, which is fairly representative of many opinions. Here it is, with names deleted because I don't wish to bring down the concentrated wrath of the exchanges on two fellows who have nerve enough to say what they think:

"National advertising is the worst competitor the small exhibitor has locally. Instead of voting an enormous amount for national advertising, vote a reduction in ad matter; vote it to furnishing free trailers to the exhibitor on payment of postage both ways, or sell him a trailer, service money to be refunded when the contract is completed provided all trailers have been returned in good condition and if they have not, charge for the ones missing. Trailers are the best medium of advertising the small exhibitor has. We small exhibitors have to pay a big price to take care of the large national advertising cost that does us no good, when if the film were sold at living wage the small exhibitor could do his own advertising to his own advantage. We are for the independent producer and distributor and as fast as we can find pictures we can use you can bet your boots they get the dates. Another thing, however, is that the independent producers and distributors are associated with the ones who are trying to hog the whole business in things called 'Film Boards of Trade.' Why don't the independents get together and have their own organization, which would aid and assist the exhibitor and not double cross him at every opportunity? The members of the trade boards can get away with murder against the small exhibitor if they wish to, yet the poor little exhibitor, if he should try to retaliate will be unfairly dealt with and penalized beyond the limit."

That letter tells its own story so much more eloquently than I could possibly that it is a pleasure to quote it even beyond the point where it leaves the subject of National Advertising.

And, in a way, what this exhibitor says doesn't get away from the subject of National Advertising, after all. Because National Advertising is merely one of the essential links in a chain that is being forged around the independent exhibitor, depriving him more and more of all freedom of action, of all right to assume that he owns his own business.

That is National Advertising as it is being used in this industry today. But the experience of many other lines of business adequately demonstrates that such use doesn't pay out in the long run. So, perhaps, there isn't much to worry about, except this: Exhibitors who are independent and hope to remain in business on an independent basis ought to realize the extent to which National Advertising, misused, can hurt them. Once its dangers are fully appreciated it will lose most of its value as a selling leverage for the distributor and the advertising of motion pictures will take a new and better turn.

Willard C. Howe

Next Week: Star Players or Star Executives?

M. P. T. O. A. WARNS MEMBERS OF BAITS TO GET PLAY-DATES

(Continued From Page 15)

the enthusiastic response in written pledges which we received at the Convention, we know that the independent theatre owners realize that if they are to continue in business themselves they must give a greater percentage of their play dates to the independent producers and distributors than ever before.

"We know you want to do your part in preserving the Independence of the Industry also, and would urge you to fill out the enclosed PLAY-DATE CARD and return it signed to this office at the earliest possible moment. We are enclosing a return addressed envelope for your greater convenience.

"We will not presume to attempt to tell you how to run your own business, we only urge that you carefully scan the market for the coming year and assign a far greater number of play dates to the real independents than you have ever done before. This you can do with the full assurance that there will be an ample supply of Quality pictures for your needs. Our survey shows that.

"There will be plenty of Independent pictures of the highest quality. YOU have hundreds of PLAY-DATES. See to it that a proper proportion of these are given to these Quality Independent pictures. Fill out the enclosed card and let your conscience be your guide. Remember, that every play date given to a producer-distributor-exhibitor is a brick in a theatre in competition with you or a fellow exhibitor. Do not be short-sighted. Look ahead and encourage the independent producer and distributor to make better and better product by your active, personal support of PLAY-DATES this year. Unless they get this assurance from you, they cannot remain in business and without the independent producer and distributor what hope has the independent theatre owner? Your interests are inseparable and by helping each other you help yourself.

"Your Play-Dates properly filled mean life to your theatre, in that your screen is adequately supplied with product. Your play-dates equitably distributed among Independents mean money to those producing and distributing forces that are doing most to keep you in business, money which will enable them to continue to do so.

"Disregard the 'baits' that will be held out for your play dates by producer-distributor-exhibitor concerns. Every play date you give them weakens the Independent Producer and Distributor. Be a real Independent by supporting the Independents and return the pledge card to us promptly. We will soon have momentous news for you regarding our Bureau of Trade and Commerce, and will also send you a complete list of all those Producers and Distributors who have affiliated themselves with us, so that we can bring to them the greatest possible help and assistance.

"Yours for Independents,

"MOTION PICTURE THEATRE OWNERS OF AMERICA."

* * *

RUDOLPH VALENTINO TO MAKE 'THE UNTAMED' A RUSSIAN STORY

Because of a necessary change in plans, Rudolph Valentino will star in "The Untamed" as his first picture for United Artists Corporation release, according to an announcement by Joseph M. Schenck, chairman of the board.

The story of "The Untamed" is based on a novelette by Puchkin, who is known as "the Shakespeare of Russia," and will be adapted for the screen by Rupert Hughes. Hans Kraly, who wrote a number of film scripts for Ernst Lubitsch, is writing the scenario.

Clarence Brown will direct the production.

Star Gleams !

Billie Dove Gleams in "The Light of Western Stars," Her Latest With Paramount.



F.B.O. REGAINS FILMS IN CANADIAN ACTION

TORONTO, Ont., May 29.—Ownership of films, contracts and advertising matter was the subject of discussion in the Second Divisional Court here on an appeal taken by Film Booking Offices and R. C. Pictures Corporation of New York, from an order by Justice Fisher in bankruptcy setting aside an agreement with the United Exhibitors, which named the United States firms as the owners of the property.

The United Exhibitors were the selling agents of the Corporations in Canada, and when the United Exhibitors went into liquidation, the trustee claimed the films on hand on behalf of the creditors.

The Appeal Court set aside the order of Justice Fisher and ruled that the contracts were the property of the corporations, and ordered a list of these to be submitted to the court.

BLANKET GUARANTEE FOR NEXT SEASON'S ASSOCIATED PRODUCT

Associated Exhibitors will guarantee its pictures listed in next season's releases, J. S. Woody, president, announced.

The guarantee will cover at least twenty-four features and four specials, the year's releases. They will be released in groups of not less than eight, including specials. Under the plan all of the pictures of each group will be available for screening from two to three months in advance of release dates.

"You can see the whole group, if you wish, in advance of buying," states the announcement, "and sufficiently in advance to enable you to cancel dates which you now set aside for them provided the productions don't measure up to your requirements."

To those exhibitors who book the twenty-four pictures, sight unseen, Associated Exhibitors offered the following guarantee:

"If the box office returns from any group of eight or more pictures are not as great, in proportion to the rentals paid, as the returns from any other brand of pictures which is played in the same house, during the same month and on corresponding days of the week, then said rentals shall be adjusted upon application of the purchaser.

"Application for adjustment shall be made not earlier than one day nor later than fifteen days after the playing of the last picture in the unsatisfactory group. The adjustment of rental shall be made within thirty days after the filing of application."

Associated Exhibitors has also made it plain that this guarantee shall be considered a portion of the contract with the purchaser of the new service and may be used in any proceedings affecting the rental of the pictures which may be brought before a Film Board of Trade.

* * *

CHADWICK BUYS OPERA

Chadwick Pictures Corporation acquired screen rights to "the Count of Luxembourg," an opera by Franz Lehar, composer of "The Merry Widow." Production will be started shortly at the Chadwick West Coast Studios under the direction of Arthur George, a European director.

FOR INDEPENDENCE, CLIP THIS!

KINDLY FILL OUT AND MAIL TO
MOTION PICTURE THEATRE OWNERS OF AMERICA
25 West 43rd Street, New York City

Realizing as I do that my PLAY DATES are the most valuable asset of my theatre and that only by my allocating a fair number of these to recognized independent producers can I be assured of my continued independence and be assured of an ample supply of quality product, I HEREBY PLEDGE for the season 1925-1926 that I will reserve for them play dates, or percentage of the play dates of my theatre or theatres.

Number of theatres I own or operate

Number of play dates per year

Percentage now given to Independents

Name Theatre

City State

WARNER BROS. OFFER BOOKING FRANCHISES FOR 3 TO 10 YEARS

Warner Brothers will offer their product by franchises to exhibitors on a two to ten year plan.

This new policy is a result of the Warner sales convention in Los Angeles. It was announced by Harry M. Warner on his return to New York City.

While details are withheld, Mr. Warner said the franchises would be offered on an equitable basis.

Mr. Warner explained:

"This franchise, which is virtually an option on Warner product for successive years, gives the exhibitor the protection and security of knowing he need no longer be forced against the wall because he lacks the product to keep his theatre open and do business profitably.

"We have decided to franchise our product to all exhibitors, whether big or small, for any period from two to ten years.

"Regardless of what other product an exhibitor wishes to book for his house, he is safe in the knowledge that through the Warner franchise, he has the opportunity to expand, and keep right on growing.

"From the very inception of our organization, which, until a month ago, was limited to production and distribution through the state right plan, we have striven to work with the exhibitor and for the exhibitor, retaining our independence and thereby enabling showmen to retain theirs."

* * *

SAX CLOSES TERRITORIES FOR 12 GOTHAM PRODUCTIONS

Sam Sax closed important territory for distribution of next season's twelve Gotham Productions.

Capital Film Exchange will take over the new pictures for Greater New York and Northern New Jersey. Jack Grauman of the Celebrated Players, Milwaukee, will handle the features for his state.

The productions in these deals are: "The Overland Limited," "A Little Girl in a Big City," "The Police Patrol," "The Part Time Wife," "His Master's Voice," "Racing Blood," "Hearts and Spangles," "One of the Bravest," "The Shadow on the Wall," "The Sign of the Claw," "The Forest of Destiny," and "The Speed Limit."

* * *

CHAPLIN WINS INJUNCTION

LOS ANGELES, May 29.—Charlie Chaplin won a partial victory over Charles Amador, also known as "Aplin," when Superior Judge J. L. Hudner handed down an order restraining the latter from using the "Chaplin characterization." Amador was forbidden in the injunction from using Chaplin's style of acting in any manner calculated to deceive the public into thinking it beheld Chaplin on the screen. Deceptive advertising and the name "Aplin" were also tabooed in the decision.

* * *

EASTERN PRODUCER TO HOLLYWOOD

HOLLYWOOD, May 29.—Florida and the East loses another producer to California with arrival here of Henry Hobart, president of the Distinctive Pictures Corporation of New York. He is here as the guest of Arthur F. Beck to arrange for the filming of the future pictures of his organization at a studio here.

* * *

ASHER BUYS MELODRAMA

E. M. Asher, of Faultless Pictures Corporation, and Sol Lesser, have purchased the film rights to the famous Drury Lane melodrama, "Good Luck."

MEMBERS URGED TO SUPPORT M. P. T. O. A. BY TREASURER

Complete support by members of M. P. T. O. A. is urged in the following letter by L. M. Segal, treasurer:

"Fellow Theatre Owner:"

"ORGANIZATION received its greatest endorsement at Milwaukee. There exhibitor leaders realized that only through a united, nationally organized body could we protect ourselves.

"Then it follows—SUPPORT YOUR NATIONAL ORGANIZATION!

"That is the purpose of this letter. We will be brief about it.

"Our new fiscal year commences June 1. We must have funds immediately to carry out the program of definite business plans voted by the delegates at the Milwaukee Convention. Will you co-operate by promptly paying dues for each theatre you own and operate, as per the attached schedule?

"The newly elected Board of Directors meets in New York the week of June 1st. It would be very encouraging if I could tell them you had paid your dues. They have a busy year ahead of them. Their job is a big one—protecting and safeguarding you and me. You want results and relief. Then help them by paying your dues NOW. You cannot run your business without money. The ORGANIZATION cannot function without your dues. Do not hamper your Directors through lack of funds. They have enough to do without bothering about dues.

"We need a paid Business Manager to

give you practical service and he must have enough human units to carry out the work. BUT WE MUST HAVE THE MONEY FIRST.

"The only income we have is DUES. The money the producers and distributors are contributing is for the Bureau of Trade and Commerce alone, and no part of it goes to the support of the Motion Picture Theatre Owners of America. That is up to you.

"DUES are the premium on your business insurance and you must pay them in order to have this insurance. If a fire comes along and you haven't paid your insurance premium, you are wiped out. Without organization—your business insurance—your investments are in danger. Protect them by paying your dues.

"Don't be a backslider. Don't let the other fellow 'carry you.' Pay your dues to the Motion Picture Theatre Owners of America NOW. You must have a properly financed National Organization and the better financed it is, the more help it will be to you.

"As your National Treasurer, I ask you personally to give me your cooperation in making this the banner year for our Organization in the way of dues collections and service to you.

"Yours for results,

"L. M. SAGAL,
"Treasurer."

MAX ASCHER BOOKS 24 FROM UNIVERSAL FOR CHICAGO CHAIN

Carl Laemmle, president of the Universal Film Exchanges, Inc., announces that L. W. Alexander, manager of the Chicago exchange has just consummated with Ascher Brothers of Chicago, one of the largest deals for service ever completed in the entire country. Max Ascher, president, carried on the negotiations with Alexander for Ascher Brothers.

The contract calls for two pictures a month as released.

The contract also places the International Newsreel in all the Ascher houses, and six of Universal's fast-moving serials in the majority of the houses.

The Ascher houses that will play this line-up of Universal jewels include: The Calo, Chateau, Columbus, Commercial, Cosmopolitan, Crown, Forest Park, Frolic, Lane Court, Metropolitan, Oakland Square, Partage Park, Terminal, Vista and West Englewood.

Alexander recently closed a deal with E. Stern, general manager, Lubliner & Trinz circuit, now under the control of Balaban & Katz, for practically this same lineup of pictures for the following first-run houses:

Senate, Harding, Pantheon, Tower, Rockwell, Biograph, Covent Garden, Crawford, Pershing, Wilson, Ellantee, Knickerbocker, Lakeside, Vitagraph, Windsor, Dearborn, Michigan, Oak Park, Paramount, Logan Square, West End, Madison Square, State and Tower.

* * *

LEASES STUDIO

M. S. Epstein, general manager of the Cosmopolitan Studio, has rented the studio to the Producers and Distributors Corporation. S. E. V. Taylor is now at work on "The Miracle of Life" at this studio.

* * *

ROACH SEEKS NEW PLAYERS

Hal Roach, comedy producer, arrived in New York from the West Coast to seek additional beauty talent for his company of screen players at the Culver City Studios.

GOLDBURG RETURNS TO COAST TO DIRECT STUDIO ACTIVITIES

Jesse J. Goldburg, president of Independent Pictures Corporation, who returned to his New York office last week for a brief conference with the heads of the various departments, has left for his West Coast studios, where he will remain several months.

Mr. Goldburg who supervises the productions made by his company, announced that complete plans for a series of Big Timber titles of these productions are: "Lightnin' Strikes," by Ralph Baum; "The Forest King," by Selwyn; "His Master's Voice," by Adele Buffington; "Flaming Timber," by Adele Buffington; "The Danger Call," by Charles Pinkerton; "Pal O' The Deadwood," by George Wise; "Silent Hero," by Edith and Thomas Long and "Crimson Fangs," by George Hayward.

William J. Craft, who is now directing the Bob Custer series of Texas Ranger stories for Independent, released through F. B. O., will take over the direction of the Big Timber stories.

* * *

F. & R. BUYS "OZ"

F. & R. Film Company has acquired distribution rights to "The Wizard of Oz" for North and South Dakota and Minnesota from Chadwick Pictures Corporation.

* * *

CURRAN WITH CHADWICK

Barry Curran succeeds Lon Young in the publicity department of Chadwick Pictures Corporation. Young is now with Lumas Film Corporation.

* * *

7,000 BOOKINGS FOR Mac LEAN

"Going Up," the first of the series of Douglas MacLean comedies to be released through Associated Exhibitors, has passed 7000 bookings in two seasons since its release.

* * *

ASSOCIATED ISSUES ORGAN

Associated Exhibitors News, a weekly information clip-sheet, is now being issued. Ed Hurley is editor. A special house organ edition, with insert pages bearing home office and branch news, is sent to all exchanges and representatives in the field.

POLICIES EXPLAINED AT CONFERENCE OF P. D. C. SALES FORCE

First of three conferences of the sales force of Producers Distributing Corporation was held at the Hotel Commodore, New York City. Policies formulated by John C. Flinn as vice president and general manager, and F. C. Munroe, president, were put in effect.

Mr. Munroe told the salesmen he was pleased with the progress of the company since its inception eighteen months ago.

"We are honestly trying to furnish the very best in entertainment," Mr. Flinn told them, "and all that we ask is open and above-board competition. We are ready to meet this competition with the utmost confidence in the ultimate result."

Explanation of a budget system devised by him was given by H. O. Duke. It's used as a guide in the allotment of quotas.

It was also announced that a new corporation was being formed to handle foreign distribution. William Vogel will head this new corporation and offices will be opened at once in London for the direct distribution of the company's releases throughout Great Britain. Other offices will be opened in Paris and Berlin.

The convention was attended by seventy managers and bookers of the eastern branches, the company's executives and department heads including salesmen from the New York, Philadelphia and Boston territory and representatives of the producers contributing to the coming season's program.

Among them were: F. C. Munroe, Raymond Pawley, John C. Flinn, H. O. Duke, L. W. Kniskern, G. M. Davidson, David R. Blyth, Joseph Burger, George Harvey, Charles J. Giegerich, Joseph O'Sullivan, W. F. Seymour, F. W. Wilstach, Charles R. Rogers, Carol Trowbridge, G. M. Dillon, Robert Mochrie, W. G. Humphries, G. A. Falkner, Mrs. A. H. Sessions, N. G. Shafer, L. J. Hacking, H. R. Olshan, R. J. Wolff, and F. L. Drumm.

The second conference was held at the Congress Hotel in Chicago, May 29. This will be followed by the west coast convention held in San Francisco, June 3 and 4.

* * *

COLUMBIA TO SHARE PROFITS WITH ITS SALARIED EMPLOYEES

HOLLYWOOD, May 29.—Salaried employees of Columbia Pictures Corporation will hereafter share in the profits of the organization as partners.

This was determined at a conference at the Waldorf Studios of Joe Brandt, president, and Harry Cohn, vice president, who worked out the details of the plan. Jack Cohn, treasurer, by long distance phone from New York, approved the scheme.

* * *

WRITES MUSIC THEME

Charles Wakefield Cadman has written a special rhapsody for "A Lover's Oath," the first of the produce to be made by Astor Distributing Corporation. The composition is entitled "Omar Khayyam," which is the theme of the photoplay, in which Ramon Novarro and Kathleen Key play the important roles.

The composition was made at the request of Ferdinand P. Earle who adapted and directed the poem to the screen.

* * *

SIGNS ARCHAINBAUD AS DIRECTOR

HOLLYWOOD, May 29.—George Archainbaud signed a contract with First National to direct "Joseph Greer And His Daughter," adapted by June Mathis from the novel by Henry Kitchell Webster. It will be made at United Studios.

Pennsylvania Pledges Half of Play-Dates to Independent Releases

PHILADELPHIA, May 29.—Fifty-three per cent of their play dates were pledged to Independent product for 1925-1926 by members of the M. P. T. O., of Eastern Pennsylvania at a meeting here.

Seventy-five exhibitors were present at the meeting. Twenty-nine exhibitors were unprepared to tell how much time they had open. While many prominent exhibitors were there, most of those attending owned neighborhood houses.

M. E. Comerford of Scranton was represented by Michael O'Toole.

* * *

BERGER REPORTS MANY SALES FOR GERSON PICTURES

Following sales were reported by B. Berger, general manager for Gerson Pictures:

To Celebrated Film Exchange, Minneapolis, franchise for North and South Dakota and Minnesota. This franchise includes the four Ora Carew pictures, and the series of ten Richard Holt productions, to be produced and distributed during 1925-6.

To Mid-West Film Exchange of Milwaukee, the franchise for the series of ten Richard Holt productions for Wisconsin and Michigan.

To H. Lieber and Company, Indianapolis, series of Richard Holt productions for Indiana.

To Renown Pictures of Chicago the Richard Holt series for northern Illinois.

* * *

Twelve Pathe pictures are listed in the current issue of the "Photoplay Guide to the Better Pictures" issued by the National Committee for Better Films.

"Black Cyclone," Hal Roach feature starring Rex, the wild horse, receives honor listing. It is recommended for general, family and juvenile audiences.

SCRIBNER'S HELPS F. N. IN EXPLOITING 'THE WHITE MONKEY'

Associated Pictures Corporation arranged with Charles Scribner's Sons, publishers of "The White Monkey," for the most thorough exploitation these leading publishers have ever given a film version of one of their novels. The picturization of this John Galsworthy novel was recently completed as the third Sawyer-Lubin production featuring Barbara La Marr for First National release.

Members of the Scribner firm who attended the private screening of "The White Monkey" enthused over the picture and congratulated Director Rosen on his strict adherence to the Galsworthy story. Whitney Darrow, of the Scribner firm, is sending a personal letter to its dealers, advising them a splendid motion picture has been made of "The White Monkey" that is certain to meet with the approval of its many thousand readers and will undoubtedly serve to increase public demand for the novel.

Scribner's are also advising their dealers that the following free material is available for window displays upon application to Bert Ennis, Director of Publicity for Sawyer-Lubin productions: Broadside sheets 18 x 23" showing jacket of novel, photo of Barbara La Marr and information on novel and picture; photographs 11x14" of white monkey symbolic painting; photographs 8x10" showing Barbara La Marr and members of "The White Monkey" cast grouped about the symbolic painting of the white monkey; photographs 8x10" showing striking scenes from the motion picture.

This furnishes material for window displays and is expected to be of great assistance to the exhibitor in exploitation on "The White Monkey," which is scheduled for release June 7.

A sub-title contest has been devised for use in exploiting "The White Monkey" and has been incorporated in the press sheet.



Gilbert E. Gable presents

The SKY RAIDER

with Jacqueline Logan
and Capt. Nungesser
(World's greatest living Ace)

From the romantic story
"The Great Air Mail Robbery" by Jack Lait

A positive clean-up at four
Fox Theatres in New York.
To date its record has been
sensational.

A T. Hayes Hunter Production

ASSOCIATED EXHIBITORS
Physical Distributor: Pathe Exchange, Inc. John S. Woody, President Foreign Representative: Sidney Garrett

Carl Laemmle, Universal, tosses a ball to Ray Schalk 460 feet below at the base of the Chicago Tribune tower.



"One Two Three!" said Mary, as she started a race between Douglas Fairbanks of United Artists, and Paavo Nurmi, the Phantom Finn. After the camera clicked "Doug" said, "Now snap the finish—that'll be just Nurmi."

Front row is where we'd put Kasha Karoldi, who plays the part of a chorine in Metro's "Pretty Ladies."



She rolls her own, at least Dorothy Mackaill does so in First National's "Chickie," and here is the ocular proof.



International Newsreel caught them coming down the stretch at the Belmont Park opening. You may see our choice finishing to the far left of the picture.

Hell's Highroad is the name of Leatrice Joy's new photoplay. She is making it for Producers Distributing Corp.



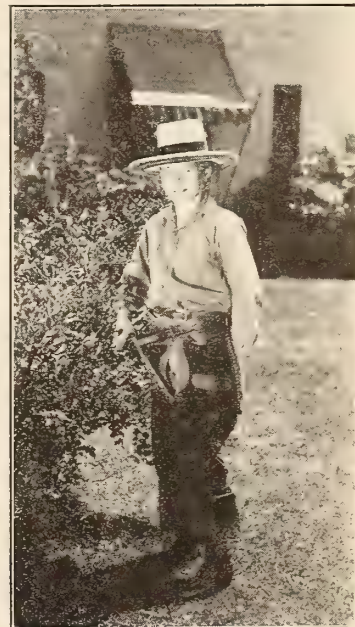
Ladies of the Convention were much in evidence at the recent Milwaukee festivities. Here are some of those who were very much "among those present."



PHOTO BY CARNEY MILWAUKEE WIS.



"Bobbed Hair" is the name of the Warner Brothers production starring Marie Prevost. Directed by Alan Crosland.



Being Funny is serious business to Charles Spencer Chaplin whose "Gold Rush" has been completed for United Artists.

In "The Texas Trail," a Producers Distributing Corporation release, Harry Carey does not ride this trusty steed.

Albera Vaughn of "Pace-makers" fame is above, while to the right meet Gene Stratton, who appears in "Keeper of the Bees." Both are F. B. O. films.



A Pack of Camels play an important part in creating proper atmosphere in Edwin Carewe's new desert picture for First National. It is titled, "The Lady Who Lied."





"Too Many Women?" We should say not—if they are like Marion Nixon, Lilyan Tashman and Margaret Livingston. Anyway, what we started to say is that "Too Many Women" is the title of Reginald Denny's new Universal picture.



Tammany Young crashed the gate into "The White Monkey," a First National release, in which he plays a character role. Certain scenes were retaken substituting British policemen for American type to use in the prints for England.



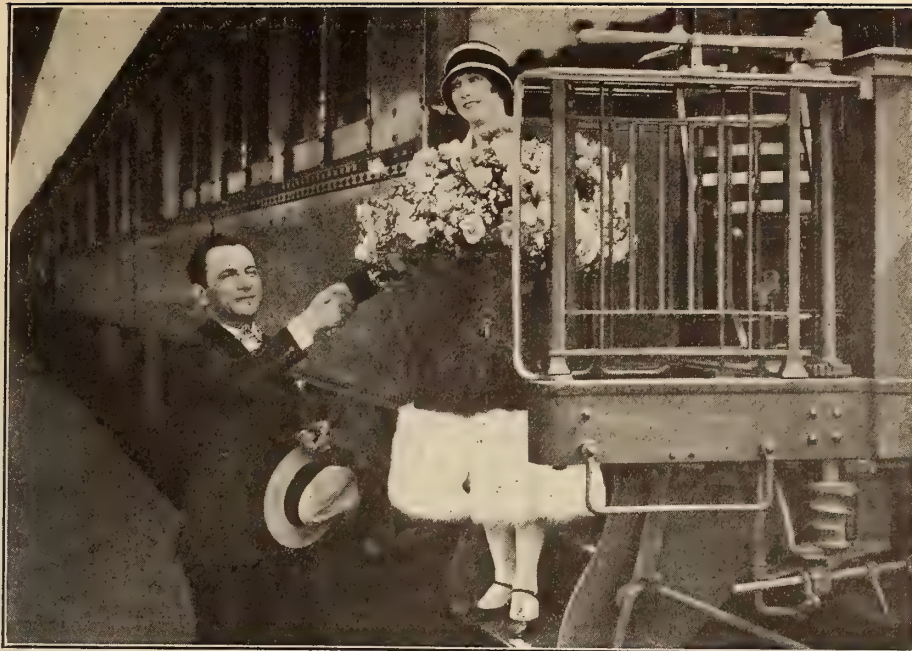
Easy to get right in style with this new fad of black eyes. The burnt cork effect prevents sun-glare, so says Clara Horton, who appears in Fox's "The Wheel."

Priscilla Dean's latest Producers Distributing Corporation picture is "The Crimson Runner," now playing on Broadway, New York.



Sally O'Neil leads "Bosco," the iron canine, a dog's life in the Metro production "Don't" directed by Alf Goulding

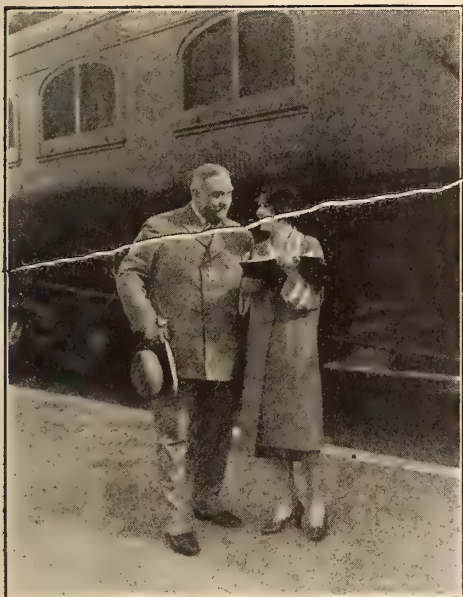




Tommy's Pal during his rest at White Sulphur Springs after the completion of Paramount's "Old Home Week," was the 'purp' in the picture. Meighan's idea of a real vacation is to tramp mountains.



Wanda Goes Home down to Texas for a vacation. Here is Julius Stern, Century Film Corporation, bidding Miss Wiley, the popular comedian, *bon voyage*.



"Ben Hur" never had a chariot like May McAvoy's new bus. May celebrated her return from Rome by purchasing it. She plays the part of Esther in the much heralded Metro-Goldwyn-Mayer production "Ben Hur."



Norma Talmadge and Albert Gran discuss a bit of the script of "Graustark" which is to be her new vehicle produced by her husband, Joseph Schenck, for First National.



MAYER LAUNCHES METRO'S HEAVY 1925-26 PROGRAM

On his return East from the coast, Louis B. Mayer, in charge of production at the Culver City studios, revealed Metro-Goldwyn-Mayer's production plans for 1925-26. While in New York Mr. Mayer attended the organization's international sales convention.

"Starting August 16," said Mr. Mayer while discussing these plans, "we shall embark on our most ambitious program of one production a week.

"Norma Shearer, John Gilbert, Ramon Novarro, Lon Chaney, Lillian Gish, Buster Keaton, Marion Davies, Mae Murray and Jackie Coogan will star in our productions. Among the players who will be featured in our new pictures are Eleanor Boardman, Aileen Pringle, Pauline Starke, Mae Busch, Lew Cody, Carmel Myers, Claire Windsor, Conway Tearle, Renee Adoree, George K. Arthur, Paulette Duval, Harriet Hammond, Conrad Nagel, Sally O'Neill, Gertrude Olmsted, ZaSu Pitts, Bert Roach, and some twenty-five others.

"Among the directors are Monta Bell, Tod Browning, Marcel de Sano, Alf Goulding, Edmund Goulding, Rupert Hughes, Hobart Henley, Rex Ingram, Robert Leonard, Fred Niblo, Al Raboch, Victor Seastrom, Mauritz Stiller, King Vidor, Josef von Sternberg, Marshall Neilan and William Wellman."

* * *

WARNER BROS. TO OPEN 8 NEW EXCHANGES IN U. S., CANADA

Warner Bros. plan to open eight new exchanges. Twenty-nine exchange offices were acquired through the purchase of Vitagraph.

The new exchanges, which will be in operation in a few days, will be in Portland, Me.; Charlotte, N. C.; Butte, Mont.; Portland, Ore.; Jacksonville, Fla.; Indianapolis, Ind.; Vancouver, B. C., and Calgary, Can.

BERMAN DISTRIBUTES 13 CHADWICK FILMS

Louis Berman, of the Independent Film Corporation of Philadelphia, former Warner Brothers franchise holder, will distribute the entire 13 Chadwick pictures for the 1925-26 season. Independent Film Corporation is the first distributor to contract for distribution of Chadwick pictures under the new franchise plan. The Independent contract is for Eastern Pennsylvania, Delaware, Southern New Jersey, Maryland, Virginia and the District of Columbia. The first of the Chadwick product to be released by Independent will be "The Wizard of Oz."

* * *

BUFFALO, N. Y., May 29.—New state officers as well as new chairmen and boards of directors for the Buffalo and Albany zones will be elected at a meeting of the Motion Picture Theatre Owners of New York, Inc., at Hotel Onondaga, Syracuse, Tuesday, June 2.

The present boards of directors will meet June 1.

A large delegation of exhibitors will attend from Buffalo and other western New York towns.

* * *

BARRYMORE TO STAR IN TRUE STORY FILM

Lionel Barrymore will be the star of the first True Story Film Company's production, "The Wrongoers," to be offered to independent exchanges by Astor Distributing Corporation, of which Harry Rathner is president.

Barrymore was chosen for the leading role in the production by Mr. Rathner and Nat G. Pendleton, general manager of True Story Film Company, Inc. It was Mr. Barrymore's work in the famous stage play, "The Jest" which convinced both Mr. Rathner and Mr. Pendleton that he would be able to do justice to the role.

There being a strong element of romance in "The Wrongoers," two important players were selected for the juvenile roles, Charles Mack and Ann Cornwall.

* * *

Appointed by Herman Jans, president of Jans Productions, Inc., as sales manager, George Samuels is touring the middle west.

JERSEY M. P. T. O. CONCLAVE JUNE 29

Asburg Park, N. J., May 29.—Motion Picture Theatre Owners of New Jersey, here, discussed plans for the New Jersey convention June 29, 30 and 31 here.

Following convention committees were appointed: entertainment committee, Henry P. Nelson, Morris Kitinsky and Leon Rosenblatt; committee on attendance, Sidney Samuelson, chairman, with twenty-one members still to be selected; finance committee, William Keegan, Jacob Unger and William H. Lamont; reception committee, Fred Mertens, Peter Adams and Pierson Hume; business committee, Harry Hecht, William Hunt and Louis Rosenthal; registration committee, Benjamin Schindler, Eugene Steinhardt and Louis Castlebaum; speakers committee, I. M. Hirshblond, Charles Hildigner and George Jacobs.

R. F. Woodhull, President of the Motion Picture Theatre Owners of America, addressed the meeting.

The reduction in power rates was taken up and a letter sent out by Joseph M. Seider, president of the state organization, to all members. Three engineers were engaged by the New Jersey organization on a contingent basis. If they are successful, a saving to the theatre owners as well as a rebate for overcharge since 1914 may follow.

The board of directors approved of the report of the National Convention delegates. New Jersey members were asked to sign pledge cards allotting part of their play dates to independent productions and await further advice from the national organization whose board of directors meets on June 3 and 4.

Those present were: President, Joseph M. Seider; vice-president, Charles Hildigner and Peter Adams; secretary, Henry P. Felson; treasurer, William Keegan; board members, chairmen, Sidney Samuelson, R. F. Woodhull, Benjamin Schindler, Louis Rosenthal, I. M. Hirshblond, Leo Juskowitz, Leon Rosenblatt and W. C. Hunt.

President Seider's report on the month's activities was read and approved.

* * *

Schulberg Lot Speeds Productions for Fall

There will be no summer shut-down on the B. P. Schulberg lot where activities are already well under way for the production of eighteen releases for the coming season.

In the cutting room are the two pictures which conclude this year's schedule, "Faint Perfume" by Zona Gale and "My Lady's Lips," from John Goodrich's story.

The casting office is busy selecting featured players for the three stories which will open the fall program. They are Gasnier's "Firsian Love," from F. Oakley Crawford's story; "With This Ring," a novel by Fanny Heaslip Lea and "The Girl Who Wouldn't Work," by Marie B. Wentworth James, which Marcel DeSano will direct.

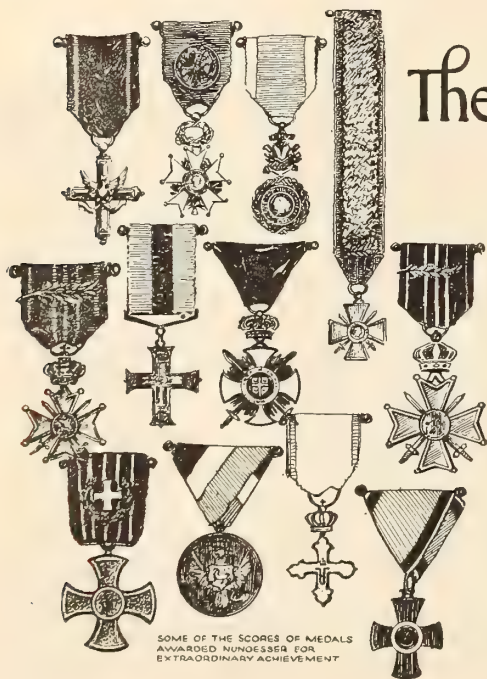
In addition preliminary scenario work has begun on several other of the Schulberg stories, "The Plastic Age," by Percy Marks, "Shenandoah," stage play, and "Dancing Days" by J. J. Bell.

* * *

FOX NEWS STRENGTHENED

Two new Fox News staff cameramen have been appointed for the southern territory with headquarters in El Paso, Tex., and Atlanta, Ga. Jack McFarland, a field representative of the newsreel for the past three years is elevated to staff cameraman for the southwest.

Tracy Mathewson, as Fox News field cameraman in Atlanta to assume the more responsible duties of staff representative for the south, east of the Mississippi.



Gilbert E. Gable presents

The SKY RAIDER

with Jacqueline Logan
and Capt. Nungesser
(World's greatest living Ace)

From the romantic story
"The Great Air Mail Robbery" by Jack Lait
A T. Hayes Hunter Production

Played to tremendous
business at the Fulton
Theatre, Jersey City.
Has proven it's worth as
a go-getter at every
engagement.

ASSOCIATED EXHIBITORS
Physical Distributor: Pathé Exchange, Inc. John S. Woody, President Foreign Representative: Sidney Garrett

GIVE THE SHORT SUBJECT ITS DUE—

By ELMER R. PEARSON

Vice-President and General Manager of
Pathe Exchange, Inc.

IGNORED BY CUSTOM

TRADITION and custom are the unwritten laws born of experience. While they never, in themselves, get into the written record, yet they possess a degree of permanency far beyond that of the duly recorded government statute. Laws have been made and abrogated overnight without even jarring the observance of customs against which the laws were designed. The impetus to change or discard custom or tradition must come from within the group; from their recurrent experiences and from the realization that past methods and time-honored ideas have outlived their time and no longer apply to the problems or affairs of present-day life.

The motion picture industry is not so young that it has not acquired its own body of customs and traditions. Some have come to us as a heritage from the stage. Of these there can be no criticism; their survival is sufficient proof of their usefulness. A certain portion of our trade customs, however, came into being with the rise of the motion picture itself. They are still in the formative stage and lack the tempering that only the crucible of Time can impart. But they are in the crucible, and every day finds them more solidified and less susceptible to change.

COMEDY PRODUCTION DIFFICULT

There is the custom, for example, of regarding dramatic fare as necessarily the principal ingredient of any successful theatre program. This is due no doubt to the fact that the motion picture producer from the beginning has stressed the dramatic rather than the comedy theme. There are very definite reasons for this. In the first place, a comedy is harder to produce, foot for foot, than a dramatic subject. The comedy demands greater fertility of imagination, greater originality of treatment, and much more painstaking makes and retakes of many details. The dramatic feature often gets over by reason of its elaborate properties, gorgeous backgrounds or costumes, or spectacular effects. But the comedy demands something more substantial to be successful: its interest must arise from the solid entertainment of its characterization, its surprising twists and original bits of action, or its cleverly constructed plots and situations. It is not surprising, therefore, that the producer should have more frequently gone in for dramatic rather than comedy pictures. Nor is it surprising that bigger first-run theatres affiliated with producers of feature-length dramas should have nourished and sustained this standard by throwing the emphasis on the drama in their advertising and presentation.

The independent exhibitor has succumbed to the subtle example of the affiliated houses, and to his own disadvantage. By throwing the force of his advertising on the feature he has increased the rental prices of the feature production while reducing the prices on the short-subjects. Good short-subject stars

sparkle to the eye and a feeling of elation to the mind. Weeping and its accompanying emotions depress mentally and devitalize physically. The greatest authors and playwrights of all time knew well this propensity of humankind to relish laughter above all else, and took advantage of it. Shakespeare, for instance, realized that both the gentry in the gallery and the fans in the pit demanded comedy in huge gobs and he gave it to them not only in whole doses as in "A Midsummer Night's Dream" and "As You Like It," but also saw to it that both his straight dramas and even his tragedies were liberally sprinkled with the spice of comedy. Showmen of the present day might well take a page from this master-showman's book and give the comedy the consideration it deserves when planning their programs.

Look over the list of New York stage offerings for the past several years. There have been ten dramatic offerings outnumber the comedies two to one the list of big successes contains two comedies for every one drama.

Every normal person wants to laugh. Let your advertising guarantee him a lot of laughs, and he will be there even though he cares not much for the rest of your bill. If an exhibitor in any large city could secure bookings on enough of the market's comedy output to insure the permanent designation of his theatre as the "Theatre Comique," in a very short time he would have every other theatre in that zone distanced for attendance records.

"COMEDY" NIGHTS

Very many of the smaller theatres have already established "Comedy Nights," "Pathe Nights," "Short-Subject Nights," etc., with surprising increases in their box-office receipts.

As we said at the beginning custom and tradition possess a permanence never enjoyed by written law. Here we face in an advanced stage of development a trade custom of centering nearly all our theatre advertising on only one unit of our program; even though most of us must realize upon deliberation that this procedure is dead wrong in the light of present short-subjects and the results obtained by those who have already made a partial correction.

Tracing this pernicious tradition to its source may help us realize the unfairness of its continuance. Most of us can remember the days when the five-reeler came into being as a complete program and competed with the short-subject program; we can also remember that the short-subject of that day, foot for foot, could not compete with the excellence of the feature-length picture. In fact,

(Continued on page 26)



In this article Elmer R. Pearson, Vice-President and General Manager of Pathe Exchange, Inc., gives some pertinent advice to showmen regarding the use of short subjects on their programs.

and directors have been attracted into feature-length production in order that they may secure advertising recognition and financial returns denied them because so many theatres' advertising ignores them until they show up in a five-reeler.

LAUGHS ALWAYS WANTED

But, now, let us look at the other side of this picture—at the public's side. The whole history of human kind proves that men are more disposed to laugh than to cry. The physical organs of life itself are so constituted as if to induce the individual to laughter rather than to tears. The laugh invigorates the whole human system, bringing the

up until about four years ago the average short-subject had not improved to any great extent, whereas the better feature-length pictures had improved manifold in excellence. It is not to be wondered that exhibitors acquired the habit of depending upon the feature-length dramatic picture for their draw-power.

MUCH IMPROVED QUALITY

Progress, however, will not be denied, and patron demand for better and better entertainment led to the necessity for more variety than the dramatic picture offered. Thus, exhibitors began adding an average of about four reels of short-subjects, which a few years ago were of such quality that the less said about them the better. But as short-subject producers and distributors saw a better market they set about to improve the quality of their product until today the actual average of all short-subjects is the equal of all feature-length subjects.

However, there are quite a number of feature-length pictures that cost upwards of \$50,000 per reel, whereas the average cost of the best short-subjects is probably slightly under \$25,000 per reel. Not that cost in dollars is a fair comparison of excellence because in comedy at least excellence is measured in ingenuity rather than by dollar-bought elaborateness. It is, however, a well-recognized fact that it requires much more

Paul Fuller, Jr., President of Pathe Exchange, Inc.



genius to make a successful comedy than to make a successful drama; hence, such genius is entitled to proportionate recompense and recognition.

FILM RENTALS INCREASING

Film rentals for good short-subjects are slowly but gradually increasing, but in every instance only quite awhile after the producer and distributor have increased their cost. Short-subject rentals have not increased as rapidly as it has been necessary to increase the production cost. Thus, in the case of comedies, Mack Sennett, Hal Roach and Pathe have at this moment hundreds of thousands of dollars invested in the last two years' product that can never be gotten back from those particular pictures. We can only hope that the missionary and introductory work of those pictures together with the further increased cost and excellence of this year's product will result in the exhibitor according us more time on his screen and higher rentals; and above all else that he will tell the public about our excellent pictures in his advertising. We stress this last point because we are certain the public will assert very positively its preference for comedy entertainment and for our comedy offerings once we break down this foolish tradition which threatens the exhibitors' independence as well as the biggest forward improvement ever made to place short-subjects out front where they can do this industry so much good.

New Season to Witness Increase Of All-Short-Subject Program

By J. E. STOREY

General Sales Manager of Pathe Exchange, Inc.

THE Short-Subject is rapidly coming into its own. The season just closing has seen the Short-Subject in the ascendancy, and we confidently predict that the 1925-1926 term will witness even greater advances by the Short-Subject in popular prestige and usage by the exhibitor on his programs.

More than ever before the public is throwing its patronage to the Variety brand of entertainment.

Many showmen have already heeded this demand and have increased their use of Short-Subjects within the past year to a notable extent. With each succeeding month we find increasing instances of this practice among first-run exhibitors. St. Louis recently witnessed day-and-date showings in every one of its first-run houses, except one, of thirty-three Pathe short-subject releases. Boston is another big city that has given the Pathe short-subject product one-hundred per cent representation simultaneously in its first-run theatres.

New York is also on the roster of towns giving increased program space to the Short-Subject. Within the past year Broadway's first-run theatres have repeatedly shown four and five Pathe short-subject releases day-and-date. The Grand Opera House in New York City ran, with highly profitable box-office receipts, a Pathe two-reel comedy for practically every day of the month. Another remarkable instance of short-subject popularity is the booking arrangements made by the Stone Theatre of Brooklyn whereby Pathe's short-subject product was signed for showing on forty days out of a period of fifty consecutive days.

"PATHE BANNER" WEEK

Los Angeles recently put on a Pathe banner week during which four two-reel comedies from the company's program appeared day-and-date at four of the film capital's prominent first-run theatres. Five of San Francisco's first-run houses presented during the same week four different Pathe comedy

Here are Eugenia Gilbert, Ruth Taylor and Madeline Hurlock, three Mack Sennett Comedy beauties who appear in Pathe releases.

Frank Butler and Martha Sleeper will be featured in Hal Roach Comedies which are supervised by F. Richard Jones for Pathe



offerings, the New Fillmore and New Mission theatres doubling on one of the subjects day-and-date.

Perhaps the most important feature of this increasing prominence being given the Short-Subject is the ever-widening use of the All-Short-Subject Program. This kind of program was given great impetus about two years ago as a result of the fight made in exhibitor circles against the excessive length of feature productions. Responsive to the public's rebellion against these too lengthy and often mediocre features, many of the more alert showmen sensed the basic cause of the unrest to be a lack of Variety entertainment in their bills and immediately inaugurated a plan of running All-Short-Subject Programs from time to time. The results at the box-office were apparent from the first.

TYPICAL B-O. REPORTS

Edward J. O'Keefe, operating the Criterion theatre in Atlantic City, N. J., has given his Short-Subject Programs an all-comedy cast. His report on the box-office reaction is typical.

"I am very glad to tell you that All Comedy Day never fails to do capacity business.

"When I first introduced this unique idea of a program consisting of nothing but comedies the general opinion of picturemen whom I discussed the idea with was that it would never go over.

"However, I am very glad to say that with every recurring year if anything it grows even more popular. Yesterday (New Year's Day), by the way, was my regular semi-monthly All Comedy Day, and it proved to be one of the largest in the history of the City Square Theatre.

"I have also introduced the idea to my Boardwalk house, and it has proven just as popular there as it did on the Avenue.

"The idea I believe has been copied extensively over the country, and wherever put



J. S. Storey, General Sales Manager
of Pathe Exchange, Inc.

over intelligently as far as I know has always proved successful."

ALL COMEDY CARNIVAL

That has been O'Keefe's experience on the East Coast, but the Western reports are just as enthusiastic. In fact, the Dreamland Theatre at Bandon, Ore., went the Atlantic City Exhibitor one better and extended the All-Comedy Program from one day to an entire week. During this particular week the Dreamland presented a series of "All Comedy

Carnival Shows," the bulk of the programs being made up of Mack Sennett and Hal Roach comedies, Aesop's Film Fables, and Topics of the Day.

TO REPEAT EXPERIMENTS

Within the past few weeks the West has added still further to the record of the All-Comedy Programs success. The Egyptian and the Aztec, two of San Francisco's prominent first-run houses, recently staged programs made up largely from the Hal Roach two-reel comedy product appearing on the Pathe schedule. Max Graf, managing director of both houses, was so favorably impressed by the box-office returns that he declared his intention of repeating the plan in the near future.

"Am running Hal Roach All-Comedy Week in the Egyptian and Aztec theatres, Market Street," wired Mr. Graf at the time. "Our business is beyond expectations. Everyone pleased. I will run more Hal Roach Weeks with full comedy bills."

Pathe is keenly mindful of the situation and has shaped its production plans for the new season with the conviction that the forthcoming period will witness among exhibitors everywhere a greater demand than ever before for quality short-subject entertainment.

These are a few of the more outstanding instances of how the All-Short-Subject program has worked out whenever tried. On the strength of the success of such demonstrations in the past, we can hardly be blamed for looking forward most confidently into the future.

It is our sincere belief that this coming season will see more and more of these programs, and once they show their initiative in putting these programs before the public, it is certain that others will have to follow by reason of popular demand. And once that is served the shorts will have to become even better than they are if possible.

Meet Hal Roach's beauty
sextette appearing in the
laugh-maker's comedies re-
leased through Pathe.



Left to right, we have
Blanche Mehaffy, Kathleen
Collins, Martha Sleeper, Fay
Wray, Katherine Grant and
Marjorie Whiteis.



A group of the justly
famous Mack Sennett
bathing girls are seen
on the left, while to
the right is the cele-
brated "Our Gang."
Both aggregations ap-
pear in Pathe pictures.





Pathe Has Huge Two-Reel Comedy Program For 1925-1926 Season

By **STANLEY B. WAITE**,
Sales Manager of Two-Reel Comedies
Department, Pathe Exchange, Inc.

MACK SENNETT and Hal Roach Studios have outlined a program of comedy production for the season of 1925-26, to be distributed by Pathe Exchange, Inc., that will outdo anything these two leading comedy producers have ever attempted in the past. The production schedules of Hal Roach and Mack Sennett will result in the spending of millions of dollars during the coming season in order to fill the ever-increasing exhibitor demand in the comedy field.

ALL COMEDY BILLS POPULAR

The request on the part of the exhibitor for an increased output of bigger and better screen comedies is the result of the same demand made upon him by the theatre-going public. In the past few years the comedy subject has increased in importance many hundred percent until today the motion picture fan is beginning to watch with keen interest for his favorite comedians and comedy brands. This fact is best brought home to the exhibitor in the extraordinary box-office returns on such series as the "Our Gang" and Harry Langdon Comedies.

Three years ago the Pathe organization

realized the increased popularity of better comedy product and instituted a campaign for all-comedy programs. Pathe pursued this campaign vigorously since then; and as a result, quite a number of theatres have staged all-comedy bills with unusual



Mack Sennett and three of his players, Alice Day, Harry Langdon and Ralph Graves—a foursome known wherever Pathe comedies are screened.

* * *

success. With this end in view it has been the endeavor of Pathe officials during the past year to build up a program of short subject releases surpassing both in quality and entertainment value anything previously attempted along this line. The 1925-26 season finds this policy continued on an even more elaborate scale. The schedules laid down for the Hal Roach and Mack Sennett organization call for the delivery of 104 two-reel comedies for the coming season.

TEN UNITS AT WORK

On the making of these comedies both Hal Roach and Mack Sennett will employ five units each. Four of the companies from each studio will be headed by individual stars, while one company from each of the producers will make comedies in which various members of both stock companies will be featured.

Three of the Mack Sennett companies will be headed by Harry Langdon, Alice Day, and Ralph Graves respectively. In addition, there will be a Mack Sennett Comedy series in which various members of the Mack Sennett stock company will be featured, including such prominent comedy players as Madeline Hurlock, Raymond McKee, Natalie Kingston, Billy Bevan, Thelma Parr, Sid Smith, Vernon Dent, Jack Richardson, Kewpie Morgan and Andy Clyde.

HARRY LANGDON FEATURED

Mack Sennett has already laid plans commensurate with the marvelous progress of Harry Langdon, both in popularity and box-office power during the past season. This comedian's rapid development in the past twelve months is a phenomenon without parallel in the history of screen comedy. One of the newcomers to stardom who is expected to add greatly to her following during the coming year is Alice Day, who has been assigned to a definite place on the Pathe program for the forthcoming season as the head of her own unit. Miss Day is the first young lady to be signed by Mack Sennett for starring roles since Mabel Normand. "Tee for Two" is the title of the first completed comedy of her Mack Sennett series for Pathe. Another Mack Sennett player to develop strongly during the past year is Ralph Graves. He has also become an established box-office attraction and will be featured at the head of his own unit, producing two-reel comedies during the coming season.

MANY NEW FACES

In addition to the above named stars Mack Sennett organization has added many new names and faces to its producing staff. Six leaders in their field are represented in the Mack Sennett directorial lineup. These include Eddie Cline, Harry Edwards, Del Lord, Ralph Ceder, Reggie Morris and Lloyd Bacon. Harry Edwards, who is responsible for the direction of Langdon's past screen hits, will continue to wield the megaphone for this Sennett star. Lloyd Bacon handled the direction of Lloyd Hamilton prior to his coming to the Mack Sennett lot. Del Lord is one of the tried and proven directors on the pioneer comedy-producer's lot, having made twenty-five pictures for Mack Sennett. Eddie Cline will direct Ralph Graves in his new series of comedies. Last year Mr. Cline directed the majority of Mack Sennett Star Series Comedies, in which Ralph Graves took the featured role.

* * *

Jobyna Ralston, who plays opposite Harold Lloyd in his Pathe releases

Hal Roach and his "gang." From left to right is young Glen Tyron, Charley Chase, and Bad Man "Clyde Cook." Quite a gang for Pathe.

* * *

SCENARIO STAFF ENLARGED

For the coming season John Waldron, General Production Manager of the Mack Sennett Studios, has enlarged his scenario staff to nine people who will work under the supervision of Arthur Ripley while a large staff of "gag" men have been recruited to work with Felix Adler.

In addition to the regular lineup of the far famed Bathing Beauties the stock company at the Mack Sennett Studios includes the names of some of the best comedy players on the screen. Heading this list are such names as Sid Smith, Vernon Dent, Madeline Hurlock, Natalie Kingston, Thelma Parr, Virginia Gilbert, Billy Bevan, Jack Richardson, Kewpie Morgan and Andy Clyde.

48 COMEDIES MINIMUM

Early this Spring Pathe and the Hal Roach Studios signed a new contract which calls for the delivery during the coming season of a minimum of 48 and a maximum of 52 two-reel comedies. This represents by far the most formidable lineup to two-reel comedy product ever planned for the short-subject market, the production costs alone on the comedies for one season aggregating over \$4,000,000.

To take care of this huge production program, Hal Roach has added extensively to his studio personnel. The staff of directors works under the supervision of F. Richard Jones, who has been identified with the direction of comedies since the days of the Keystone Comedies. Mr. Jones' wide experience extends both to the short-subject and feature-comedy fields. Among his directorial achievements in the latter department are "Yankee Doodle in Berlin," "Down on the Farm," and "Molly-O."

"OUR GANG" STILL THERE

"Bob" McGowan, the "Our Gang" director, is the dean of the Hal Roach directorial staff. The marvelous success of this series of comedies is due in large measure to the skilled and sympathetic handling of the troupe of youngsters by McGowan. During the coming season Mr. McGowan will continue to direct the "Our Gang" aggregation. James W. Horne, known for a long time as a successful director of feature-length productions, is handling the megaphone for the Glenn Tryon two-reel comedies. The two-reel series of comedies featuring Charley Chase will be made under the direction of Leo McCarey. This director is accredited to a large degree with the development of Chase during the past season and thus shares in the honors that attach to Charley Chase's promotion from the one-reel to the two-reel comedy department. Chase in the past eighteen months has attained a plane of popularity little short of remarkable.

CLYDE COOK FOR HAL ROACH

Clyde Cook, the newly signed Hal Roach-Pathe Star will be directed by Lloyd Buckingham. Like Clyde Cook, Buckingham is also a newcomer to the Hal Roach lot but has established an international reputation as a comedy director. Mr. Buckingham has directed the majority of productions made by Clyde Cook since his entrance into the motion picture comedy

* * *

Allene Ray, the pretty Pathe star who is doing her best work on the Patheserials.



field. The Cook comedies will be of the slapstick nature with a strong dependence on "gags." Fred Gill will direct the Hal Roach Two-Reel Comedies Series. In this group no particular person will be featured throughout, the principal players being selected from the best talent available on the Hal Roach lot.

GREAT LINE-UP

Among those to be co-featured in this series are several names that have already made their mark as stars of well-known

comedy brands. Reference is made particularly to Al St. John, who was starred by Fox for several years and later by Educational; Lige Conley, who was also a Fox star and later was the featured player in Educational's "Mermaid Comedies," Dot Farley, one of the best known comedienettes of the screen; and Lucien Littlefield, who gained an enviable reputation as a character actor in the feature department. Among the other prominent members of the Hal Roach company who have become established screen attractions are Katherine Grant, Jimmy Finlayson, Marshal Sleeper, Blanche Mehaffey, Fay Wray, and Kathleen Collins.

Other departments of the Hal Roach organization have also been added to. Many new title writers and film editors are now at work under the direction of H. M. Walker, while F. Richard Jones has increased his "gag men" staff to six headed by the well-known author, "Bob" Wagner.

STUDIO FACILITIES INCREASED

Coupled with the building up of its personnel, both the Mack Sennett and Hal Roach Studios have added extensively to their studio facilities. They have acquired, on the mechanical side, the latest in studio equipment, lighting facilities, and photographic devices. The studio properties of the Mack Sennett and Hal Roach Studios represent investments of staggering proportions that have been built up over a period of years by dint of thoughtful planning and shrewd enterprise.

It is this compactly and thoroughly equipped organization that is making Pathe comedies so meritorious.





Rex, the wonder-horse, scores again in Pathe's "Black Cyclone." To the left he registers a bit of love interest with Lady, the object of his affections, while below he and Gwinn Williams stage one of the most thrilling rescue dashes ever screened. In the circle the ebony equine king in character.



Gwinn Williams and Kathleen Collins furnish the human love interest in Pathe's "Black Cyclone." Right, a scene from the annual round-up of wild horses when some are captured and some destroyed.



"Black Cyclone"

"Rex" cinches the honors as an equine actor in his latest Pathe Picture

Pathe Names Two Features for Fall Release; Others to Follow

By HARRY SCOTT

Feature Sales Manager of Pathe Exchange, Inc.

AT THE TIME of writing this announcement Pathe has definitely scheduled two feature productions for release during the early part of the 1925-1926 season. Additions will be made to Pathe's feature program during the forthcoming period and plans to this end are already under way. It is Pathe's plan, however, to build up a schedule of feature releases that will be notable for their quality entertainment rather than their mere numbers.

The two feature productions already assigned to the Pathe program for the new season are the Harold Lloyd feature comedy, as yet untitled, which is based on a highly diverting story of college life; and the Hal Roach feature, "Black Cyclone," in which "Rex," the Wild Horse, plays the title role. Both these productions are now completed, and the advance comments resulting from pre-release showings of the pictures have given the Feature Department every cause for being unusually enthusiastic over their box-office prospects.

LLOYD COMEDY A DEPARTURE

Harold Lloyd's new comedy is a distinct departure from his more recent types of roles. The story deals with college life and presents Harold as an undergraduate with particular aspirations of becoming a football star. In the matter of time consumed and money spent this production promises to be the most ambitious one ever undertaken by Lloyd. Some marvelous shots were obtained at the annual gridiron classic between the University of California and the Stanford University at Berkeley, while other football scenes were filmed at the Los Angeles Coliseum.

The present Harold Lloyd comedy is largely in the nature of a character study. A youngster sets out on a college career with the ambition of becoming the most popular man in the school. To achieve his purpose he resorts to all manners of ludicrous devices and situations with the result that he becomes the laughing stock of his associates, although they are careful to keep him entirely in ignorance of their real sentiments towards him. The crucial test comes in the football game when Harold is called into the contest by accident. Disillusioned at last and aware of his companion's real feelings towards him, the boy throws all artifices aside, becomes his real self, and by sheer grit wins his way to the popularity that he has so long sought for in vain. A highlight of the action is a ninety-five yard run by Harold, said to be the funniest, if not the most spectacular gridiron dash ever seen on or off the screen.

RETAINS INTEREST IN GAME

While concerned with the football sport the picture has been so constructed that those not acquainted with the technique of the game will be able to follow the action with a maximum of interest. Sam Taylor and Fred Newmeyer are once more teamed in the direction of the production, while the cast includes Jobyna Ralston as Lloyd's leading woman, Brooks Benedict as the heavy, Hazel Keener, James Anderson and Joe Harrington.

A number of preview showings have already been held on the West Coast as test engagements before average audiences. The reaction of each of these showings has convinced the Harold Lloyd company that they have in the new feature production the funniest comedy that Harold Lloyd has yet been identified with. It is Pathe's plan to release the new picture in the fall so that the exhibitor may capitalize on the widespread interest in the gridiron sport with which the comedy directly ties up. Elaborate plans are al-



The inimitable Harold Lloyd who appears in Pathe's "Popular Demand Series."



ready under way by Pathe to organize special advertising and exploitation campaigns for the new Harold Lloyd production as direct aids to the exhibitor's box-office.

"BLACK CYCLONE" HIT

"Black Cyclone" is the successor to "Rex, King of Wild Horses," which proved one of the screen's sensations during the past season. The new Hal Roach feature, starring Rex, is hailed by all those who have seen it as decidedly superior to the first "Rex" picture in point of story values, thrilling action, and the individual performance of the equine star. The story of "Black Cyclone" is a romance of the plains in which the major roles are carried by animal actors, the human characters being relegated for the most part to subordinate parts in the action. Between the great Morgan thoroughbred "Rex" and an equally powerful Pinto stallion, known as "The Killer," is waged one of the most thrilling contests ever seen on the screen, with the leadership of the herd and the hand, or hoof, of Lady, Queen mare of the desert, as the trophies for the victor. "Pest," a long-eared, shaggy-haired burro, furnishes the comedy relief. The picture was staged in the Nevada desert under the direction of Fred Jackman and took over three months in the making.

SPECIAL EXPLOITATION

Preceding the national release of the picture, "Black Cyclone" will be given a series of key-city exploitation runs, the first of these to be staged at the Capitol Theatre, New York, where the world premiere will be held opening Sunday, May

7th. Following the Capitol engagement, "Black Cyclone" will be shown over the Loew Circuit having been engaged for the maximum, or 120 days, playing time by this important chain of houses.

S. L. Rothafel, the famed "Roxy" of national radio repute, in speaking on Sunday evening, May 10th, through Station WEAJ and six allied radio stations throughout the country, announced that "Black Cyclone" was the best picture that he had seen in five years and urged all his listeners to to view "Black Cyclone" at their earliest opportunity. As "Roxy's" radio audience is credited with being well over a million and as extending from Coast to Coast and into Canada, the message of "Black Cyclone's" unusual entertainment value as heralded by this master showman is expected to have a great effect in winning enlarged audiences everywhere for this picture.

LAUDED BY BOARD

Another striking evidence of the unusual merit of "Black Cyclone" is seen in the remarkable report just handed down by the General Committee of the National Board of Review who viewed the production.

After describing the "Entertainment Value" as "EXCEPTIONAL" the report continues with the following "General Comment":

"This is a remarkably interesting photoplay, with horses in a wild state on the range for its principal actors. It has thrill, love, adventure—all the qualities of intense dramatic action. Pictorially, it is often superb."

The Forthcoming Patheserials Season of 1925-1926

AS a preliminary to a detailed description of the lineup for Patheserial releases during the forthcoming season, it would seem advisable to narrate a little past history on the subject of serials generally.

It is a well known and fully established fact that as recently as only three or four years back the average motion picture serial was regarded by exhibitors and public as "hokum" entertainment. There was ample justification for this viewpoint. Until Pathe made a very determined attempt to bring serials forward along the same lines that feature product had been brought forward, there was grave danger of this extremely profitable class of picture being entirely thrown into the discard.

ONLY FIVE YEARS OLD

It seems like delving back into ancient history, yet it is only a little over five years since Pathe inaugurated a distinct innovation in serial writing, construction and production, whereby practically all of the illogical "hokum" was eliminated and the motion picture serial brought to a very close approximation of the popular magazine serial—which has been the backbone of circulation with all successful weekly and monthly magazines for the past twenty years.

An early experiment was made with a ten-chapter serial released under the title of "Bound and Gagged." We know now that this title was a misnomer, but at that time the "greater and better" Patheserial Ideal was in its infancy. We thought it still necessary to give serials very sensational titles. Time has proved otherwise.

The next experiment was our acquisition of Robert W. Chambers' splendid novel "In Secret" from which basis was produced a Pearl White serial "The Black Secret." Shortly afterward we enlisted the services of Jack Dempsey and made new serial history with "Daredevil Jack." Then came a temporary reversion to the "hokum" type. "Bound and Gagged" and "The Black Secret" did not immediately fulfill all of the rosy expectations which we had forecast when producing those subjects. Necessarily at that time we were somewhat in the posi-

By E. OSWALD BROOKS

Sales Manager of Serial Dept., of
Pathe Exchange, Inc.

tion of groping in the dark, yet serial production had to be carried on continuously.

FIRST SURPRISE

"The Way of a Man" was startlingly and really phenomenally successful right from the word "Go!" It was the first time that a serial had ever been released under a non-sensational title—yet when "The Way of a Man" was one year old it had eclipsed in distribution any Patheserial ever released prior to that time!

Very much encouraged by the early showing on "The Way of a Man," there was immediately put into production a Patheserial based upon James Fenimore Cooper's "Leatherstocking Tales," and this was released immediately following "The Way of a Man," under the title of "Leatherstocking."

Following that we embarked upon a quite radical experiment. We took an excellent modern novel of life and adventure in Egypt, bringing in the work of noted Egyptologists in tomb exploration, and released this under its book title of "The Fortieth Door."

GREATER AND BETTER

By this time the "greater and better" Patheserial plan was working so satisfactorily that our Production Department approached no less a person than Police Commissioner Enright of New York with a suggestion that he should write a story for Patheserial purposes and bring into that story the various activities of the New York Police Department. Commissioner Enright furnished us with "Into The Net," and up to date the distribution on "Into The Net" has considerably exceeded the record set by "The Way of a Man."

Then came "Galloping Hoops," an original Kentucky racing story conceived by the joint efforts of George B. Seitz and Frank Leon Smith which also has been a wonderful box-office attraction.

PERIOD WESTERNS

The "period Western" having proved so successful in the case of "The Way of a Man" it was then decided that another of that type should be welcome to follow "Galloping Hoops" and accordingly arrangements were made with Theodore Burrell for the use of a story originally known as "The Girl Vigilante" but released by us in Patheserial form under the alluring title of "Idaho!" This serial is proving a veritable clean-up everywhere.

That brings us right up to date, as "Idaho!" is now the current Patheserial being released.

"SUNKEN SILVER" READY

Starting on May 10th we shall release the Albert Payson Terhune story of the Florida everglades under the title of "Sunken Silver." This is a direct picturization in Patheserial form of Mr. Terhune's very successful novel "Black Caesar's Clan." The featured players in "Sunken Silver" are Allene Ray and Walter Miller.

Following "Sunken Silver" we shall release a tremendously interesting serial of Western import, entitled "Wild West." This is being produced by C. W. Patton at the Miller Bros. 101 ranch in Oklahoma. It will carry all of the allure of a Wild West show, the circus atmosphere, and in retrospect the Great Oklahoma land rush in 1889. "Wild West" is not a period story. It is an excellent, up-to-date, thrilling and romantic narrative of life "on the show." For this production Helen Ferguson has been selected as the leading woman and Jack Mulhall as the hero.

J. J. MCGRAW IN PICTURES

To follow "Wild West," none other than John J. McGraw himself has written for us a very thrilling story which has the great succession of Patheserials, the production to background. John J. McGraw and most of the stars of the Giants team will appear personally in various sequences of "Play Ball!"—the title of the John J. McGraw serial.

(Continued on Page 33)



Walter Miller plays opposite Allene Ray in Pathe's "Sunken Silver."

PATHESERIAL STARS

Helen Ferguson is featured with Jack Mulhall in the Patheserial "Wild West." She has earned a big following among fans.



Jack Mulhall plays the leading part in "Wild West," a new Patheserial.



"Sunken Silver," the recent Patheserial, contains every element of audience appeal, it runs the gamut of emotions. Here are two scenes portraying the action in different interesting episodes.



(Continued from page 32)

The leads will be played by Allene Ray and Walter Miller.

In order to give our exhibitors and public the necessary variety which is essential in a succession of Patheserials, the production to follow "Play Ball" will be of a Western nature. The story for this originally appeared in the *All-Story Magazine* under the title of "Janie and the Waning Glories."

MYSTERY STORY FOLLOWS

As a successor to that Western serial, we have already selected a story written by the famous English author, Edgar Wallace, entitled "The Green Archer." This is a mystery story with its locale in and around New York and the eastern United States.

That schedule carries us up to the Summer of 1926.

The "greater and better" Patheserial has already, by sheer merit, forced itself upon the attention of literally thousands of the higher class theatres which heretofore have not looked upon serials as being suitable attractions for their type of audiences. It would be tedious to enumerate a long list of such houses which now regularly play Patheserials.

FOLLOW SHORT-STORY IDEA

It has been the Pathe idea right from the start of the "greater and better" serial plan that provided a motion picture serial would in every way approximate the fiction serials appearing in the million circular magazines, then there was no logical reason why the vast army of readers of those million circulation magazines should not welcome on the screen the same type of serial story in picture form.

That this idea of ours was amply justified has been conclusively proved, especially within the last eighteen months since the release of "The Way of a Man." We can hark back to the palmy days of serials when it then appeared that a Pearl White or a Ruth Roland serial was getting the maximum possible distribution—then when we turn to the distribution figures on "The Way of a Man" and "Into The Net" especially, we find that at the same given ages from release these two productions have secured distribution to far in excess of any of the earlier serials that only the hopelessly blind could assert that the popularity of a motion picture serial is waning.

SERIALS FAR FROM WANING

So far from waning the "greater and better" type of Patheserial has infused such a tremendous amount of new life into the serial proposition that we confidently look forward to the day, in the not far distant future, when a Patheserial will form a regular part of the program in at least 50% of American theatres—and in this 50% we include theatres of every class, from the biggest first-run houses to the small one night-a-week shows.

"Sportlights" Program Must Keep Pace With Ever-Widening Sport Interest

Pathe's Pictorial Sporting Sheet Has Met With An Almost Unbelievable Endorsement in Every Part of the Country

ONE of the most notable box-office successes on the Pathe program during the past season has been the series of single-reel sport pictures known as Grantland Rice "Sportlights." These pictures are produced by J. L. Hawkinson from stories written by Grantland Rice, celebrated newspaper and magazine writer on sporting activities and conductor of the nationally syndicated "Sportlights" column, which appears in over seventy dailies throughout the United States.

BEGAN IN 1923

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs throughout the country. The "Sportlights" embody unusual audience appeal both for their rapid-fire action and diversity of subject-matter. Not only are all manners of sports covered in the issues of this series but the outstanding figures in each field of competition are shown in action. Thus to the inherent appeal of the sports themselves are added the elements of timeliness and well-known personalities, offering especially effective angles for the exhibitor to advertise and exploit.

KEEP PACE WITH SPORTS

The "Sportlights" plans for the new season are especially comprehensive in view of the nationwide interest in all kinds of athletics, an interest that has increased amazingly within the last two years. Newspapers all over the country have been steadily adding to the space devoted to sports, and within recent date there have been inaugurated by some of the bigger dailies special pictorial pages to cover the field of athletics. An instance of the present widespread interest in sport is the construction of new athletic parks and stadiums and the extension of accommodations already built. Municipalities, schools, and private enterprises are sharing in this huge building program which is being carried through in the interests of sport and recreation.

SPECIALIZED SERIES

A production schedule commensurate with this tremendous interest in sport has been adopted by Messrs. Rice and Hawkinson for the season of 1925-26. Among the highlights

of this program will be the filming of a series of reels, each devoted to some special sport. For example, the "Sportlight" reel devoted to the subject of baseball will cover the national game from every conceivable angle, beginning with the kid's version of the game as played in the back lot up through and including also some interesting sidelights on the making of baseball paraphernalia, the bushleague brand to the World Series. Other interesting highlights of the program follow:

THE "PRO AND CON"

The reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler? Which is the livelier game and draws more crowds—football or soccer? Which is the more effective stroke—the Western stroke as used by the Washington University twice winner of the Poughkeepsie regatta or the Eastern stroke as rowed by the Columbia crew?

"Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final putt in the golf championship match, and similar situations.

SPORT AND RECREATION

A reel devoted to various kinds of recreation—the family type of picnic; the holiday at the amusement park with all its thrills; resort with its attendant water sports and the "wonderbus" version of vacationing, the "wonderbus" being a sort of house-on-wheels peculiar to Arizona and having a cruising radius of about 1200 miles.

A number designed to show in a highly interesting way just how the gasoline motor has affected the competitive field of speed—with its high-powered racing autos, airplanes, hydroplanes, motorcycles, and speed-the vacation in the mountains; the seaside boats.

THE "RISING GENERATION"

Another "sportlight" devoted to the "Rising Generation" and showing how the idea of sport has taken universal hold at the present day extending almost to the cradle. This reel which will feature youthful contestants in various branches of athletics promises to be one of the most interesting of the new Series of "Sportlights."

Pathe News Maintains Leadership By Reason of Consistent Service

The opening of the 1925-1926 season will find Pathe News more firmly entrenched than ever before as leader in the field of screen journalism. This place of honor has been securely maintained by Pathe News throughout the season just closing both by reason of its marvelous record in the covering of news events at home and abroad and by virtue of its consistent service to the exhibitor patrons throughout the country.

DETAILED PICTURIZATION

Pathe News showed unusually comprehensive pictures of the total eclipse of the sun, presenting a highly pictorial resume of the epochal event. Pathe cameramen worked at New Haven for days with the Swarthmore College expedition, headed by Dr. John A. Miller, the equipment ranging from 15-foot cameras up to a 65-foot apparatus. Other outstanding views were secured by a cameraman flying a mile high who focussed his lens downward to show the effect of the eclipse as its shadows gradually darkened the earth.

AN EYE FOR THE UNUSUAL

In addition to pictures of news nature, Pathe News has shown a striking list of spectacular scenes of interesting current events, which in many cases were photographed at a great risk of life and limb on the part of the cameraman.

Among these are the views of the aerial maneuvers of the aircraft squadrons at San Diego, revealing startling scenes of formation flying by navy aviators. Kilauea in eruption was filmed in both day and night scenes, revealing the belching craters with the blazing eddies of molten lava at close range. Very colorful sea views were secured of the Japanese naval ship *Kwanto* pounding to pieces on a reef.

THRILLS GALORE

Death-defying air stunts undertaken by Aviator E. S. Daugherty furnished spectacular thrills in several issues of Pathe News; while marvelous underground scenes were revealed in the torchlight exploration of the Hans-sur-Lesse grottoes.

Exceedingly entertaining thrills were provided in such scenes as those included in "Painting the Eiffel Tower," "Cameraman Speeds Down a Chute on Lumber," and "A Girl Looping the Loop Atop a Plane."

Pathe News is in receipt of much praise at the hands of exhibitors throughout the country as a result of its efforts to lend nationwide exhibitor service in the exploitation of the news reel. This co-operation includes the popular radio tie-up whereby the contents of the current semi-weekly releases are broadcast. In addition to this Pathe issues a free map showing all the radio stations.

Striking pictures were presented of the Middle West Tornado Disaster, in less than twenty-four hours following the catastrophe.

Films of the Inauguration of President Coolidge were secured in record time. For the very first time in history people living in New York and other Eastern Cities were able to see pictures of the Presidential Inauguration the same day it happened.

Another outstanding Pathe News special was the exclusive pictures of the Funeral of Sun-Yat-Sen.

SCOOPS !

Since there can hardly be an advance schedule for the coming "News" releases, the calibre of the promised product can only be judged by what has preceded.

News Reel has made many noteworthy "scoops," many of them made in record time. Among this group are included the following events:

Lenine funeral in Moscow.

The Rum Blockade.

Nomination of Coolidge.

Round-the-World Fliers.

Middle-West Tornado.

Funeral of Sun-Yat-Sen.

Features in news service like these are bound to make an ever-lasting impression upon the public.

"Topics of the Day" Put in Tried and Proved Class

"Topics of the Day," the weekly humor film produced by Timely Films, Inc., for release through Pathe exchanges, qualifies for the tried and proved class of screen entertainment.

It requires the combined efforts of an editorial staff of twenty-one people to carefully peruse the several thousand magazines and newspapers which arrive in the daily mail. All of the editors know from experience what goes best with audiences. They spend their evenings in various types of theatres and actually keep score on the laughter and applause results registered by each individual "Topic."

TOPICS CAREFULLY CHOSEN

The selection of humor for "Topics" involves considerable work not apparent to the layman. Not only must the candidate qualify from the timely and humorous standpoint but there is a limit to the number of words in each one.

Again, a dialect not easily understandable, or a story with an involved point, must be clarified in order to be grasped within the short period of time a "Topic" is on the screen.

Particular care is taken that no joke bears even the slightest suggestion of ridicule toward race, color or creed; also any political reference must be absolutely impartial.

This care is taken with the object of not only satisfying one hundred per cent of an audience but also not to offend even one-half of one per cent of that same audience.

Not only are "Topics of the Day" a standby with thousands of motion picture theatres but they register equally as well in vaudeville houses, including the theatres of the Keith-Albee, Orpheum, and other big time circuits.

CHECKUP BEFORE RELEASE

The editors pass their individual selection of humor on to the managing editor, who selects those he deems best. On them the staff meets in conference and all the candidate cards are discussed and voted upon. A test reel is made of the twenty-best candidates and this is tried out in several theatres. The editors, seated in various parts of these theatres keep accurate check upon the reception of each "Topic," and any that fail to "get over" are eliminated from the reel. The remaining elections comprise the current release of the subject, which is then ready for distribution through the Pathe exchanges.

Production of Pathe "Aesop's Film Fables" Involves Much Detail

"Aesop's Film Fables," the popular animated cartoon subject produced by Fables Pictures, Inc., which has now passed its two hundredth release by Pathe, is made with even greater care than the average film comedy enacted by human actors.

Cartoonist Paul Terry is assisted by a staff of eighteen artists who are daily engaged in making little drawings of *Farma Al Falfa*, cats, dogs, dinosaurs, elephants, and scores of other animals, both wild and domestic.

HOW THEY ARE MADE

This is how the weekly release of Aesop's Film Fables is produced. After preparing a regular script with all its details of situations and gags, Cartoonist Terry "casts" the subject from his group of pen creations.

Next, the backgrounds are drawn, and developed in detail. These pictures take the place of the interior and exterior settings used in regular motion picture productions.

Animation takes place after the backgrounds are ready. This involves the penning of hundreds of little drawings, which will give the life-like effect of action when shown in rapid progression on the screen.

TRANSLUCENT TISSUE USED

Working drawings are made upon translucent tissue paper. Thus the animator can see vaguely the lines of the preceding drawings as he places a new tissue over a completed sketch. On a new tissue he creates just those portions of the character's body which must "move."

So, each time a body-member is drawn in a slightly different position. This system reduces the work to a minimum.

The tracers use the drawings on tissue paper as blueprints. Each tissue sketch is traced or transferred to a sheet of clear celluloid of corresponding size. The outline sketches are then "colored," or filled in. That is, the shading and other details are executed. Water colors—black and white—are used.

All the sheets of paper and celluloid are punched and placed upon pegs, like loose-leaf ledger sheets, and so are kept within register or proper alignment. The completed drawings are inspected and numbered by the supervisor.

PHOTOGRAPHY IS REGULAR

Following the completion of the actual cartooning, or animating, the drawings are handed to the cameraman, who follows the instructions on the exposure sheet. From the photographic stage on, cartoon film making is practically the same as regular filming.

The negative is developed, prints made, titles painted and inserted and, after due editing, the "Aesop Film Fable" is ready for release and are shipped to the Pathe Exchanges.

Such is the story of the making of the "Fables." On the screen they have earned the reputation of being the foremost cartoon creation in the motion picture field.

Newspaper reviewers single out these animated cartoons repeatedly for special praise and quite a number have compared them favorably with the feature-length subjects on the programs.

"Stereoscopiks" Used Regularly by First Run Theatres

A series of remarkable novelty reels that were added just recently to the Pathe program and will continue as one of the features of Pathe's lineup of short-subject releases for 1925-1926, is the group of third-dimension pictures known as "Stereoscopiks." There are four subjects in the "Stereoscopiks" series, which will be made available at the rate of one release every eight weeks.

FAVORABLE COMMENT ON SERIES

Two of the group have already been released and are now receiving representative first-runs throughout the country. The first titled "Zowie" has received a host of favorable comments both from newspaper reviewers and exhibitors.

A frequent comment made concerning the "Stereoscopiks" is their quality of apparently leaping out from the screen over the heads of the astounded spectators. This illusion when coupled with the right kind of action on the screen never fails to send the audience into shrieks of laughter, and this fact has been featured in much of the critical comment found in photoplay departments of the newspapers.

PAPERS TALK ABOUT THEM

One of Dallas' leading dailies went so far as to devote a two-column box on the first page to the praises of the "Stereoscopiks."

Among the prominent first-run theatres that have already introduced "Stereoscopiks" on their screens are the Rialto, New York; the Fenway, Boston; the Missouri, St. Louis; the Rialto, Denver; McVickers, Chicago; the Howard, Atlanta; the Metropolitan, Los Angeles; the Palace, Fort Worth, and the Palace at Dallas. Some of the first-run engagements have been marked by special presentation effects built around the "Stereoskopik" shown. When the "Runaway Taxi" showed recently at the Rivoli Theatre, New York, it was preceded by a specially staged prologue.

Variety made a special note of the reception this stereoskopik received in the Rivoli theatre, publishing in detail the prolog that preceded the showing and the remarkable effect the picture had upon the audience when it seemed that the cab was breaking right thru the screen and into the audience. The audience screamed with fright, and almost immediately laughed in embarrassment at its fears.

The action in each of the four releases is devised so as to bring out the stereoscopic effect of the subject with a maximum of realism.

WEAK HEARTS IN DANGER

The second subject, titled "Luna-cy" takes the audience on a highly enjoyable tour of the famous Luna Park at Coney Island. Due to the stereoscopic effect of the picture the audience experiences all the thrills of the scenic railway and toboggan slide.

One of the breath-taking incidents of "Ouch," the third of the series, takes place when a fierce looking pirate slowly points his pistol at the heads of the audience and pulls the trigger. Next, a great cannon swings up from behind an embankment aimed directly at the spectators. There is a puff of smoke, and a projectile emerges from the muzzle headed straight for the audience. The illusion is perfect.

The fourth number of the "Stereoscopiks" series, titled "The Runaway Taxi," brings the audience on a wild ride through the streets of a big city, with the cab careening around corners on two wheels and the buildings whizzing by at the rate of eighty miles an hour.

"Chronicles of America"

In a letter to the Yale University Press, Wilton A. Barrett, Executive Secretary of the National Board of Review, says:

"May I take this occasion to say that the National Board has been greatly interested in the 'Chronicles of America' Photoplay series. Each film of the series has been placed on our selected list, and it has seemed to our reviewing members that they are affording the motion picturegoers of the country a fine opportunity to see something that is worth while as entertainment and important in giving a knowledge of our country's history in terms of motion pictures."

"Chronicles of America" Offer Effective Tie-Up

By HARRY L. KNAPPEN

Sales Manager of "Chronicles of America" Department, Pathe Exchange, Inc.

The great headway made during the year by the "Chronicles of America" photoplays in establishing themselves as permanent screen fixtures in hundreds of theatres throughout the country marks a very definite and significant trend in the history of motion pictures.

From the start it has been the consistent aim of producer and distributor to first sell this product to the public. Wherever this has been undertaken in the right way, the "Chronicles" have remained sold.

In addition to the ordinary facilities of its branch offices, Pathe put specialty men in the field whose sole mission is to keep the daily papers and other public prints literally supplied with reading matter and to effect social group organization, thus insuring liberal attendance. In many cities Better Film Committees have been interested to the point of giving the pictures the kind of box-office support which encouraged exhibitors to run the entire series.

APPEAL TO PATRIOTIC GROUPS

A particular appeal has been made to patriotic and Americanization groups. One of the most important tie-ups affected was that recently consummated with the United States Flag Association.

Tremendous cooperation on the part of schools and colleges also has been developed throughout the country. Boards of Education, college presidents, school superintendents, principals and teachers freely use their influence to promote attendance of both school children and grownups.

By getting the cooperation of these organizations and individuals and aiming whenever practicable to show appropriate "Chronicles" on national and state holidays, exhibitors with the vision to book this product have been well rewarded for their efforts.

FIFTEEN ALL READY NOW

Fifteen have already been produced and are now in national distribution by Pathe. These fifteen releases comprise the following:

"Columbus," "Jamestown," "Vincennes," "Daniel Boone," "The Frontier Woman," "Peter Stuyvesant," "The Pilgrims," "Wolfe and Montcalm," "Gateway to the West," "Declaration of Independence," "Yorktown," "The Puritans," "Alexander Hamilton," "Dixie" and "The Eve of the Revolution."

Pathe "Feature Service" To Continue as Big Drawing Card

Pathe Review's Pathe comprehensive production program for the 1925-1926 season assures its continued leadership in the screen magazine field. An outstanding feature of the new season's plan will be the continuance of the feature series. This policy recently inaugurated by Editor Emmanuel Cohen has proved to be an overwhelming success.

In line with the very successful Pathe Review release of the Andrews-American Museum Expedition into Mongolia, under the title, "The Origin of Man," there will be released shortly the film story of Count de Prorok's expeditions in Northern Africa.

FULL LINE OF NOVELTIES

Another feature series now in production for fall and winter release is a series of new-type microscopic films, made by Louis H. Tolhurst, acknowledged as the foremost motion picture microscopic expert in the industry.

Color novelties in production include a brand new series by Arthur C. Pillsbury of Yosemite National Park. Mr. Pillsbury has taken the "Life of American Wild Flowers" as his subject.

The new "multiple-image" camera invented by Staff Cameraman Alvin C. Knechtel—the sensation of the past few months in technical circles—has been improved, and additional "mystery-pictures" will shortly be available.

MORE OF "PRETTY GIRL" SERIES

Willard VanderVeer, whose "Prettiest Girl I Know" series proved one of the most successful features of the past season's program, is preparing "The Brides of all Lands," just finishing in production, to be released through the summer to fall. Another "girl" series, featuring the beauties of Broadway, will follow.

The helpful side of short subjects—the sort of picture that gives you something more than entertainment—will be represented by a series now in production by Staff Cameraman Charles Charlton. It will be called "Everyman's Home." It is being produced in conjunction with Secretary Hoover of the Department of Commerce, and the Small House Service Bureau, Inc., a non-profit organization of architects.

PATHECOLOR "FEATURE" CONTINUE

Single "feature" stories now in production for fall release constitute a remarkable series in themselves. Only subjects of universal interest, selected from all over the world, will be included.

The Pathecolor section of the reel, a never failing standard since Pathe Review was begun five years ago, will be continued during the 1925-1926 season.

* * *

HAL ROACH SINGLE REELERS REMAIN UNDER PATHE

The Hal Roach brand of single-reel comedies will continue to be an important feature of Pathe's program of short subject releases during the 1925-1926 season. This series has become permanently established on hundreds of first-run programs throughout the country.

As heretofore, the Hal Roach single-reelers will comprise featured players selected from the Roach stock company at the Culver City Studios. The comedies in this series will be released at the rate of one every two weeks.

Sales News and Personalities of the Week

They've taken two out of three so far, and are looking for more worlds to conquer. Anybody welcome.

Standing, left to right—Quinn, c. f.; Eckerson, 1b; Christensen, 3b; Ronan, Captain and r. f.; Moodnick, Billi and Landon, utility outfielders. Seated left to right—Torpey, p.; Cashman, 2b; R. S. Coyle, Manager; Jordan, s.s.; Hagerter, l.f.; Kneeling, Higgins, c.



OKLAHOMA—TEXAS

George Tucker, recently with Southern Film Service is the new manager for Middle West Exchange in Dallas, Texas, succeeding C. M. Jaggerd who is now connected with Fox at Oklahoma City, Okla.

* * *

New force employed by Universal at Oklahoma City consists of Matt Dowling, traveler, E. M. Peel, booker, Carl Burte, assistant booker and Robert Seifer, shipper.

* * *

Phillip Gran has accepted a position with Vitagraph at Oklahoma City.

* * *

Mr. and Mrs. O. S. Keley of Oklahoma City announce the birth of a son.

Mr. Jeeley is with the Metro-Goldwyn Exchange at Oklahoma City.

* * *

Pathe's new office force at Oklahoma City consists of Anna Crehan, secretary to manager, Lillian Colliers, Assistant cashier. Miss Cotte and Mrs. Bailey, Inspectors.

* * *

Truly B. Wildman of Kansas City, is the new manager of the Enterprise Distributing Corporation at Dallas, Texas, vice James Ricks, who goes to Atlanta, Ga., for another concern.

* * *

KANSAS CITY

"Business was busy" among Kansas City exchanges again last week. Harry Ginsburg, independent producer of Banner productions, was visiting state right exchanges, while Al Kahn, formerly a member of the Film Classics staff and a veteran film man, was a visitor.

Barry Taylor has been named as branch manager of the Universal office, succeeding L. B. Metzger, who has been promoted to a special position out of the home office.

Miss Nettie Davis succeeded L. B. Coleman as Pathe cashier, Mr. Coleman having accepted a similar position with Paramount.

All First National salesmen were in for a sales meeting, while R. E. Churchill, F. B. O. branch manager, no sooner returned from a

convention of his organization in Chicago than he departed for the territory.

So did Bob Withers of Enterprise, Tom Byerle of First National, Louis Rechert of P. D. C., C. F. Senning of Educational and E. C. Rhoden of Midwest.

C. A. Schultz, Vitagraph branch manager, returned home from the Los Angeles convention of his company in exceptionally high spirit and was greeted by C. W. Allen, assistant branch manager, who showed him the results of some hard work in the territory during his absence.

C. E. Gregory, Metro-Goldwyn branch manager, asserts that he is not merely "talking" when he says that business is getting better daily. And W. E. Truog, Universal district manager, verifies the statement.

* * *

An office in Kansas City has been opened by the International Booking Office at 315 Shubert building. W. T. Price, formerly with Selznick, has been made business manager of the organization, which will specialize in prologues for motion picture theatres. C. F. Foye is general manager.

* * *

Kansas City exchanges were doing a brisk business as usual, last week. Louis Reichert, P. D. C. branch manager, returned from the territory with an optimistic outlook on life in general, as did C. E. Gregory, Metro-Goldwyn branch manager, only the latter returned from a convention of his company in New York. A large Kansas City delegation is planning to attend the Universal convention in Chicago. C. E. Mayberry, P. D. C. district manager, was a business visitor in Kansas City, as was Paul Kohner, representative for Carl Laemmle. H. J. Chapman has been promoted from Universal city salesman in Kansas City to branch manager of the Sioux Falls, S. D. office.

* * *

Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, is jamming 'em these days with his picture-vaudeville policy. The house is crowded every night, with much of the business coming from across the border. The Canadians appreciate the liberal policy at the Bellevue.

TWO OUT OF THREE FOR PATHE NINE

The Pathe Home-Office baseball team is all pepped-up, having started the season on the diamond by winning two out of the first three games played. The Patheites offer a challenge to all motion picture teams and hope that renewed interest in the great national game on the part of the motion picture people will bring about another league like the one which proved so successful about three years ago.

The first game of the season was played on Saturday, May 2nd when the Home-Office team crossed bats with a lineup recruited from the New York and Newark Exchange Branches of Pathe located at 1600 Broadway. The score was 16 to 1, in favor of the Home-Office men who are under the management of R. S. Coyle.

In their game with the team of the Royal Insurance Company on May 9th, the Patheites were defeated by a score of 4 to 2.

That the Roosters can hold their own with film teams is proved by their victory over the Fox Film Corporation nine on Saturday May 16th.

Film team managers should communicate with Manager R. S. Coyle, of the Statistical Department, Pathe Exchange, Inc., 35 West 45th Street, New York, for open dates of the Rooster team.

* * *

ST. LOUIS

McInery of Dallas, Woods of Houston, Moran of Oklahoma City and Sam Henley of Salt Lake City, Utah, were a few of the Universal managers who passed through St. Louis on their way home from the big pow-wow held in Chicago. Jack Meredith, exploiter in the Southwestern territory, accompanied them. Henley formerly sold First National pictures in St. Louis.

* * *

Funeral services for C. G. Kingsley, special representative for Producers Distributing Corporation, were held in St. Louis May 24 under the auspices of the Masons. Interment was in Valhalla Cemetery on the St. Charles Rock Road, St. Louis county.

Kingsley, who worked out of the New York office, was in St. Louis in connection with his duties and while riding in the automobile of C. D. Hill, manager of the local office, was stricken with an attack of apoplexy. He was taken to the Missouri Baptist Hospital, where he lingered for ten days, when he died.

Hill saw that Kingsley was given the best of medical attention during his fatal illness, and also arranged for the funeral.

The services were held at 3 p. m. Sunday, May 24, at the A. Ellis Undertaking Company's funeral parlors, 5240 Delmar boulevard. Many members of the local film colony attended the funeral.

Kingsley was 37 years old and unmarried.

* * *

J. Singer, formerly organist of the Orpheum theatre at Quincy, Ill., has been named district manager for the theatre organ department of the Wurlitzer company. He will make his headquarters in St. Louis.

* * *

G. E. McKean, Fox manager, visited Springfield and vicinity during the week.

* * *

William A. Calihan, general manager of the Regerson Corporation, is the new president of the Rochester Theatrical Managers' Association. Other new officers are: Floyd J. Meneiley, vice-president; Howard Shannon, secretary, and Herbert C. Kelley, treasurer.

BUFFALO

Business must be good at Universal's Buffalo exchange. Art Young, booker, is driving a new Studebaker sedan.

* * *

E. J. Haynes has resigned from the sales staff of the Buffalo office of the Producers Distributing Corporation and expects soon to announce a new connection in this neck of the woods.

* * *

Wendell Shields of Mr. Eschman's office is in Buffalo for a few weeks at the local First National exchange. Byron Interbitzen has been appointed to succeed Harold L. Beecroft as F. N. representative in Syracuse.

* * *

J. B. Whitney, former Buffalo Metro salesman, has been appointed district manager for the Schine Theatrical corporation in western New York.

* * *

Frank J. A. McCarthy, president of the Film Board of Trade of Buffalo, has appointed the following committees for the ensuing year: Transportation, Henry W. Kahn, chairman; Marvin Kempner and Joe Miller; Film Theft, Earl Kramer, chairman; Henry W. Kahn and Bill Rowell; Gratis Film, William L. Sherry, chairman; Marvin Kempner and Jimmy Speer; Film Condition, Basil Brady, chairman; Earl Kramer and Colonel Howard F. Brink; Housing, C. W. Anthony, chairman; Sydney Samson and Basil Brady; Executive, Sydney Samson, Frank McCarthy and Henry W. Kahn. Messrs. Brady, Brink, Samson and special committee to attend the Syracuse meeting of the M.P.T.O. of N. Y. in Syracuse, Tuesday, June 2.

* * *

Harry Dixon, F.B.O. manager in Buffalo, accompanied by E. J. Smith, district manager, journeyed to Syracuse last week end to show exhibitors in the Salt City some of the company's new product for the coming season.

* * *

Maurice A. Chase has organized Chase Pictures corporation with offices in Buffalo and Albany and is now signing up houses in the key cities for fall product. Mr. Chase is well known in western New York, where formerly he managed the Universal exchange in Buffalo.

He has received a warm welcome from exhibitors everywhere, he says, and hopes to announce his permanent office address soon. He has the following pictures: The Midnight Express, Fighting the Flames, After Business Hours, The Price She Paid, A Fool and His Money, One Glorious Night and others. Most of these are Columbia brand productions.

* * *

SEATTLE

J. Allen of the Seattle Paramount sales staff has been transferred to the San Francisco branch. He has been replaced in the Northwest territory by W. E. Nelson, formerly booker. Harry Landstrom, long with the Fox organization as salesman is filling Nelson's place as booker.

* * *

A. J. Aronson of Western Poster Co., has left on a business trip to San Francisco.

* * *

W. K. Lendon, traveling auditor for Universal is visiting the Seattle office.

* * *

Greater Features, Inc., whose main office is in Seattle, announces the purchase from Joe Brandt of Columbia Pictures, three series of six Columbia productions as follows: "The Danger Signal," "S. O. S. Perils of the Sea," "Ladies of Leisure," "Lure of Broadway," "The Unwritten Law" and "Midnight Flames," Columbia: "Penalty of Jazz," "Sealed Lips," "The Price of Success," "The Thrill Hunter," "The Fate of a Flirt," "An Enemy of Men," Waldorf: "Fighting Youth," "The Handsome Brute," "The Speed Demon," "The New Champion,"

"Great Sensation," and "A Fight to the Finish," Perfection.

These are all listed as Columbia productions and will be distributed by Greater Features, Inc., which has branch exchanges in Butte, Denver, Seattle, Portland and Salt Lake, throughout Washington, Oregon, Idaho, Montana, Wyoming, Utah, Colorado, New Mexico and Alaska.

* * *

The Northwest Film Board of Trade is now on summer schedule, meeting the first and third Mondays of each month, instead of weekly as heretofore.

Here is the boy that can sell you a film in any language you care to buy it in. Harry Dunning is his name.



HARRY DUNNING SELLS IN MANY TONGUES

Harry F. Dunning, who does things in the sales and publicity departments of Greater Features, Inc., Seattle, Washington, has been in the motion picture business during most of his twenty-nine years.

He landed in Seattle about a year ago after spending some time in the Orient. In making the grand sales tour from Singapore to Tokyo he picked up a good working knowledge of three tongues other than those he had been accustomed to using—i.e. United States, English, Gaelic and Yiddish. The lingual acquisitions were Chinese, Japanese and Dyak. Harry has done business with representatives of all three races.

When Harry left the old home town of Gloversville, New York, it was to go to work with E. C. Bostick, now General Manager of Pantages Circuit in the Northwest. Later he took over the exploitation and publicity work for Pantages, and retained this position until his recent change through which he took over sales and publicity work for Greater Features, Inc., one of the largest independent distributors on the Pacific Coast.

Dunning gives Leo A. Landau, who is in charge of the Clinton-Meyers theatres, Minneapolis, full credit for teaching him about sixty per cent of all he knows regarding the film business. And he figures Landau as one of the keenest picture men in the field today.

Harry likes to reminisce about the days when Harry Crandall was publicity man for Theda Bara, and when Miss Bara, Crandall, and Lee Ochs covered the country in one of the few personal appearance tours which was a success.

DENVER

Irving Carlin, former proprietor of the Grand Theatre, Rocky Ford, Colorado, is now enjoying the fruits of his labor, meanwhile enriching some landlord for office rent in his new undertaking. We wish him every success.

* * *

R. J. Garland, of Metro Goldwyn, accompanied by C. E. Pace, just returned from a week's trip, which embraced Colorado Springs, Pueblo, and the Arkansas Valley. It goes without saying that their efforts were highly successful in whatever way directed.

* * *

Jim Morrison, First National Representative, stopped off between trains in Pueblo to announce the glad tidings of forthcoming releases. Jim was accompanied by their New Mexico representative.

* * *

George Wygant just passed down film row with new balloon cuffed trousers. From a rear view one could vision George doing a sailor's horn pipe on the deck of any of Uncle Sam's battleships without preliminaries of any kind. We are of the opinion that George is responsible for the dirty dig against Pace of Metro-Goldwyn in the last week's issue of EXHIBITOR'S TRADE REVIEW.

* * *

Ed. Scholte, proprietor Rialto Theatre, Casper, Wyo., has been in Denver for several days looking over the various and sundry offerings. Ed. says there "aint no end" to the pictures, but expresses in no uncertain terms his enthusiasm over the quality of those he has screened.

* * *

Denver will shortly have a new quarter million dollar neighborhood theatre. It is understood that its sponsors intend to make it a strictly first run. This, coupled with the two houses just completed and another under construction, will fill every neighborhood requirement for some time to come.

* * *

Charlie Beale, of Metro-Goldwyn, reports splendid business on his recent trip through Wyoming and Nebraska. We wonder if much credit is not due to the presence of the "Missus" on this trip?

* * *

J. B. Melton, who recently acquired the Strand Theatre in Denver, announces it will shortly be placed on a strictly first-run basis.

* * *

Gene Gerbais, Universal's Manager is in Chicago attending a sales convention.

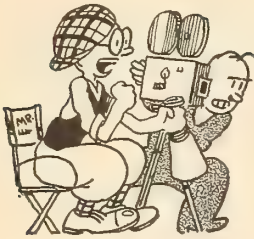
* * *

George Wygant, Metro-Goldwyn's assistant manager, gave film row a treat last week. No, not the wet or pre-Volstead kind, we should have said an eyefull. In order to be correct, one has only to keep "up with George" however that isn't an easy as it sounds.

* * *

THIEF! THIEF!

R. P. Allison, exploitation manager of the America Theatre, Colorado Springs, Colo., visited his many friends on film row Sunday. An otherwise pleasant trip was marred by the theft of a new and expensive overcoat from his car. Notwithstanding locked doors of the sedan, the thief forced the windshield and removed it while the car was parked on one of the prominent business streets. Were he the buyer, we would hesitate to offer any films for the present.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



CROSLAND BECOMES FREE LANCE DIRECTOR

The decision of Alan Crosland to remain in Hollywood and become a free-lance director upon expiration of his present Paramount contract has given rise to rumors that he will direct a super-special production for an independent firm this summer.

Crosland has been joined in Hollywood by his wife and son, and they have taken a bungalow in the exclusive Beverly Hills district.

In those halcyon days when Gloria Swanson, Virginia Valli and Helen Ferguson were receiving \$13.25 for a week's work, Agnes Ayres learned the rudiments of acting, and her "bits" and "parts" ranged far and wide. She played anything from a British barmaid to Francis X. Bushman's mother! One day's schedule shows that at nine A. M. she was slated to play a bit as a school girl; at eleven her make-up was changed to that of a militant suffragette; at two in the afternoon she was an enthusiastic football rooster; by four o'clock she was attending a reception tendered a foreign diplomat. And all for the huge sum of \$13.25 a week!

Raymond Hatton is becoming slant-eyed from working in his flower garden and rice patch. At least that is the statement of his wife, Frances Hatton, who says that if Ray ever fails as an actor he can substitute as a Jap gardener. Hatton, who recently completed work in "In The Name Of Love," a Paramount Production, is very much occupied in developing bulbs and blooms.



Young Larry Kent, the new F. B. O. star shows the crowd how he used to do when he had a regular grand stand giving him the "Rah-Rah" stuff

Willard Louis, as a hobo in Warner Brothers newest "The Limited Mail," does about as good a piece of work as ever appeared on the silver sheet.



Mary Pickford expects to make three pictures this year, breaking all records for her since she was with Famous Players some years ago.

Her present vehicle, "Little Annie Rooney," is well under way and scheduled for completion early in June. William Beaudine is directing.

Word comes in from Arch Reeve's office on the Lasky lot, that a big special train leaves east with possibly 200 delegates on board. Of course the important members of this party are Miss Gloria Swanson and the Marquise, also Adolph Zukor, President, Jesse L. Lasky, first vice-president and S. R. Kent, general manager. This convention has taken on the international aspect. Practically all of the countries in the world are represented. The delegates from foreign countries arrived.

Bogart Rogers, general manager for Douglas McLean productions for Paramount, left today for New York where he will consult with Paramount officials regarding MacLean's first production under his newly signed contract. Rogers will announce in New York the name of the Comedy star's first production, also the director.

Sidney Olcott returned to Hollywood today from a month's absence in New York and is about ready to start shooting "Not So Long Ago," with Betty Bronson in the cast who has a long time contract.

Evelyn Brent soon starts work on the "Chatterbox" for F.B.O., so we are told by B. P. Fineman, general manager of F.B.O. Studios.

Arthur F. Beck, President of the Embassy Pictures' Corporation, added another picture luminary to a long list of personalities being signed by this organization this week, when Harry O. Hoyt severed his affiliation with First National to join the directorial staff of the Embassy organization.

Hoyt, who is responsible for such well known First National productions as "The Lost World," "The Woman on the Jury" and "Sundown," is now reading scripts for his first production under the Embassy banner.

To this task he brings a somewhat distinctive equipment since in addition to filming many of the screen's successful special productions he is a writer and scenarist of notable attainments.

Ruth Clifford is playing the leading role opposite House Peters in his newest Universal-Jewel starring production, "The Titans," Edward Sloman is directing.

Hallan Coley is the latest addition to the remarkably strong cast in Phil Goldstone's current production, "The Thoroughbred," directed by Oscar Apfel. Others in the picture are: Gladys Hulette, Virginia Brownne Faire, Teddy Von Eltz, Carter DeHaven, Macklyn Arbuckle and Thomas Jefferson. The picture is being made at the California Studios.

AROUND THE LOT

Gardner James, recently arrived from New York and is doing good work for the Vitagraphers.

Forrest Stanley returned from San Francisco to Los Angeles, to start work in his new picture.

Evelyn Brent recovered from illness and is back in her role "Flash Annie," F.B.O.

Creighton Hale has completed his part in "Time, the Comedian," for Metro-Goldwyn-Mayer.

Wallace McDonald has completed the juvenile lead in "Lightnin'," John Ford's screen version of the stage play.

Theodore Van Eltz has completed his lead in "The Thoroughbred."

Edmund Lowe's present Fox vehicle, "East Lynne," is the first of a series of specials in which he will star.

Gertrude Astor has been cast for a leading vampire role in "The Wife Who Wasn't Wanted."

Lilyan Tashman has completed her featured vamp part in "Pretty Ladies."

Harvey Thew has been signed by Metro-Goldwyn-Mayer to adapt "A Little Bit of Broadway" to the screen.

Virginia Brown Faire will visit New York following completion of her current screen role.

May McAvoy has been offered five long term starting contracts by as many big producing companies.

Bobby Agnew has started work in a leading role in "Lost A Wife," which William deMille is producing.

Josephine Quirk has just finished continuity on "Sunshine of Paradise Alley." It is to be made by Chadwick Pictures Corporation.

GAG MEN START ACTIVITIES FOR MAC LEAN'S LATEST

Douglas MacLean is assembling his crew of gag men in preparation for the production of his initial Paramount Picture under his recently signed contract with the Famous Players-Lasky Corporation. In addition to the men who aided in making "Going Up," "The Yankee Consul," "Never Say Die" and "Introduce Me," MacLean is considering several important additions to his staff of funny men.

Meanwhile the search for suitable story material for the forthcoming MacLean comedy is progressing steadily. The choice has been narrowed down to a half-dozen stories including two well known stage successes.

* * *

Harold Lloyd's selection of a story for his first picture for release by Paramount is expected to be announced shortly.

The stellar comedian stopped in New York on a short pleasure trip following several months of exceedingly hard work on his latest production.

While in the east, however, he is giving the more careful attention to the choice of his new picture.

* * *

Gardner James has recovered from the severe injuries incurred during the filming of a free-for-all fight sequence in Vitagraph's picturization of "The Happy Warrior," directed by Stuart Blackton.

Vera Lewis has been engaged by Elinor Glyn for the role of Princess Ereck in "The Only Thing," on which production starts immediately at Metro-Goldwyn Studios. Incidentally, Mrs. Lewis is a specialist on court technique, having played titled roles in several big pictures and also appeared on the stage for three years as the queen in "Madame Sans-Gene."

* * *

"THE BLACK PIRATE" FOR DOUG

Douglas Fairbanks' forthcoming picture will be called "The Black Pirate" and will be entirely in color, providing experiments now being conducted by Henry Sharp, Doug's cameraman, work out satisfactorily.

This picture will be directed by Albert Parker, one of the best known directors in pictures. He has wielded the megaphone on a number of Doug's productions, among them "Arizona" and "The Knickerbocker Buckaroo."

* * *

Jack Wall, who has been managing Julian Eltinge's tour in motion picture theatres, has reached Los Angeles and will star on the Coast while Eltinge does his coming film production with Christie Film Company.

* * *

Gloria Swanson is preparing to begin work next week on her first production here in years, "The Coast of Folly," which Allan Dwan, famous producer-director, will make for Paramount.



Victor McLagen gets a contract from First National to take the role of Poleon, one of the greatest characters to be flashed on the silver screen in "Winds of Chance." At the same time he is handed a horseshoe, some carrots and what have you?

START WORK ON "THE LOVE GAMBLE"

Production is now under way on "The Love Gamble" the first of Ben Verschleiser's new series of pictures for Banner. The director is Edward LeSaint, and the cast is headed by Lillian Rich and Robert Frazer. Other leading roles are being played by Pauline Garon, Arthur Rankin, Kathleen Clifford, Brooks Benedict, James Marcus, Larry Steers and Bonnie Hill.

"The Love Gamble" is an adaptation of Maizie Grieg's popular novel "Peggy from Beacon Hill."

* * *

Many noted artists will appear in "Where Was I?" Reginald Denny's next Universal starring vehicle. Among the members of the cast just announced by Carl Laemmle are Pauline Garon, Lee Moran, Chester Conklin, Marion Nixon, Tyone Power and William H. Turner. This is probably the most "High power" cast of the Universal season, according to general manager Raymond L. Schrock of the studio. William T. Seiter will direct.

* * *

Radio control, used to plot war planes, has been applied to motion picture cameras. Arthur E. Shadur, chief engineer at Uni-

versal City, has perfected a radio device by which cameras can be placed at distant points and actuated by a transmitter at the hand of the director. It is devised for long landscape scenes showing battles and such large spectacles, where cameras at varied positions must be used at the same instant.

* * *

Nina Romano, in private life Mrs. Lou Tellegen, has been cast in one of the important roles in "Titans," House Peters' new Universal starring vehicle.

* * *

"PEACOCK FEATHERS" COMPLETED

Svend Gade, famous Danish director, has completed the filming of "Peacock Feathers," his spectacular new production, at Universal City. Cullen Landis, Jacqueline Logan, Prince Youcca Troubetskoy, and other noted players, appeared in the production. Gade first leaped to fame with his Danish version of "Hamlet," starring the famous European star, Asta Nielson.

* * *

Warner Bros. are cutting five features. Titles are "Three Week from Paris"; "The Wife Who Wasn't Wanted"; "Steel of the Royal Mounted"; "Bobbed Hair"; "The Man on the Box"; "The Limited Mail."

Phil Goldsone Productions which are released through Tiffany Productions in the East, are making "Sheila" and are half way through.

Over on the Pickford-Fairbanks lot Mary Pickford is finishing up "Little Annie Rooney" which will be a great picture because it goes back to the style which established her, such as "Daddy Long Legs"; "Pollyanna," etc.

Sam Warner on the left, and brother Jack on the right as if they had entered the transportation business, posing with one of the big buses used by Warner Brothers that sees to it that the players get to work on time (sometimes).



News of Exhibitor Activities

UNIVERSAL PURCHASE RETIRE NORTHWEST'S LEADING SHOWMAN

SPOKANE, Wash., May 29.—Dr. Howard S. Clemmer, the most famous red-head in Spokane and the northwest, has retired from the theatre row, with Universal Pictures corporation's purchase of the Clemmer theatre.

The fiery flame of the doctor's hair faded with his freckles years ago, but not his red-headed enthusiasm, geniality and altruism, attributes that have made him the best known pioneer motion picture exhibitor in the northwest.

Dr. Clemmer's playhouse career in Spokane is symbolized in his cane—he always carries a cane in the evening. And in the years of the doctor's playhouse career he has elevated his theatre enterprises from electric piano and sidewalk ballyhooing to the dignity of his cane, expressed in the theatre he has just sold, the Clemmer.

The electric piano and the old-style street ballyhooing days really belonged to Dr. Clemmer's father, John H. Clemmer, before Dr. Clemmer took over the management of what is now the Casino. Dr. Clemmer's father saw a future for the nickel-odeons by dignifying them with a Main street location and with the presentation luxuries that a dime admission could afford. He not only gave Spokane its first first-class picture house, but also Seattle.

This first enterprise was a twenty-five foot store room, on the present site of the Casino, with a seating capacity of 320 back in 1906.

An electric piano on the outside of the theatre coupled with the vocal efforts of a "barker" proclaimed the program inside. Another electric piano ground out accompaniments for the pictures.

It wasn't until after 1911 that Dr. Clemmer entered upon his first advertising venture when he was assured that newspaper space could coax more patrons into his theatre than an electric piano ballyhoo.

In 1909 John Clemmer doubled the size of the Casino and built it into its present proportions. Business demanded another outlet and the Class A was built.

Dr. Clemmer managed these two theatres after his father's death in 1911, until 1916 when he sold the two houses to C. E. Stillwell. In 1915 he acquired the lease on the present Clemmer and operated it with his partner, Dr. Hugo S. Lambach, until the recent transfer.

Dr. Clemmer's activities in Seattle were equally conspicuous. The senior Clemmer, before his death, leased the ground on which the present Columbia and old Clemmer now stands for \$3,00 a month. Mrs. caused a great furor among Seattle business men who saw no future for a picture house in the business center of Seattle, and the amount of the investment, for such an enterprise as a picture house, brought forth great condemnation. But after the death of their father, Dr. Clemmer and his brother, James Q. Clemmer, built a \$125,000 theatre on the ground and operated it until it was bought in 1921, also by Universal.

Until the building of the Clemmer, the Dream theatre, built by the father, was Seattle's best picture house. He later installed a stock Kimball organ in the Dream the first to be installed in a picture house in the United States. Since that day, 10,000 theatres have been equipped with organs.

Dr. Clemmer is known far and wide for the Red-Head club that he organized in 1912.

* * *

EDMOND, Okla., May 29.—A new Air-dome has been opened here.

Quits Business !

Dr. Howard S. Clemmer, Northwest's
Noted Red-Head, Sells Spokane
House to Universal; Retires.



PASADENA CENSORS SLASH TEN FILMS

PASADENA, Calif., May 29.—No motion pictures were withdrawn in Pasadena during the past month, although 325 individual films were reviewed, according to a report made by the board of review to the board of city directors at a special meeting.

Ten pictures were cut and 714 feet of film eliminated before the public was permitted to view the plays. In the same month last year 691 feet were eliminated from 13 pictures and 310 films were checked.

Sixteen previews were seen last month, compared with five for the same month in 1924.

* * *

BROADCAST STATION HELPING THEATRES

ST. LOUIS, May 29.—Theatre Radio-cast Review is now a regular nightly feature of radio station, KFVE, operated by the Film Corporation of America studios at Universal City.

Between 6 and 8 p. m., when theatre-goers are at dinner Romaine Fielding, director general of the company, broadcasts announcements of the current bills at all theatres here.

Music programs are broadcast after 10 p. m., so as not to interfere with the patronage of any theatres.

MORMONS IN DRIVE TO SHUT THEATRES IN UTAH SUNDAYS

Logan, Utah, May 29.—The fight over the opening of the picture shows in this the fourth largest city in this state is by no means over. The Latter Day Saints church group has presented the city commissioners with sixteen petitions containing 2,100 names. These petitions ask that the shows be closed on Sundays. The leaders claim the commission has power to close the show houses. The city attorney had advised the commission he must permit the shows to remain open.

Three attorneys have been retained by the Mormons. They are now drafting an ordinance which, if passed, will unequivocally close all Sunday shows in the city. The city commission is expected to pass the ordinance with the understanding that it will be tested in the courts.

Logan did not have a picture show in operation on Sunday till a month ago. There was a city ordinance against it, but when the Chamber of Commerce asked the managers of the playhouses to open on Sunday to accommodate tourists and others, the exhibitors did so and the city commission did not interfere.

This fight is in a town of about 13,000 inhabitants, but it promises to attract considerable attention before it is over. Opponents of the closing of the shows on Sunday have declared that if the proposed ordinance is passed and enforced, they shall do a little closing on their own account. They declare that they will take steps to shut confectionery stores and auto service stations as well.

* * *

\$5,000,000 THEATRE COMPANY TO INCORPORATE IN CALIFORNIA

SAN DIEGO, California, May 29.—The National Theater Corporation of California filed corporation papers at the county clerk's office. The authorized capital stock of the company is \$5,500,000, divided into 55,000 shares with par value of \$100 each common stock.

Subscribed stock is \$1100. Ten of the eleven directors are Los Angeles men. J. W. Rice, of San Diego, is director. The headquarters will be in Los Angeles.

* * *

ILLINOIS MAN TO COAST

ST. LOUIS, May 29.—Tom Reed of Duquoin and Harry Thornton of the Gayety Theatre, Springfield, Ill., plan to attend the Shrine convention on the Pacific Coast and leave this week for California.

* * *

TO REBUILD OPERA BLOCK DESTROYED IN \$300,000 FIRE

NEWARK, N. Y., May 29.—John Lutz, owner of the Sherman Opera block, which was destroyed by fire, will rebuild. The Crescent theatre occupied the ground floor of the building.

The loss was reported to be \$300,000.

* * *

SHEA'S NEW THEATRE

BUFFALO, N. Y., May 29.—Vincent R. Buffalo theatre is going up rapidly. The steel work is almost complete.

* * *

FORTUNE'S FAVORITE

BUFFALO, N. Y., May 29.—Vincent R. McPaul, managing director of Shea's Hippodrome, is sporting a new sedan.

Kansas City Steps On Theatre Bandits

KANSAS CITY, Mo., May 29.—Robbing theatres here is getting to be a highly unprofitable business.

Last week an Orpheum theatre bandit was sentenced to ten years in the penitentiary. Now a youth by the name of W. H. Thompson was arrested and identified as one of the bandits who held up the Garden theatre on April 13.

* * *

DAYLIGHT PROJECTION METHOD IS PERFECTED

ST. LOUIS, May 29.—A revolutionary method of still picture projection which may eventually find its way into the movies was shown to delegates to the twenty-second annual meeting of the American Urological Association here.

A sheet of specially prepared material resembling ground glass from a distance, but really a clear rubber fabric based on georgette silk and strung taut as a drum-head was placed before the spectators.

The projecting machine instead of occupying its usual place was set up a few feet behind the screen. The windows were open and lights in the room on.

Lantern slides, post cards, pencil script, ordinary calling cards and other opaque objects up to three inches in thickness were shown with exceptional clarity on the screen.

Adaptation of same principal to motion pictures, it was said, would give clearer images, lessen the cost of construction and eliminate all eye strain.

* * *

ST. LOUIS EXHIBITORS RE-ELECT MOGLER HEAD

ST. LOUIS, May 29.—Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis, Mo., was re-elected to that office for the twelfth time at the annual election of officers.

Mogler owns the Mogler, Excello and Bremen theatres in North St. Louis. He has always taken a very active part in organization work among the exhibitors of the country, serving at various times as national vice-president and a member of the national executive committee.

Other officers elected were: Fred Wehrenberg, vice-president; Louis Hehl, recording secretary; W. O. Reeves, financial secretary; Oscar Lehr, treasurer, and Chester Kaiman, sergeant-at-arms.

* * *

FAYETTEVILLE, May 29.—The new Royal theatre is being remodelled.

* * *

WAURIKA, Okla., May 29.—Hall and Mealer have opened their new airdome.

* * *

PERRY, Okla., May 29.—Billy Bean has purchased the Lyric theatre.

* * *

OKLAHOMA CITY, Okla., May 29.—Malcom Cook and Adrian Mason have opened their new airdome at Capital Hill.

* * *

WHARTON, Tex., May 29.—J. L. Santes has purchased the new Gem theatre here.

* * *

BROWNFIELD, Tex., May 29.—The Rialto theatre, costing \$30,000, is nearing completion.

* * *

ARKADELPHIA, Ark., May 29.—Royal theatre is being remodelled.

* * *

TYLER, Tex., May 29.—Arcadia Amusement Company will build a theatre here, at cost of about \$30,000, soon.

* * *

OAK CLIFF, Tex., May 29.—L. L. Dunbar is the new manager of Cliff-Queen theatre.

Enid's Sister

Kathleen Bennett, seen with Fred Niblo's young Daughter, Signed Metro-Goldwyn-Mayer Contract.



EXHIBITOR ARRESTED FOR "STUNT" FREED

ST. LOUIS, May 29.—Police failed to obtain a warrant against Lou Stahl, owner of Union theatre, for operating his "pay day" for children at his theatre. He was released from his bond.

Police contended that the "pay day" stunt was a lottery and in violation of the gamble laws. However, the prosecuting officials declined to support them in that theory and Stahl is free to continue his special matinees.

Under his plan he gives each child attending the special show a pay envelope and a stick of candy. The envelopes contain from one cent to \$2.

* * *

LEASE CLEVELAND HOUSE

CLEVELAND, May 29.—The Ivanhoe Theatre Company of Lefkowitz and Polster, has taken a fifteen-year lease on a theatre at Ivanhoe road and Euclid avenue. It is to be known as the Euclid theatre. Rental \$12,000 for the first year.

* * *

CLEVELAND, May 29.—Samuel Bullock-field representative of the Motion Picture Theatre Owners of Ohio, is recuperating from an operation.

* * *

COULD BUY ANOTHER

PITTSBURG, Pa., May 29.—Sam Gould, proprietor of three theatres on the north side, has acquired Jacob Kaiser's West End theatre.

The house will be closed for remodeling. Seating capacity will be increased from three hundred to seven hundred.

William W. Clark, formerly manager of the Rivoli Theatre, East Pittsburg, will manage this house.

* * *

MORGANTOWN, W. Va., May 29.—The Arcade theatre, which was closed for several weeks for repairs, is open under management of Roy Garee, acting for George W. John, of Morgantown, and Jessie M. Jackson, of Washington, D. C., owners.

* * *

PURCELL, Okla., May 29.—Walter L. Brown is building an airdome with 500 seating capacity. Both pictures and musical comedy will be shown.

* * *

GAINESVILLE, Tex., May 29.—Palace theatre was badly damaged by fire.

* * *

TAYLOR, Tex., May 29.—Reuben Bohls of the Queen theatre is dead.

COPYRIGHT CHANGE HIT BY CANADIAN HAYS ORGANIZATION

TORONTO, Ont., May 29.—Colonel John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, an association affiliated with the Hays organization at New York, has written to W. E. Raymond, chairman of the Copyright Committee of the Canadian House of Commons, Ottawa, relative to the proposed amendments to the Canadian Copyright law which would force all theatre proprietors in the Dominion to pay unlimited royalties for the use of copyrighted music at performances. His letter follows:

So far as our investigations go, we believe the only request that has been made upon the theatre owners of Canada for fees on music is from the American Society of Composers, Authors and Publishers. So far as we can discover no demand has been made upon them by holders of European copyrights.

On behalf of the motion picture theatre owners, I desire to lodge a formal protest against certain provisions of the Bill which affect the:

(1) The provisions of the bill introduce a new principle into our economic life without any discussion, and without any evidence that our leaders in jurisprudence approve such principle. In other words, there are no decisions of our courts which uphold this principle, namely, that holders of copyrights or patents can collect more than once from the user of a copyrighted or patented article.

(2) Because the bill introduces a series of damages and fines which is quite unfair and for which there is no precedent.

(3) Because it will be very difficult for theatre owners using copyrighted music to know who is the owner of certain copyrights. For example: arrangements might be made with the American Association and a lump sum paid for the use of all their copyrighted music. After having made such arrangements the theatre owners would probably find there were one hundred different authors, some Canadian and some foreign, whose copyrights were not held by persons represented by the American or any other association. In other words, without registration of the copyrights in Canada, there is no knowledge of ownership.

(4) Because no notice has been given to Theatre Owners of Canada of this proposed legislation; and no representatives of the theatre interests have been invited to appear before your committee.

For your information there are theatre associations with headquarters in Toronto, Montreal, Winnipeg, Calgary and Vancouver and I would respectfully suggest that before such extraordinary legislation is placed upon the Statute Books notice should be served on these organizations. If these people are to be called upon to pay large sums of money annually to foreign holders of copyrights, it is only fair they should have ample warning.

* * *

COSHOCOTON, Ohio, May 29.—Firemen here are sponsoring and financing a film which will bring to the screen all civic points of interest and local industries. A fireman's ball is being staged to finance the picture.

* * *

RALSTON, Okla., May 29.—Mrs. A. Levick has purchased the Royal theatre.

* * *

DALLAS, Tex., May 29.—L. L. Dent has moved to the Blalock building.

* * *

DENISON, Tex., May 29.—Superba theatre is being remodelled.

PRODUCERS' BUREAU GIFTS QUESTIONED BY MISSOURI HEAD

KANSAS CITY, Mo., May 29.—"With one possible exception I can see no barrier in the way of the affiliation of the M. P. T. O. Kansas-Missouri with the M. P. T. O. A. when our board of directors meet June 8," said R. R. Biechele, president of the Kansas-Missouri body today. At the national convention in Milwaukee, he officially represented his association.

"The exception is accepting money from the Independent producers under proposed play-date bureau plan," Mr. Biechele explained. "The plan in itself is a good one, but we, as exhibitors, are not going to be overly anxious about receiving money from any group of exchanges, or any one else, for that matter."

"I don't know what may happen at our directors' meeting. I am merely expressing an opinion. Then, again, the meeting of the national board of directors, the policy outlined at that meeting and the concrete results of it will be a great factor in moulding the opinion of Kansas and Missouri, as far as affiliation is concerned."

"I believe most of the members of our organization are satisfied with the Middle Western representation on the national board of directors, as far as percentage is concerned, any way."

Mr. Biechele was elected to the national board of directors.

"It's plain, very plain, that the Milwaukee meeting was the forerunner of a national consolidation of the Allied T.O.C.C., the M.P.T.O.A., all under one roof. It is bound to come sooner or later and cannot be avoided. From what I have heard from fellow exhibitors in cy territory, I think we will cooperate with the M.P.T.O.A., despite minor objections that might be raised."

* * *

AFTER M. P. T. O. MEMBERS

KANSAS CITY, Mo., May 29.—C. E. ("Doc") Coolidge, business manager of the M. P. T. O. Kansas-Missouri, is making an extensive tour in connection with the membership drive of his organization.

* * *

LIVINGSTON, Mont., May 29.—F. A. Bodecker, of the Ellen theatre, Bozeman, and E. Powers White returned from Milwaukee where they attended the annual meeting of the Motion Picture Theatre Owners Association.

Mr. Bodecker is president and Mr. White is secretary of the Montana M.P.T.O.

* * *

BRUNSWICK, Mo., May 29.—Isis theatre has been closed temporarily for repairs.

* * *

AKRON, Ohio, May 29.—Charles Barbian, retired exhibitor, now heads the Akron Enterprise Company, which has taken a 99-year lease on the site of the new B. F. Keith theatre building. The house has a seating capacity of 2,000.

* * *

LIMA, Ohio, May 29.—Frank Hollenkamp, of the Hollenkamp Brewing Company, has purchased the Sigma theatre here.

* * *

HILLSBORO, Ohio, May 29.—Ronald Stratton has sold his Forum theatre to A. G. Moberly.

* * *

PRINCETON, W. Va., May 29.—Avery Little, of Bramwell, has opened a theatre here.

* * *

BECKLEY, W. Va., May 29.—Royal theatre will be closed during the summer and completely rebuilt. It is one of a chain of five owned by the Allegheny Theatre Company.

* * *

SEATTLE, Wash., May 29.—Virgil Geertz, owner of Moclips theatre, Moclips, Wash., was a visitor here.

Sunday School Uses Theatre as Repairs Close Church Rooms

INDEPENDENCE, Mo., May 29.—If there ever had been any ill feelings on the part of churches toward the Lewis theatre here they were done away with Sunday.

The First Methodist Episcopal Church South, located directly across the street from the theatre, was undergoing repairs and it was impossible for Sunday School classes to be held in the church. The management of the theatre hearing of the difficulty, offered to permit the Sunday School classes to be held in the theatre.

MONTREAL THEATRE MEN HOLD FROLIC

MONTREAL, May 29.—Montreal Theatre Managers Association held its first annual dance and frolic at Venetian Gardens here.

Following a luncheon in Queen's Hotel, the Association re-elected the following officers: President, George Nicholas, general manager of the United Amusement Corporation; vice president, George Rotzky, manager of the Palace; secretary and treasurer, B. M. Garfield, manager of the New Rialto, who, as a reward for his services, was voted an increase of salary; directors: Abbie Wright, manager of the Princess; Harry Dahn, manager of the Capitol; and Frank H. Norman, manager of the Stanley Hall.

* * *

HEIR TO FORTUNE USHER

ST. LOUIS, May 29.—Lloyd Boyle Howard, nineteen-year-old adopted son of Miss Sidney Emeline Boyle and legal heir to her estate of about \$600,000, is an usher at the Missouri theatre here. Young Howard was married last week and is now awaiting the decision of his adopted mother whether she would accept his wife or seek to annul their marriage.

* * *

SPEEDING EXHIBITOR FINED

ST. LOUIS, May 29.—Charley Goldman, owner-manager of the Rainbow and New Astor theatres, was arrested at Williamson, Ill., and fined \$16.50 for speeding. He was en route to Chicago.

* * *

VISIT SEATTLE FILM ROW

SEATTLE, Wash., May 29.—Mrs. T. C. Berry, of Princess theatre, Edmonds, Wash., was a visitor here.

* * *

Jack Burke, representing the Orpheum, Empire and Baker theatres, Baker, Oregon, spent a day on Seattle's film row.

* * *

BUILDING THEATRE

SULPHUR, Okla., May 29.—A. L. Ramsey is building a new theatre here. He is remodelling his Log Cabin theatre here.

* * *

VISIT ST. LOUIS EXCHANGES

ST. LOUIS, May 29.—Oscar Wesley of Gillespie, and H. Roman, of Benld, Ill., were visitors of the week. Joe Hewitt of Robinson, Ill., and V. Krause of Mowequa, Ill., were also seen along picture row.

* * *

SEATTLE, Wash., May 29.—J. M. Hone, secretary of the Motion Picture Theatre Owners of Washington, has returned from the M.P.T.O.A. convention in Milwaukee. Mr. Hone believes that much of constructive good for the industry was accomplished at the convention.

* * *

LIBBY, Mont., May 29.—Libby theatre has been closed. L. Barlow was manager.

* * *

FERNDAL, Wash., May 29.—The Ferndale, M. McHefey, manager, has been closed.

THEATRE BUILDING WAVE SWEEPS K. C., 3 MORE ARE PLANNED

KANSAS CITY, Mo., May 29.—Three new theatres were announced and one extensive remodeling task started here. This followed the announcement of \$300,000 improvement of the Warwick theatre, the construction of a \$1,000,000 theatre and office building at Broadway and Valentine road and the construction of a \$500,000 theatre and office building at Mill Creek boulevard and Forty-third street.

The new theatres announced were construction of a new downtown house to replace the Old Victory theatre near Twelfth street and Grand avenue; a suburban house at Indiana and Howard avenues, and a theatre at Fifth street and Elizabeth avenue, Kansas City, Kas.

In the construction of the theatre to replace the Victory, the Wonderland, one of Kansas City's oldest downtown second run houses, will be razed to make room for a modern building plan, included in the erection of the new house.

A seventy-foot frontage was purchased last week by James M. Kopulus from Sig Harzfeld for a motion picture site at Howard and Indiana avenues, but detailed plans of the theatre have not yet been announced. The new downtown building will cost about \$300,000, probably being a smaller second run house. The Kansas City, Kas., theatre, to be constructed by a group of lodges and operated for the public, will consist of a \$20,000 improvement on a building which now occupies the site. The theatre will have an ample stage and be modern in every respect. E. Keyser is the architect. The architects for the other theatres have not yet been selected.

* * *

NEW THEATRICAL CIRCUIT FORMED IN CALIFORNIA

LOS ANGELES, May 29.—A new theatre circuit will be operated in Southern California under the name of the Junior Theaters, Inc., according to announcement of Michael Rosenberg, secretary and general manager of Principal Pictures, who will head the new organization.

The new circuit will present both stage and screen attractions, according to present plans.

Others interested in the venture are D. M. Croft, treasurer of West Coast Theaters, Inc., Arthur Bernstein, general manager of the Jackie Coogan Corporation, and Harry M. Sugarman.

* * *

THEATRE FOR COMMENCEMENT

ST. LOUIS, May 29.—Missouri theatre will be used for the annual commencement exercises of St. Louis University June 4.

* * *

ROCHESTER EXHIBITORS' BALL

ROCHESTER, N. Y., May 29.—Captain Nungesser, French ace, and Glenn Hunter, screen star, were guests at the annual ball of the Rochester Motion Picture Exhibitors' League here.

* * *

BUFFALO, N. Y., May 29.—Olympic theatre recently added to the Schine chain, altered its policy to two double feature programs each week, changing the bill Sundays and Thursdays. Ray S. Averill, manager, is also attracting much attention with his "Screen Tests," being made by Robert Bruce Coleman.

* * *

TACOMA, Wash., May 29.—Percy Sorensen, manager of the Shell theatre, died at Veterans Hospital, Cushman, Wash. Tacoma Theatre Managers' Association attended the funeral in a body.

* * *

SEATTLE, Wash., May 29.—Art Hile, former manager of the Capitol, is taking a month's vacation.

What Exhibitors Everywhere are Doing

OVERCOMING HANDICAPS

Albany, May 29.—Julius J. Byck, deaf and dumb and owner of the Rudolph theatre in Tannersville, N. Y., has set other exhibitors a splendid example of what can be accomplished under what would ordinarily be one of the greatest handicaps. Ten years ago Mr. Byck took over the theatre which was built just fifteen years ago this month. In celebrating the fifteenth anniversary of the house, Mr. Byck went out and solicited advertising from the Catskill mountain region which resulted in his getting up a twenty-page booklet which also contained a program of every picture to be shown at the theatre from May 2 to June 6, for Mr. Byck's anniversary is to run a full month and a trifle more. On June 6, he will give away \$50 in cash prizes to holders of lucky coupons.

* * *

ALL-JEWISH PHOTOPLAY

MONTREAL, May 29.—An all-Jewish moving picture, "Yiskor," which was produced in Vienna with Maurice Swartz in the lead, is scheduled to be presented in the big St. Denis Theatre here, starting May 31.

This is the first all-Jewish feature to be presented in Canada.

* * *

PURCHASES ILLINOIS HOUSE

LAWRENCEVILLE, Ill., May 29.—G. R. Rentler has purchased the Palace Theatre here, from J. C. Borden.

Mrs. Curley G. Gould has also announced plans for the re-opening of the Phoenix here in August. The house is now being remodeled and redecorated.

* * *

STAFF CHANGES AT CORNING

Corning, N. Y., May 29.—E. G. Dodds, former manager of the State Theatre here, has gone to East Rochester where he has taken charge of the Rialto. He has been succeeded here by Walter H. Smith, of Hornell.

Charles J. Rose, manager of the Princess, Corning, has been made district manager of the Schine Theatre Corporation.

* * *

ADD HOUSE TO STRING

SACRAMENTO, Calif., May 29.—T & D Junior Enterprises, Inc., is negotiating to purchase the Liberty Theatre.

The negotiations are being carried on by the theatre corporation with A. F. Kleinsorge and J. W. Di Stasio, owners.

The T & D Junior Corporation already owns three theatres in Sacramento. These include the Capitol, Godard's and the California.

* * *

SEATTLE, Wash., May 29.—C. M. Dunn, old-time exhibitor, has added another house to his circuit, with the purchase of the Grand Theatre, Renton, Wash., from Marie Connelly.

Mr. Dunn also owns houses in Cle Flum, Roslyn and Mabton. He has always operated his houses on the policy of honest value to the patron, giving consistently good, well-balanced programs, such as would please himself and his own family as average citizens.

The practice of this theory has built every one of his houses, up from mediocre or worse, at the time of purchase, to excellent well-patronized theatres, enjoying the confidence of satisfied patrons.

* * *

Albany, May 29.—The new board of directors of the Albany Film Board of Trade has just been named and consists of S. N. Burns, Jack Krause and Robert Mochrie.

Returns to Screen

Dorothy Phillips Is Back in Films in Leading Role in "Without Mercy" for Metropolitan Productions.



SCHINE ACQUIRES HOUSE

BATAVIA, N. Y., May 29.—It is reported that Schine interests have taken over the Dellinger Opera House here from Houghton & Crosby of Buffalo and will run it as a daily picture house. The house has been offering legitimate attractions.

* * *

PLAN ROCHESTER HOUSE

ROCHESTER, N. Y., May 29.—That a west side motion picture house is to be built here is a rumor strongly current. Financial backing has been obtained, according to the report, and negotiations started for a site in Main street.

Although the names of Chester and Paul Fenyvessy, owners of the Strand Theatre, and William A. Calihan, manager of the Regent, have been linked with the plan, these men have denied any connection with it.

The proposed theatre will have a seating capacity of 3,000.

Several weeks ago the Fenyvessy interests announced a plan to erect a large theatre in William street.

* * *

BUFFALO, N. Y., May 29.—The new house which Simon Wertheimer will build in Hertel avenue will be called the Parkview Theatre.

* * *

TACOMA, Wash., May 29.—Ned Edris, manager of the Tacoma Blue Mouse, tied up with the Chandler automobile agency and a daily paper, to give the members of the Industrial Home a special Saturday matinee entertainment.

* * *

SEDRO WOOLLEY, Wash., May 29.—E. G. Abbott, owner of the Dream Theatre, Sedro Woolley, Wash., will shortly present to patrons, his redecorated and remodeled house, which is in the process of being converted into the Egyptian type of theatre, for which there is such a popular demand.

Mr. Abbott is remodeling the lobby and is redraping and redecorating throughout. He has purchased a big Kimball organ as the final touch of completeness.

SEATTLE TRIMS PORTLAND

SEATTLE, May 29.—Seattle motion picture men defeated Portland in the last half of a home-and-home golf team match at Rainier.

Portland won the first half at Portland by two points, but the Seattle team got revenge by chalking up a net win of five points here.

The Portland team consisted of Bob White, Wm. A. Graeper, Gus Metzger, Lou Rosenberg, Wally Rucker, Ed. Fautz, Hugh McCredie Jr., Clyde Walker, Guy Matthews and E. J. Potter.

The winning Seattle picture people were Charles Harden, Paul Aust, L. A. Samuelson, Jack Rosenberg, Al Rosenberg, Walter McNeish, Ned Edris, J. Gottstein, Al Brink and Frank Steffy.

* * *

AWARDS THEATRE CONTRACT

ST. LOUIS, May 29.—The P. & D. Theatre company, 1224 North Fourth street, St. Joseph, Mo., has awarded the contract for its new theatre at Nineteenth and Howard streets to the Lehr Construction company of St. Joseph.

Plans for the new house were prepared by Edwin G. Kratz of Kansas City, Mo. The building will be of brick and concrete construction, one story and basement, 50x134 feet. It will cost about \$25,000.

* * *

NIECE TO WED GENERAL

BATAVIA, N. Y., May 29.—Press dispatches from Athens announce engagement of Miss Thalia Diplarakou to General George Kondyles, secretary of the interior of Greece. Miss Thalia is a niece of Nikitas D. Dipson, head of Affiliated Theatres, Inc. of Batavia and Olean.

* * *

CAUTION EXCHANGE AIDES

ALBANY, May 29.—Employees in motion picture exchanges in Albany, will probably hereafter handle film in a more careful manner as a result of a talk that was given at the Arbor Hill theatre one night last week by a representative of the Eastman Kodak company. The same will probably hold true also of operators in the theatres of that city, who were also present. The talk was illustrated, film being shown that had been practically ruined through careless handling, and the talk made a great impression.

* * *

BUILDING AIRDOME

WENTZVILLE, Mo., May 29.—The People's theatre will be supplanted during the summer by the airdome now nearing completion.

* * *

Albany, May 29.—There is one exhibitor in New York state who knows full well that the hand of fate will eventually wipe out the theatre which he has just leased. He is W. W. Mase, of Prattsville, N. Y., who runs a theatre there, but has just taken over the Hippodrome in Gilboa, a village that will shortly be wiped out of existence through the construction of a large reservoir.

* * *

ALBANY, May 29.—Oscar Perrin, of Albany, N. Y., manager of two theatres in that city and one in Glens Falls, and an old time showman, and likewise one of the best known motion picture theatre managers in all New York state, observed his birthday anniversary last week. When someone was inquisitive enough as to inquire just exactly what birthday it was, Mr. Perrin refused to let anyone in to what he termed his own secret.

**F.B.O.
PRESENTS**

"SPEED WILD"

STARRING

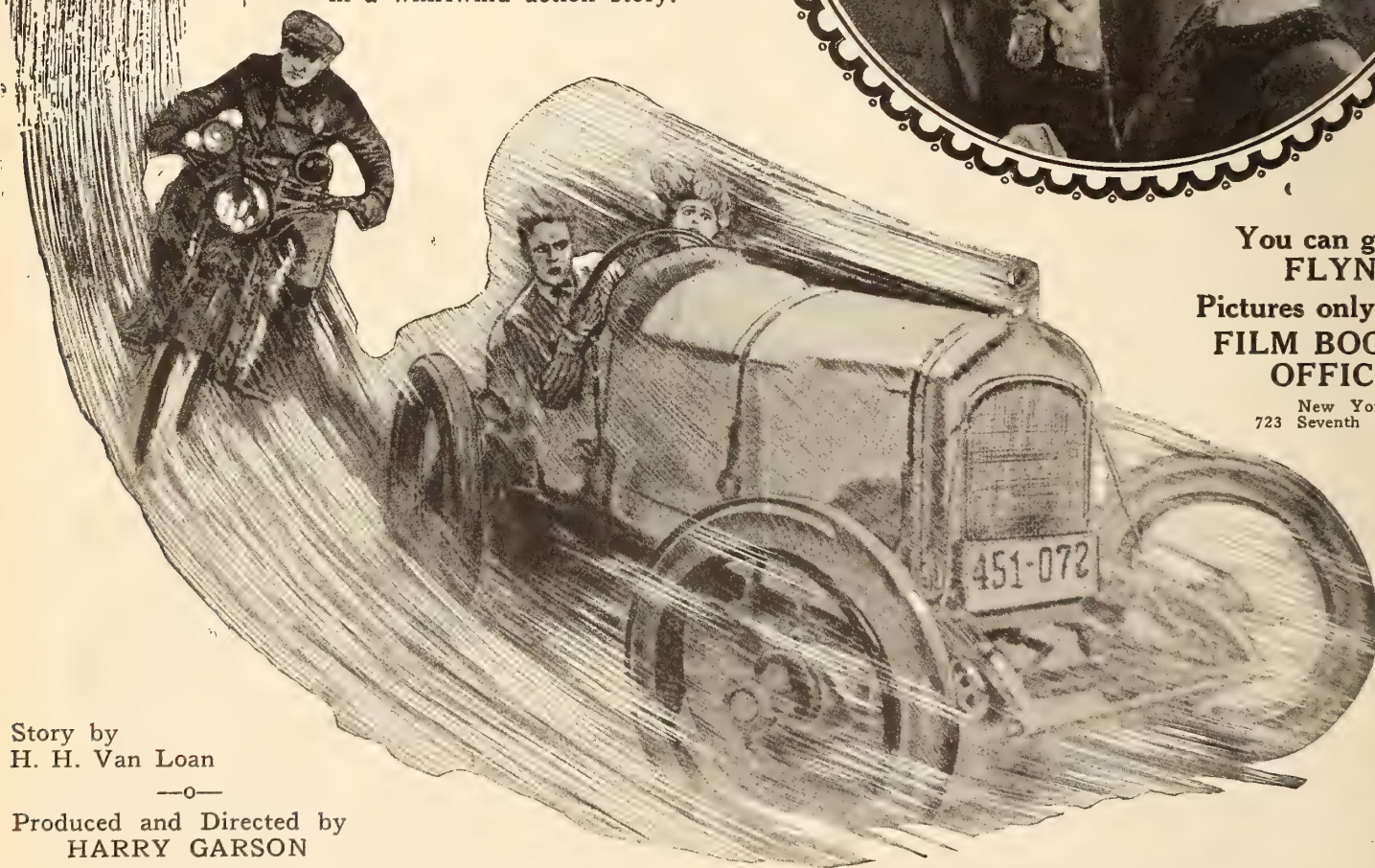
**MAURICE
FLYNN**

YOU'LL search the market dry before you'll find a picture that will go over with fans everywhere like "SPEED WILD." It has Romance, power, punch, adventure and SPEED with a Capital "S." A great cast in a whirlwind action story.



**You can get the
FLYNN
Pictures only through
FILM BOOKING
OFFICES**

New York
723 Seventh Avenue



Story by
H. H. Van Loan

—o—
Produced and Directed by
HARRY GARSON

PRODUCTION HIGHLIGHTS

BEN ("SHORTY") MAIRECH, pantomimist discovered by Rex Ingram while producing "The Arab" in Tunis from the Edgar Selwyn play for Metro-Goldwyn, has joined the Ingram production unit at Nice, where he is to have a role in "Mare Nosttrum (Our Sea)", the Blasco Ibanez novel now being filmed by Ingram.

SELMA LAGERLOF'S novel, "The Emperor of Portugallia," on the Metro-Goldwyn-Mayer schedule, is to be transferred to the screen by Director Victor Seastrom.

ANTHONY JOWITT, the Paramount find has been selected for the leading male role opposite Gloria Swanson in "The Coast of Folly."

GLADYS HULETTE has been cast in an important role in "The Mystic" being made by Director Tod Browning for Metro-Goldwyn-Mayer from his own story, with Aileen Pringle and Conway Tearle in the leading roles.

ANTHONY PAUL KELLY is engaged in adapting to screen use for Marshall Neilan Productions, the Cosmo Hamilton novel, "The Garden of Edenbridge."

BETTY BLYTHE is now in Palestine on location with the Marquis Film Company of France, making "Jacob's Well," in which she is starring. The company will go to Constantinople and later to the Gaumont Studios in Paris for interiors.

GENE STRATTON MUNROE, granddaughter of the late Gene Stratton-Porter, will play in "The Keeper of the Bees," by Mrs. Porter, to be made for F. B. O. under direction of J. Leo Meehan. Mr. Meehan, son-in-law of Mrs. Porter, has begun casting at the F. B. O. studios.

WITH VIRTUAL completion of the cast, work has begun at the Metro-Goldwyn-Mayer studios on Elinor Glyn's new production, "Fanny Hill." Eleanor Boardman and Conrad Nagel are in the leading roles with Edward Connelly, Louis Payne, Arthur Edmund Carewe, Vera Lewis, Carrie Clark Ward, Mrs. C. E. Wylie, Dale Fuller, Ned Sparks, Mario Carillo, David Mir and Mitchel Pleschkoff in the cast. Jack Conway is directing.

GEORGE RIGAS has been selected to play the role of "Gaal," brother of the prodigal son, in "The Wanderer," the big special, which Raoul Walsh is producing for Paramount.

"THE TEXAS BEARCAT," Bob Custer's next Texas Ranger release for Film Booking Offices of America, was completed a few days ago under the supervision of Jesse Goldburg, with William Craft directing. Custer will begin work in a few days on another Texas Ranger story, the title of which has not yet been announced.

CLIFF HILL, scenarist, in conjunction with Albert Dorris, production editor with F. B. O., has completed the story and continuity for the current Ben Wilson-Yakima Canutt picture called "The Human Tornado." The story is an original by Hill, and the continuity was compiled by the author and Dorris.

ANNA O. NILSSON has been signed for the leading feminine role in the June Mathis production of the "Viennese Medley," now in production at United Studios. Kurt Renfeld will direct.

In "Married"

Evangeline Russell, Featured in "Red Love" for Davis Distributing Division, Signed for Jans Production.



WHEN HOPE HAMPTON finished "Fifty-Fifty" recently Associated Exhibitors asked her to sign a contract for four more pictures. The first is now under way at the Paragon studio. It is called "Island of Love" and is being filmed by Diamant Berger, French director. In the cast are James Kirkwood, Louis Wolheim and Trini, Spanish dancer.

GEORGE WALSH, Chadwick Pictures Corporation's athletic star, will join the cast of "The Unchastened Woman," in which Theda Bara is starred, immediately on completion of "Blue Blood."

ELMER CLIFTON, director of "Down to the Sea in Ships," will begin work shortly on "The Beautiful City," an original story by Edmund Goulding, which is being adapted to the screen by Mrs. David Powell. Richard Barthelmess is to star in this picture and Miss Dorothy Gish has been chosen to play opposite him.

GEORGE HACKATHORNE is en route to the Coast to star in a Renaud Hoffman Production to be released through the Producers Distributors Corporation. Marjorie Daw will play opposite Mr. Hackathorne. Mary Carr is a feature player.

MILTON SILLS is responsible for the editing of "The Lover's Oath," the first of a series to be made and released by Astor Distributing Corporation. "The Lover's Oath" has as its featured players Ramon Novarro and Kathleen Key, and is the photoplay made by Ferdinand P. Earle under the original title of "The Rubaiyat."

IN "A SON OF HIS FATHER" which Victor Fleming will produce for Paramount, are Warner Baxter, Bessie Love, Raymond Hatton, Walter McGrail, Laska Winters, Billy Donovan, Charles Stevens, Pewee Holmes, Carl Stockdale, Bucko Jones and Richard Howard. "A Son of His Father" is Harold Bell Wright's latest novel.

HUGO BALLIN has completed "The Shining Adventure," in which Percy Marmont, Ben Alexander and Mabel Ballin appear, for Astor Distributing Corporation. It is the second of a series of twelve to be filmed for Rathner and his associates.



George O'Brien, Walt McGrail, Margaret Livingston and Madge Bellamy in an interesting moment in "Havoc," a Fox production.

Use Press Book Ideas for Greater Movie Season

Producers spend a great deal of money in the making of press books. It is a free service to exhibitors, and there is nothing to be gained by anybody if the material contained in them is not up to par. Besides, it is within the realization of everyone that the press book is the only direct selling contact between the producer and the public. For that reason, you may rest assured that each and every book that leaves for your perusal contains the very best that money, brains, and experience can put into them.

On this page are two reproductions from press books, affording some idea as to what measure of detail those who make up the books will go in order to put across an idea.

For instance, the picture in the upper corner of this page shows a Chinaman street ballyhoo for F. B. O.'s "Tearin' Through." The exploiteer picked out the one little outstanding publicity point in the fact that instead of the regular sandwich man, an Oriental is sure to attract more attention.

Then again, there is the Associated Exhibitor's picture, "Introduce Me," with Douglas MacLean. This picture is drawing laughs wherever it is played. The exploitation book is a real bit of humorous stunts. Its Ballyhoo stunts are all on the style of the reproduction shown here below. They are by no means expensive or even elaborate. But they certainly are unusual, and that is

what counts in this game of advertising.

Get your hands on all the press books you can, and get yourself ready to put over some of these unusual stunts for the "Greater Movie Season." They will pay big returns.

* * *

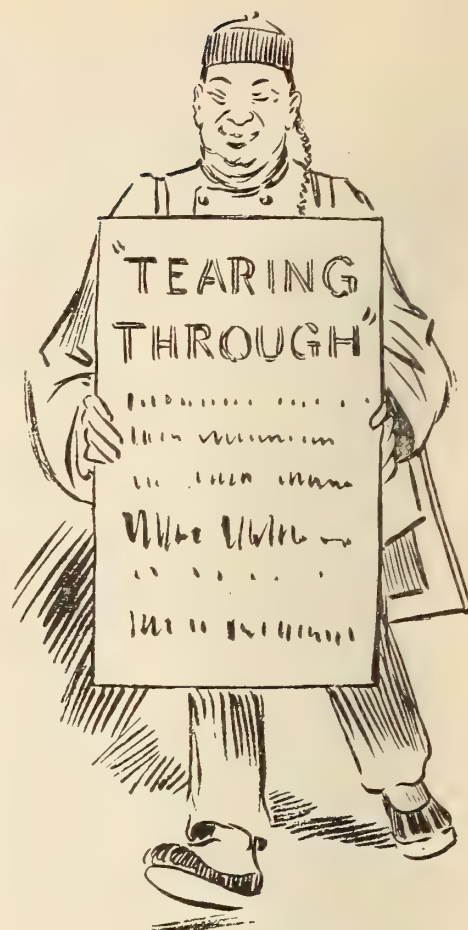
TRAILERS NOW USED TO EXPLOIT COMEDIES

Bruce Fowler, Managing Director of McVickers Theatre, Chicago, is credited with creating a new idea in the advertising of a two-reel comedy. Realizing the tremendous drawing power of Harry Langdon, the Mack Sennett-Pathe comedy star, Mr. Fowler is providing his theatre with special trailers for this comedy brand.

The first picture that Mr. Fowler has started his special trailer is Harry Langdon in "Boobs in the Woods." In addition to the special trailer he is also giving the screen comedian equal billing in the "lights" with the feature picture.

Last week Harry Langdon's latest comedy, "Remember When," played the Rialto Theatre, New York. The picture received many favorable reviews at the hands of the daily newspaper critics. The following is what Edward O'Hara said about the picture in the *Morning Telegraph*:

"Harry Langdon has an individuality that no other comedian of the screen possesses, and it will not be long before he is in the Chaplin, Lloyd and Keaton class."



The Chinese Ballyhoo Man, from the press book on F. B. O.'s "Tearin' Thru." It is an unusual sight for the unsophisticated, and will get you more than usual returns.

Browning Hits One Sure-Fire Stunt

Manager H. Browning of the Olympia Theatre, New Haven, exploited his theatre among the residents of New Haven, through a contest conducted by the *New Haven Times-Leader* for a boy manager for the Olympia Theatre for one day.

Mr. Browning decided to turn to profit for his theatre the idea back of electing the most popular boy as mayor for a day, which has taken quite a hold of the popular imagination in many cities, and by making the most popular boy in New Haven manager of his theatre for a day capitalize on that interest.

Any boy in High School was eligible. The *Times-Leader* in each issue for the week or two during which the contest to discover the most popular boy was running, published a story about the contest, giving it front page, top position, with a bank vote at the bottom of the stories. The vote could be cast for any boy in a New Haven high school.

The winner of the contest was to take over the duties of the manager of the Olympia for one day, with the privilege of extending passes to his relatives and friends to attend the showing of "My Son."



The Associated Exhibitor's exploiter picked out the highlights of the laughing success, "Introduce Me," and the press book on that subject is full of chuckle ideas. Try some for your Greater Movie Season celebration.

Art For Art's Sake



The above are some of the art panels that were used for the showing of First National's spectacle "Quo Vadis" when that picture played to capacity houses at the Eastman Theatre, Rochester, N. Y.

This Exhibitor Makes Money By Handing It Out Free

It's Pay Day at the Union!

When that word is flashed through kiddy land in the vicinity of Union and Easton avenues, St. Louis, Mo., Young America and his Sister drop whatever they may be doing and hurry to the Union Theatre presided over by Louis Stahl, head of the Sanford Amusement Company, operators of the popular neighborhood picture palace.

Pay Day at the Union has come to be a real institution in that community and has done much to explain the present popularity of this show house which Stahl and his associates have converted from a "dead one" to one of the best paying outlying houses in the Middle West.

Pay Day was designed by Stahl to interest the younger element in the Union. Once each month he gives a special matinee at 1 p. m. on a Sunday at which the program is open that appeals to boys and girls. Special matinee prices are charged the youngsters and in addition each boy and girl receives a pay envelope. It is their pay for helping to make the Union a winner.

And thereby hangs the tale for in those pay envelopes there is real money—coin of the realm—ranging from Lincoln pennies to \$2 silver certificates. Of course the pennies are in the vast majority but there are enough \$2 and \$1 bills, 50 cents, 25 cents, 10 cents and 5 cent pieces scattered among the thousands of envelopes to make it interesting for every kid to come to the Union for pay.

And how they do come. Capacity is

reached early at every such performance.

The accompanying photograph shows but a small part of the kids that attended the most recent Pay Day at the Union. There are hundreds of others strung along the side of the theatre waiting their turn to get to the pay envelope window.



"Pay Day," and Universal's "Turmoil" happened to fall on the same day out at the Union Theatre in St. Louis, and the result is shown in the photograph better than any written words could even attempt to show.

Here's a Dandy for Greater Movie Season

At Harmanus Bleeker Hall, in Albany, N. Y., movie tests were recently conducted by the management as an extra attraction. Young women were invited to have their pictures taken and these were later displayed on the screen with prizes awarded to the ones who were judged winners by the audience. As the outcome, there was announced last week the engagement of the prize winner, Miss Sarah George, to Harry Adams, of Ossining, N. Y., who was with the outfit that took the pictures.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by
GEORGE T. PARDY, Reviews Editor

ANY WOMAN

Paramount Photoplay. Adapted by Jules Furthman and Beatrice Van from the story by Arthur Somers Roche. Director Henry King, Length, 5,963 feet.

CAST AND SYNOPSIS

Ellen Linden	Alice Terry
Tom Galloway	Ernest Gillen
Mrs. Rand	Margarita Fischer
James Rand	Lawson Butt
Mrs. Galloway	Aggie Herring
William Linden	James Neil
Mrs. Phillips	De Sacia Mooers
Egbert Phillips	Henry Kolker

Ellen Linden, educated abroad, returns home to find her family ruined financially. Tom Galloway falls in love with her, as do both Rand and Phillips, married partners in the brokerage firm with which she secures work. Rand is honorable, but Phillips has other intentions. Because of the importunities of the latter Ellen endeavors to resign her job, but Rand insists that she remain, and that she take a rest at his country home. Phillips tricks her into visiting Rand's yacht with him, and there she is so compromised that Mrs. Rand obtains a divorce. Meantime Galloway has been successful in business, and on his way to propose to her is greeted by the scandal news in the papers. He writes wishing her happiness with Rand, and prepares to leave for Honolulu. As the boat is about to sail Ellen joins Galloway on board and they sail for their honeymoon.

JUST another picture. A trite theme, the usual heroine, the usual hero, the same old villain, the familiar form of conflict, established type of background identical with a hundred other films, the usual ending of triumphant virtue in a final clinch.

The only things that will bring them to your theatre for this one are the title, which presumably has box-office merit, and the name of the star, who has some personal following. Incidentally this is not an "Adolph Zukor and Jesse Lasky present" photoplay. It is a Robert Kane presentation and carries his name.

The usual glimpses of "society," expensive looking sets and fine scenic backgrounds are the principal assets of "Any Woman." In contrast are the shots showing Miss Terry as a hard working "stenog" who has a frightful time endeavoring to keep her employers' minds on their work during office hours. The aristocratic beauty of the heroine is more fitting to the gorgeous brilliancy which comes with much money well spent in decoration, than to drab atmosphere of filing cabinets and typewriters.

It is rather difficult to get no much sympathy for Tom Galloway, as this character is interpreted by Ernest Gillen. Tom just isn't the sort of chap who arouses much enthusiasm. And anyway he is away a good deal of the time raising money for the new soft drink he has evolved which is known as "Here's How."

Alice Terry is very beautiful as Ellen Linden, but she is not well cast in the part. She seemed less the helpless girl tossed roughly about by a cruel fate than a rather self-sufficient young woman who gets herself in a rather stupid jam and finds it difficult to extricate herself.

Lawson Butt, and Henry Kolker do well as the business partners who are both in love with the help, and James Neil does some effective work in the father role. The remainder of the cast is adequate to the slender requirements of the plot.

You can effect many tieups for this picture on the strength of the attractive title, and the exploitation of Miss Terry's name will further help receipts. But don't promise patrons whirlwind entertainment if you desire them to respect your judgment.

THE SKY RAIDER

Associated Exhibitors Photoplay. Author, Jack Lait. Director, T. Hayes Hunter. Length, 6,726 Feet.

CAST AND SYNOPSIS

Nungesser	Captain Charles Nungesser
Lucille Willard	Jacqueline Logan
Marie	Gladys Walton
Paul	Walter Miller
Forot	Edouard Durand
Prison Commandant	Milton Lackaye
Gregg Vanesse	Lawford Davidson

Gregg Vanesse tampers with Captain Nungesser's plane, which falls in mid-air, injuring the captain. Vanesse throws suspicion on Paul Willard, American aviator, who is sentenced to long imprisonment. Paul's father and sister Lucille, who think he has been killed in battle, come to France. They meet Nungesser, who falls in love with Lucille. Nungesser guesses that Paul is innocent and through his influence the lad is released. Later, in America, the captain's courtship of Lucille is interrupted by Vanesse, who persuades Paul that Nungesser was responsible for his imprisonment, and Lucille breaks with the captain. The latter learns that Vanesse intends to rob the air mail, follows him in a plane and overcomes him in a fierce mid-air encounter. Nungesser wins Lucille.

THIS is a good melodrama, starring Captain Nungesser, France's great war-aviator, replete with thrills put through by amazing aeroplane stunts, and should bring satisfactory box office returns in the neighborhood and smaller houses. They play up the captain strong in some neat opening shots dealing with his record on the front, thereby awakening interest in the leading role, a clever introductory dodge, which strengthens the story's realistic atmosphere.

This would have been a "great draw" a few years ago when Nungesser's exploits above the lines were still fresh in the public mind, but even at a late day the captain looks like a pretty good picture bet when it comes to cutting up hair-raising antics under the high heavens. Anyway the film will please most admirers of fast melodrama, as Jack Lait's story, "The Great Air Mail Robbery," from which the plot is adapted, is chock full of sensational incident and provides quite an attractive romantic angle besides.

Of course Nungesser's air stunts are the main factors in the picture and the scene toward the close, when he successfully battles with the bandit who robs the mail plane is a whopper of fiery action and sure of a hearty round of applause wherever it may be shown. The early situations in France are also well handled, you thoroughly sympathize with Paul, the young American aviator who is unjustly accused and sent to jail, and there's a villain who is such an all-the-way scoundrel that his nerve almost commands admiration.

Considering that this is his first experience in acting before the camera, Captain Nungesser does very well. As might be expected he seems rather ill-at-ease occasionally, especially in the lovemaking scenes, but once aboard his trusty plane he looks and performs like the dashing ace he is. Jacqueline Logan is always charming and wins favor as the captain's pretty sweetheart, Walter Miller does capable work in the role of Paul Willard and the support is O. K.

We understand that Associated Exhibitors have perfected arrangements to have Captain Nungesser make personal appearances in connection with this film, which should be a big help in exploiting it. Tell your patrons all about his war record, stress the air stunts, the melodramatic and romantic values, and mention Jacqueline Logan and Gladys Walton.

SELL 'EM COWBOY

Arrow Photoplay. Author, Ben Cohen. Director, Warde Hayes. Length, 5,000 Feet.

CAST AND SYNOPSIS

Jimmy Mathewson	Dick Hatton
Helen Wharton	Winona Wilkes
Milly Atwood	Marilyn Mills
Colored Porter	Martin Turner
Nick Strong	Yakima Canutt
Jimmy's Father	Ed Lytell

Jimmy Mathewson goes out West with the determination of becoming a genuine cowboy. All he needs is experience, as he already possesses a puncher's outfit as regard garments and weapons. He and a colored pal land in a border town where the name of Texas Pete is regarded with respectful awe because of the said Pete's reputation as an expert gunfighter and wholesale killer. Through an accident he is identified as the Texas terror and hostile cowboys keep respectfully clear of him. When exposure comes fate plunges Jimmy into a whirl of adventure and he proves there is real stuff in him by doing some strenuous scrapping and winning the affections of a pretty girl.

IT'S refreshing to come across a Westerner with a new twist to its plot, such as "Sell 'Em Cowboy" offers. Considered as a state rights proposition this film ought to prove a safe investment for the exhibitor. It is a brisk comedy drama, with the funny stuff rampant for about four reels, when it whirls into a melodramatic sequence, the whole forming very agreeable entertainment of its type.

Here we have a hero who is a merry joke for the greater part of the story, yet the sort of chap you instinctively like and you are not altogether surprised when he suddenly quits playing the fool and shows that he has a bulldog fighting streak in his makeup. This is all different from the conventional formula and certainly a change much to be desired.

Jimmy Mathewson's soul is so fired with heroic ambitions that he feels all he needs in order to tear things loose out in the Wild West is a correct outfit of cowboy garments, with weapons to suit, and thus invested leaves the East for the land of his dreams. Unlike most arriving tenderfoots he is treated with respect amounting to actual awe by the natives, but isn't greatly surprised thereby, as he figures that he always had it in him to make folks yield the right-of-way if given a chance to assert himself.

The truth of the matter is that the local cowboys mistake him for a cold-blooded ruffian named Texas Pete, the fame of whose killings has traveled far and wide. But Jimmy doesn't know this, and with the assistance of a colored mate who basks in the reflected light of his companion's glory, he plays the conqueror with great success. The slap stick comedy attendant on Jimmy's doings is good for innumerable laughs, and suspense is not lacking.

The exposure comes in due course of time and then the melodramatic phase, with Jimmy proving himself a quite all right hero and successful lover. A good climax is attained and Dick Hatton fills the leading role splendidly, both as a gay comedian and scrapper par excellence. The support is well balanced, with Marilyn Mills registering as a charming heroine and uncommonly neat rider, Martin Turner getting lots of fun out of the colored character and Yakima Canutt a capable heavy.

You can play up the humor values of this one and make it plain that while it ranks deservedly as a fast Westerner, the plot is something out of the ordinary. Besides Dick Hatton, you might feature Yakima Canutt, the rodeo champion, whom the fans are getting to know and like.

PERILS OF PARIS

F. B. O. Photoplay. Author, Gerard Bourgeois. Director, Edward Jose. Length, 6,278 Feet.

CAST AND SYNOPSIS

Helen Aldrich	Pearl White
Roger Durant	Robert Lee
Professor Aldrich	Henry Bandin
Erdman	George Vermoyal
Paul Peret	Martin Mitchell
Mrs. Gauthier	Arlette Marchal

Helen Aldrich, a young American sculptress in Paris, has an unexpected adventure with a young Apache who visits her with the intention of obtaining her jewels, changes his mind and agrees to pose for her. They fall in love. Professor Aldrich, Helen's father, is the inventor of a death ray which is expected to accomplish great things in war. The secret is stolen and Helen's lover suspected of the theft. Helen starts out to prove his innocence. She does so, after meeting with a variety of adventures, clears the man she loves and effects the capture of the gang-leader.

THIS feature conveys the impression of a serial compressed into six reels. There is any amount of hurly-burly action and wildly melodramatic incidents, none of the latter wearing the slightest semblance of conviction; it may get past in the smaller houses where patrons aren't too particular as to plot values, but cannot register as a suitable attraction for high-class audiences.

The fact that Pearl White returns to the screen in this film is one point in its favor as a box office attraction. There are many fans who remember when "Peerless Pearl," as she was nicknamed, was immensely popular as a drawing card in flame-colored serial stuff, and her old admirers will probably want to see how their favorite stacks up in a come-back stunt.

Her director didn't have much of a story to bank on and probably figured that the best plan was to pile up the melodramatic agony mountains high, throw in the thrills hard and fast and keep the star speeding about like a comet on a tear. This he accomplished beyond a doubt, for there's hardly an instant when the heroine isn't in peril of life and limb, pursuing and pursued, what with getting tangled up with an Apache lover and tracking criminals who have stolen the secret of the death-ray, her papa's pet invention.

From the artistic viewpoint the best thing about the picture is the background for the atmosphere of the Paris underworld makes a colorful impression, probably because it was made abroad in the sections of the French capital where much of the action transpires. The highlights are the stunts performed by the agile Pearl, such episodes as the battle with the bandits in the Paris sewers, the scene where the crooks get possession of the inventor's secret and one which shows the heroine rolling merrily through the country and crashing over all obstacles in a caterpillar tank.

The romantic angle is a side-issue, as chief interest centers in the activities of the gang which is after the death-ray, but the heroine's love affair with a reformed Apache comes in handy to round matters up and provide the necessary happy ending looked for in pictures of this kind.

Pearl White still retains her good looks and has lost none of the spirited dash and vivacity which distinguished her in the past. She gives a real zippy performance as Helen Aldrich. Among the supporting cast the work of Arlette Marchal and Robert Lee stands out prominently.

The settings are good and the Paris shots pleasing, exteriors and interiors being well filmed.

None of the players except Pearl White are known to American audiences. Therefore you had better concentrate your exploitation on the star's return to the scenes of her former triumphs. Tell your patrons it's a fast melodrama, with the Paris underworld for background and mention some of Pearl's thrilling stunts.

OLD HOME WEEK

Paramount Photoplay. Adapted by Tom J. Geraghy from the story by George Ade. Director, Victor Heerman. Length, 6,780 feet.

CAST AND SYNOPSIS

Tom Clark	Thomas Meighan
Ethel Harmon	Lila Lee
J. Edward Brice	Larry Wheat
Mashall Coleman	Charles Dow Clark
Townsend Barton	Max Figman
Uncle Henry	Charles Sellon
Mary Clark	Zelma Tiden
Judge Harmon	Sidney Paxton

Tom Clark, part owner of a gasoline filling station in New York, returns to his home town, Clarks-ville, to participate in an Old Home Week. He poses as president of the "Amalgamated Oil Company" and is hailed by the residents as an oil magnet. Coleman and Barton are engaged in the business of trimming Clarksville through a stock selling swindle in the Clarksville Community Oil Company. Tom discovers the fake, and has the well secretly connected with the local reservoir. He is chosen as Old Home Week orator, but an intercepted wire from his partner exposes his poverty. Coleman and Barton are about to leave with the townspeople's money when they observe what they believe to be a geyser of oil spouting from the well. Tom acts quickly and sells the sharps the worthless well at a profit. He is feted by the inhabitants and is rewarded by the kisses of his sweetheart.

BECAUSE of the star's personal popularity you will be enabled to do satisfactory business with "Old Home Week." It is a moderately pleasing comedy, but the story value is no whit stronger than in other of Meighan's recent vehicles. It would seem that the combination of George Ade and Tom Meighan should be able to produce better screen material.

The situations seem far fetched, and the characters move through the action as mere manikins of the author's brain. At no time do they seem other than purely fictional. It is not remarkable that the inhabitants of the town of Clarksville were such easy prey for the oily "promoters," for they certainly act as though they don't know quite what it is all about.

And the crooks themselves were none too bright, as they fell very easily for Tom Clark's little subterfuge. As a rule the sharks of the oil field are not to be stampeded into passing out good coin without making quite sure that the gusher is gushing oil and not some liquid of lesser economic value.

The background against which the action has been filmed presents a true picture of small town life. And the ballyhoo surrounding the inauguration of an "Old Home Week" is accurate, interesting and humorous.

Perhaps the best episode of the picture is that in which Tom accepts the invitation to return for the home town celebration, and simply because of his "business" card bearing a high sounding name, is greeted as a figure of national financial importance.

Thomas Meighan in the leading role is as convincing as the character will permit him to be, and plays the part of Tom Clark with his usual suavity and graciousness.

In a word, he is himself, even to the little mannerisms and gestures which might be objectionable in a less personable and charming actor.

Lila Lee wins sympathy as the heroine, who unfortunately has not a great deal to do with the plot, for the thread of love interest is very slenderly spun.

Sidney Paxton is good as the Judge who almost spoils Tom's plan to thwart the oil crooks by endeavoring to outbid them for the worthless property.

Your exploitation should make the most of Thomas Meighan's name and that of George Ade. The title will help the draw at the box-office, and will suggest a number of good showmanship stunts that will pull additional business.

RIDIN' THUNDER

Universal Photoplay. Author, B. M. Bower. Director, Clifford S. Smith. Length, 4,354 Feet.

CAST AND SYNOPSIS

Jack Douglas	Jack Hoxie
Jean Croft	Katherine Grant
Cal Watson	Jack Pratt
Frank Douglas	Francis Ford
Bill Croft	George Connors
Art Osgood	Bert Demare
Sheriff	William McCall

Bill Croft, a gunfighter of bad reputation, is secretly murdered. Suspicion rests on Frank Douglas who mainly through circumstantial evidence, is convicted of the crime and sentenced to die. His son, Jack, is in love with Jean, the dead man's daughter, who shares her lover's belief in his father's innocence. The two work together to pin the burden of guilt on the real criminal. Jack finally forces the assassin into a confession, but the sheriff is unable to halt the execution unless the governor acts in the case. The chief executive is enjoying a vacation and Jack rides to find him. After a wild race with a train he locates the governor, gets the pardon and returns in time to save his father's life.

EXHIBITORS who cater largely to the popular demand for stormy Westerners will find "Ridin' Thunder" a good box office attraction. Its plot is nothing extraordinary, but Director Cliff Smith has utilized his material to such excellent purpose that the picture is never dull, increases in interest as it progresses and works into a regular crashing climax.

The trouble starts when the body of outlaw Bill Croft is discovered. Now an outlaw the more or less is nothing to get excited about in these "adventures-in-the-great-outdoors" features as a general rule, but it seems that, according to the Western code of ethics, killing a bad man in fair fight is perfectly all right, but murdering him calls for legal vengeance on the party who plugged the deceased.

Circumstantial evidence, that good old standby of our scenario writers, assists, as usual, in convicting the wrong man, who in this case is hero Jack Douglas's dad. To further complicate the issue, Bill Croft, the victim, is the parent of Jean, with whom Jack is in love. Both Jean and Jack bend their energies to locating the actual criminal and there's considerable suspense developed in the incidents which lead to the unfolding of the killer's identity.

When at last the murderer is coerced into confessing his guilt it looks as though the admission has come too late to prevent the death sentence from being carried out on the innocent suspect. For the sheriff can't stop the execution except by order of the governor. That executive is temporarily out of reach, as he is enjoying a well-earned vacation. It's up to Jack to find the governor. He does so, gets a pardon, but his father is already aboard a train carrying him to the final jumping-off place.

The hero's mad ride across the plains and hills of Arizona with the pardon culminates in a race with the flying train that registers as a real movie peach of strenuous action. Nearly the entire last reel is devoted to this episode, but the heaping-up of exciting detail prevents it from seeming in the least degree too long drawn out or tiresome. It's the sort of a situation movie crowds never appear to grow weary of when well handled, as it certainly is in this instance.

Jack Hoxie excels himself in this particular riding sequence and his work as Douglas Junior all through is satisfactory. He is well supported, with Katherine Grant filling the heroine role admirably.

The photography includes some pleasing outdoor shots, with remarkably fine longshots in evidence.

You can exploit this as a Westerner with plenty of melodramatic stress, thrills, and a pleasing romance. Feature Jack Hoxie, Francis Ford and Katherine Grant.

SPEED

Banner Productions Photoplay. Author, Grace Startwell Mason. Director, Edward J. LeSaint. Length, 5,800 Feet.

CAST AND SYNOPSIS

Wiletta Whipple	Pauline Garon
Mary Whipple	Betty Bythe
Sam Whipple	William V. Mong
Dick Whipple	Arthur Rankin
Nat Armstrong	Alfred Allen
Nat Armstrong, Jr.	Robert Ellis
Jack Cartwright	Eddie Phillips
Senor Querino	Fred Becker
Senorita Querino	Stella di Lanti

Sam Whipple and his wife are anxious over the too modern tendencies of their daughter and son. The latter, Wiletta and Dick, are Jazz mad and follow the pursuit of pleasure recklessly. Wiletta is attracted by Jack Cartwright, a fellow of the lounge lizard type, although she is loved by worthy Nat Armstrong. The older folks go on a trip and return lavishly dressed and possessors of a big automobile. Incidentally they become entangled with a couple of Spanish crooks, Senor and Senorita Querino. Dick and Wiletta intervene. Latter is kidnapped by Querino and a pal. Nat and her father pursue in separate cars. Nat snatches Wiletta out of bandit machine. Sam's motor hits bandit car, sending it and occupants over cliff. Mutual reconciliation follows.

ALTHOUGH the old theme of jazz-crazy youngsters and older folks who reform them by cutting out a speedy gait themselves, forms the plot basis of this picture, it registers as a bright and pleasing program attraction.

This is due to the director's success in introducing some near comedy twists, keeping the action moving briskly throughout and handling the thrill situations dexterously.

The result is smooth, well balanced entertainment likely to satisfy a majority of the fans. Also, the picture is far more lavishly mounted than the average independent production, the interior sets are extremely luxurious and must have cost a pretty penny, but the chances are that the box-office revenue will more than repay what has been spent upon them.

At the start the story follows a well established formula, showing the parents agog over the prancing of their self-willed offspring, the daughter getting mixed up with Cartwright, a phony type, while giving the cold shoulder to a regular fellow named Nat Armstrong. But new treatment is given the narrative after Sam Whipple and his spouse go away and get dolled up in stylish garments, by having them entangled with a couple of Spanish crooks and the children intervening.

The suspense is well built up here, for you can't anticipate events and it looks as though the supposed wisdom of the elder generation is due for a hard thump.

But it all works out O. K., with the melodramatic urge getting stronger and culminating in a finale that is a real whirl of excitement. The kidnapping of Wiletta by Senor Querino in an auto, and pursuit by her father and lover driving separate cars furiously down a mountain trail is splendidly staged. Nat Armstrong snatches the girl to safety, while her father's motor bangs against the fugitive machine, sending it toppling with its occupants over the cliff.

Pauline Garon is immense as the pert, ungovernable flapper, Wiletta, and Betty Blythe scores a hit in the other role. Robert Ellis is a capable hero and excellent support is given the principals by the remaining members of a carefully selected and thoroughly adequate cast.

Interiors and exteriors are extremely well filmed, in fact, the photography as a whole is artistically attractive.

You can boost this as a film with remarkably effective jazz atmosphere, alive with pungent thrills, strong romance appeal and crisp comedy. Feature Pauline Garon, Betty Blythe and Robert Ellis.

UP THE LADDER

Universal Jewel Photoplay. Adapted from Stage Play by Owen Davis. Director, Edward Sloman. Length, 6,023 Feet.

CAST AND SYNOPSIS

Jane Cornwall	Virginia Valli
James Van Clinton	Forrest Stanley
Helene Newhall	Margaret Livingston
Robert Newhall	Holmes Herbert
Judge Seymour	George Fawcett
Peggy	Priscilla Moran
Dancer	Olive Ann Alcorn
Housekeeper	Lydia Yeamans Titus

James Van Clinton invents a telephone device whereby the parties conversing can see each other. Through the assistance of his fiancée, Jane Cornwall he gets it on the market. Later they are married, the invention proves a huge success and makes him wealthy. Riches and power has a bad effect on James, he neglects his wife and pays attention to another woman. Through the new phone device Jane sees him in company with the new charmer. His wife finally saves him from the consequences of his folly and they are reconciled.

THIS picture's sentimental appeal and the novelty of the idea on which its plot pivots help towards making it pretty fair entertainment. But while good enough for program purposes it isn't up to the mark of the average Jewel list. The action sags badly at times and the emotional sequences are considerably over-stressed, with somewhat strained effect.

The heroine comes in for a good deal of sympathy, and needs all she can get, for as the neglected wife she surely has a hard row to hoe. Yet occasionally you can't help thinking that she is a shade too soft and given to sobbing to deserve unlimited pity. A modern woman in such a position wouldn't have been likely to treat Inventor James Van Clinton with such forbearance, especially if she was his main aid in boosting him up the ladder of fame and wealth. Unhappy Jane takes matters altogether too easy to be convincing.

As for the husband hero, he registers as a flabby, unprincipled creature whom one would enjoy kicking bitterly. He is forgiven in the end and everything finishes on a happy note, but the impression the climax leaves is that James came off a sight better than he had any right to.

As a general thing the fans are ready to applaud a crook hero who reforms and sprints home a winner, but a limp person who is saved from failure by the heroine in the first place, and dragged by her out of impending ruin in the final phase doesn't make a hit with the average audience.

The husband's invention by means of which you can see the party you are talking to over a phone, is utilized for his exposure when his spouse is enabled to observe him in the apartment of "the other woman." This is undoubtedly the most unique and dramatic scene in the picture, and sure to start a lot of hard thinking among spectators wherever it is flashed on the screen. The aftermath is prosaic and conventional in comparison with this striking episode.

Virginia Valli is appealing in the role of Mrs. Van Clinton, but frequently overdoes the emotional stuff. Her performance would be far more natural if she did less weeping and threw more dynamic vigor into it. Forrest Stanley plays the weakling hubby as well as could be expected. No actor could make a favorable impression in such a feeble part. The support is adequate.

The interiors and exteriors are handsomely photographed and the lighting throughout is well handled.

Play up the new phone invention in exploiting the feature. The idea is one that will interest the general public and should serve as a catchy box-office lure. Tell your patrons about the neglected wife, and how her loyalty saved the day. Feature Virginia Valli and Forrest Stanley.

SPEED WILD

F. B. O. Photoplay, Author, H. H. Van Loan. Director, Harry Garson. Length, 4,700 Feet.

CAST AND SYNOPSIS

Jack Ames	Lefty Flynn
Mary Brant	Ann May
Wendel Martin	Frank Elliott
Charles Bryant	Ralph McCullough
Ulysses	Raymond Turner
Red Dugan	Fred Burns

Jack Ames, for the sake of adventure, becomes a motorcycle cop and is assigned to squad utilized for catching smugglers of Chinese picture brides into this country. He falls in love with Mary Bryant when he rescues her in an auto accident. Mary's brother Charles becomes one of the smuggling gang, the leader of which is Wendell Martin, who covets Mary. Jack pursues the smuggler's car, and he and his motorcycle are hurled by it over a bridge. Jack escapes unhurt and promises Mary to do what he can for Charley. He finds the latter in Chinatown, is obliged to knock him out to get him away. Martin tells Mary her brother is aboard his schooner. She accompanies him. Jack pursues, catches up to Martin and a rough-and-tumble battle ensues. The police arrive, the gang is captured and Jack wins Mary.

THIS production takes Lefty Flynn out of straight Westerners into a roaring, tearing melodrama in which he plays the part of a motorcycle cop chasing smugglers of Chinese picture brides, and the change is all to the good. It's easily the most exciting picture Lefty has yet appeared in, a genuine thriller, bound to please patrons wherever rapid stunt work and slam-bang action is in demand.

Moreover, Director Harry Garson, who has done a remarkably good job in this instance, saw to it that the romantic and melodramatic angles were nicely rounded off with neat comedy touches.

Under his expert handling, a more or less conventional plot has been transformed into as lively a piece of entertainment as the most earnest seeker after brisk amusement could desire.

The feature opens with a flash of a motorcycle cop getting the worst of it at the hands of a gang engaged in smuggling inshore pretty slant-eyed girls from the Orient, and next we see hero Jack Ames taking a hand in the game as a law-enforcer.

This is a pretty good start, and soon a dynamic punch is administered when Jack and his motorcycle are sent hurdling over a bridge into a river by a dexterous shove from an outlaw car. In the short interval before he takes the unexpected dive, Jack recognizes the brother of a girl he loves on the seat of the big machine.

Later he visits Chinatown looking for the wastrel brother, is compelled to knock him out before he can get him away, and also has a scrap-royal with the henchman of Martin, leader of the smugglers. It's here that the humor element comes out strong, being supplied by the antics of Jack's colored valet Ulysses, whose slapstick comedy goes over big.

The climax comes when Martin tries to lure Mary on board his schooner and her lover arrives in the nick of time to save her. Another gorgeous battle ensues, the police appear, and a happy windup is staged.

Lefty Flynn has a role which fits him like the proverbial glove. He's a sure-fire hit as Jack Ames. Raymond Turner gets the laughs in a clever colored characterization, and Ann May registers as a very attractive heroine. The support is excellent.

The photography includes a number of charming exteriors, one scene in the gathering twilight with the smugglers flashing signals to a vessel close by the coast being particularly effective.

You can boost this as a winner for Lefty Flynn, a comedy drama that hasn't a dull moment in it. Play up the star to the limit. The fans know him well by this time and will surely O. K. his work in "Speed Wild."

The Big Little Feature

"Dude Ranch Days"

Pathe 1 reel

"Dude Ranch Days" is the latest Grantland Rice "Sportlight." In this picture life upon a modern ranch is depicted. Instead of having a new arrival dance to the tune of gun-shots, he is admitted into the family circle and the life of a rancher is revealed to him as it really is.

The scenes in this picture are authentic and it adds the necessary western effect. Bronco busting and other diversions known to the cow punchers are shown. Incidentally this picture was taken upon a ranch which is run largely to accommodate tourists from the East.

* * *

"Earth's Other Half"

Educational 1 reel

This is issue number thirty-three of Lyman H. Howe's Hodge Podge. In this novelty the spectator views a bit of every country and in some cases a famous industry of the country is depicted. There are many pretty scenes, one being a view of Holland upon a Sunday. The young maids of Holland are seen strolling along the waterfront and the fishing boats are in the back ground, forming a very beautiful scene. This novelty will do well as a filler on any program.

* * *

"Fun's Fun"

Educational 1 reel

This is another Cameo Comedy featuring Cliff Bowes and Virginia Vance. The comedy is not what the name implies. Most of the action centers about three dogs and three children who will no doubt appeal to the youngsters. One of the children ties a kiddie car to a dog and the dog runs away with the car and baby, upsetting everyone who ventures in its path.

Exploit this as a Cameo Comedy and mention the names of Cliff Bowes and Virginia Vance.

* * *

"Nobody Wins"

Universal 1 reel

Arthur Lake and Olive Hasbrouck are the featured players in this Bull's Eye comedy. There are laughs aplenty in this picture. In one scene Eddie, Art's rival, hires three thugs to take a painting away from him, but they must give him fifty dollars so they can not be accused of robbery. The painting is a portrait of Olive bought at an auction by Arthur. He works for a lumber company and he is told to deliver several doors. The crooks see him and believing he has the painting give him fifty dollars. Art goes back for another door and collects fifty from another crook and so on until he has a large bankroll. The climax is humorous and will cause no end of laughter.

* * *

"The Cloudhopper"

Educational 2 reels

Bordon Rhoom loves Dorothy Jack, the daughter of the leading citizen of the town. Bordon attends a charity bazaar at Dorothy's home. "Red" shirt and the Alaskan Count rob the safe while the bazaar is in full swing. Bordon and Dot catch them in the act and pursue the Count as he has the valuable papers. The Count jumps from an aeroplane into the ocean and drowns.

Larry Semon plays the part of Bordon Rhoom and Dorothy Dwan as Dorothy Jack. There is action galore in this comedy but nothing which will cause any

SHORT SUBJECTS REVIEWED IN THIS ISSUE

The Cloudhopper

(Educational)

Fun's Fun

(Educational)

Earth's Other Half

(Educational)

The Scientific Husband

(Fox)

Dude Ranch Days

(Pathe)

What Price Goofy

(Pathe)

Horace Greeley Jr.

(Pathe)

Riders of the Kitchen Range

(Pathe)

Pathe Review No. 23

(Pathe)

The Runt

(Pathe)

Nearly Rich

(Universal)

Speak Freely

(Universal)

The Showdown

(Universal)

Nobody Wins

(Universal)

laughter. The story lacks continuity because too much action is crammed into two reels. The final fade-out shows Bordon lying upon the ground,—the rest of the story being left for the audience to imagine. The scene in which Semon changes from one plane to another will prove thrilling.

Your best bet in exploiting this picture is the well known star.

* * *

"The Showdown"

Universal 2 reels

"Snapper" Walton loves Betty Gray, a wealthy orphan. Her guardian, Gunnison, looks upon him as an obstacle in his plans to rob Betty. Gunnison leads Betty to believe that "Snapper" is the man who disgraced her father and stole her inheritance. "Snapper" leaves town to seek proof of Gunnison's guilt. He returns a few months later and thrashes Gunnison's gang. The villain confesses his guilt and the lovers are united.

Art Acord plays the part of "Snapper" Walton in this Mustang Picture. It is full of action and is bound to prove entertaining wherever this sort of film is popular. In one scene Betty is thrown from her horse by a falling rock. She slides over a cliff and "Snapper" lassos her in time to save her from certain death.

"The Scientific Husband"

Fox 2 reels

Hubby, an inventor, is having a hard time making both ends meet. He interests two supposedly wealthy men in his invention. Fortunately his raucous-law visits them, and gets the patent rights on his project. They arrive home to find an escaped lion chasing one of the would-be financiers about the house. The king of beasts drives him out and all ends well.

This is a Sunshine comedy full of action and laughs. The story is of a different type than is usual. The trick inventions are clever and will bring forth a good laugh. In one scene the colored chauffeur is locked in a refrigerator by the villain. He is found later by the inventor who is astonished by the appearance of the chauffeur who comes out coated with ice.

In exploiting this comedy mention that it is a Sunshine comedy.

* * *

"Speak Freely"

Universal 2 reels

Edna, the new maid, is the cause of her employer's wife going back to mother. Hubby receives a telegram from his parents stating that they are coming to visit him and his wife whom they have never seen. Edna agrees to act as Hubby's wife on the condition that he pay the expenses of her marriage to the ice man. Wife misses the train and returns home. The entanglement is finally straightened and Edna marries the ice man.

"Speak Freely" is a Century comedy featuring Edna Marian. There is action aplenty, but the comedy element is furnished by slapstick and hokum. In one sequence, the wife returns home and finds the maid occupying her place at table. She dons the maid's uniform and enters the dining room. While serving the ice cream she drops a plate of cream down the back of Edna.

Exploit this as a Century comedy and stress the name of Edna Marian.

* * *

"Nearly Rich"

Universal 1 reel

Charley has a hard time getting to work. His boss is about to fire him when Curley receives a letter stating that his uncle has left him a legacy. The boss changes his mind and tells him to go out and buy a new outfit of clothes. Charley's legacy arrives in the form of a clock. He becomes disgusted and flings it against the wall. To his surprise a large amount of money is hidden in the clock and he collapses with joy.

This is a comedy full of humor, the facial expressions of Puffy are very good and will bring forth a good laugh. In one scene Charley, fearing that he is about to be discharged, does not know what to make of it when the boss tells him to buy a new wardrobe at his expense. When the boss hears that Charley only received a clock he sends his creditors to him and they take all of his clothes from him, leaving him wrapped in a bed sheet.

Exploit this comedy as a Bull's Eye comedy featuring Charley Puffy.

* * *

"Riders of the Kitchen Ranges"

Pathe 1 reel

This is a comedy of the usual slapstick and hokum type. Two plumbers are told to deliver a kitchen range at a wealthy home. They arrive at the house and are received by the maid who has donned one of her employer's gowns. She attempts to vamp one of the plumbers and he finally succumbs to her wiles, the other plumber drops the range and it falls apart. The range is put together again and the pipe is planted upon the head of the boss plumber who runs away from the apprentice. Earl Moran and Billy Engle are the two comedians who do their best with what little material has been offered them in this comedy.

The House of FEATURETTES

Week of May 24th


"Roxy," Capitol, N. Y., plays "Daisy Bell" (On a Bicycle Built for Two) (Ko-Ko Song Car-tune) accompanied by Capitol Male Quartet.

Stanley, Philadelphia, plays "Ko-Ko Trains 'Em" (Inkwell).

Balaban & Katz, Chicago, plays "Marvels of Motion," at Chicago, and "Thru Three Reigns" Tivoli and Riviera.

Wisconsin, Milwaukee, plays "The Storm" (Inkwell).

"A Good Program Must Have Novelties"

1600 B'way  N. Y. C.

Edwin Miles Fadman, Pres.

Cleveland Press Lauds Harry Langdon

Harry Langdon continues to win additional encomiums at the hands of newspaper critics for his work in Mack Sennett two-reel comedies distributed by Pathe.

Among the recent photoplay editors to acclaim Langdon as a comedian of first rank is "Davis," of the *Cleveland Press*, under a six-column headline reading "Harry Langdon Is Featured in Excellent Short Comic Movie This Week at Allen."

* * *

Erte Has Nothing on Billy Bevan

Erte, the famous Parisian designer of fashions at the Goldwyn Studios, will have to look to his laurels by the time Billy Bevan finishes his current Mack Sennett Comedy in which he plays a male modiste.

Billy has to make the gowns right on the mannequins before the skeptical eyes of Medeline Hurlock, and he is becoming adept at it. Billy owns the modiste shop, Madeline Hurlock is his partner and the bathing girls are the models. Del Lord is directing the new comedy.

* * *

"The Runt"

Pathe 1 reel

"The Runt," is an Aesop's Film Fables cartoon. Farmer Alfalfa has a large farm on which he raises hogs. Among them is a pig which is kicked about by its fellows. One day the hogs were stolen and put into a cattle car going to Chicago. The little pig hears their cries for help and rescues them. Alfalfa rewards the pig by allowing it to eat its fill. This is a pleasing cartoon and will do well as a filler on any program.

* * *

Pathe Review No. 23

Pathe 2 reels

"The Hill Country," chapter five of the Origin of Man series, appears in this issue of Pathe Review. New York City is the subject of the Pathecolor. Scenes of the Eastside and Fifth avenue are depicted, also a view of the Penn Depot. The last topic is entitled Camera interviews with American Painters. The artist introduced is Henry R. Rittenberg, A. N. A. Mr. Rittenberg is a noted portrait painter.

* * *

"What Price Goofy"

Pathe 2 reels

Charley, an unfortunate husband, is "blessed" with a jealous wife. The town gossip sees Charley speaking to a woman and immediately calls his wife on the phone. Hubby returns home and a battle ensues with the result that she leaves. A woman calls with a letter of introduction stating that she is Professor rown. Wifey decides to return home and let Charley get the divorce. She finds the other woman after several attempts to do so as hubby employs a crook to impersonate the "prof."

Charles Chase is the demure little husband who encounters many difficulties due to his wife's jealous disposition. A dog also appears in the comedy and his antics will bring forth a good laugh as he innocently aids in getting the hero into hot water. There is a bath room scene which will prove to be a laugh getter.

Exploit Charley Chase and his supporting cast which includes Katherine Grant, Jane Sherman, Marjorie Whiteis, Lucien Littlefield and "Buddy," the dog.



Wanda Wiley, star of Century Comedies is enjoying a much needed rest at her mother's home in Texas. Miss Wiley's latest comedy is "Queen of Aces," which is being released by Universal.

Gagging With Del Lord

Jefferson Moffitt, for the past year a member of the Mack Sennett scenario staff, has been assigned by Mr. Sennett to the Del Lord comedy troupe in the capacity of gag man and assistance to the director.

Moffitt has collaborated on the stories of many of the best Sennett Comedies of the past year, including "Honeymoon Hardships."

He is at present engaged with Del Lord in the shooting of a burlesque on the fashion show drama, in which the Sennett bathing girls appear as mannequins.



Larry Semon, the popular comedian as he appears in Vitagraph's two reel comedy, "School Days." Look out for Hay Fever, Larry."

"Horace Greeley, Jr."

Pathe

2 reels

Horace goes west with the idea of conquering it as in the days of old. He arrives there with a flivver and a goodly supply of guns and ammunition. Horace meets "Cactus Cal," a rustler, he aids in the capture of this notorious desperado and subsequently wins the girl.

Harry Langdon is the hero in this comedy who follows the advice of Horace Greeley, "Go West Young Man, Go West." This comedy will prove moderately pleasing to any type of audience. There is plenty of shooting throughout the picture, in which Langdon shows his ability as a marksman. A dance hall with a bar and dancing girls forms the background of one of the scenes. Horace gets into an argument over one of the girls and her rival asks him to cut the cards to see who shall have her. Horace takes an ax and cuts the cards in half to the disgust of every one about him.

Exploit this comedy as the first of a series of special comedies which are being released by Pathe featuring Harry Langdon, also stress the name of Harry Langdon.

* * *

Educational Believes in Star Names for Comedies

One of the most notable developments of the last season has been the rise of the star comedies and the way that Educational Film Exchanges, Inc., has brought out a string of star comedians of real box office value.

Educational realizes the value of star names in exhibitor advertising and recognizes the public weakness in forgetting brand names and the tendency to remember the star. For this reason this big Short Subject distributing concern is stressing more and more the stars in their comedies and handling series of comedies named after the stars.

At the beginning of the 1924-25 season, three new series of comedies were announced as part of the Educational program for the coming year. Walter Hiers, for years a popular star in long feature productions, was secured and was starred in a series of comedies called "Walter Hiers Comedies"; Bobby Vernon, whose work in Christie Comedies had gained him a huge and growing popularity, was starred in a series called "Bobby Vernon Comedies" and Larry Semon was secured and released under the name of "Larry Semon Special Comedies."

Lloyd Hamilton had been starred for two years in comedies bearing his name, and it was the success of this series which led Educational to the further development of comedy stars. How the plan is worked out is attested by the fact that the stars selected have remained in Short Subjects instead of going into feature production. These same stars almost without exception will appear in Educational's line-up for the 1925-26 season.

According to Mr. E. W. Hammons, president of Educational, there will be two or more stars added to the program.

One of these star series will feature Lupino Lane, the English stage comedian, whose acquisition by Educational was announced weeks ago. Mr. Lane will be seen in a series of comedies wherein he will portray a character similar to that which attracted so much Griffith's "Isn't Life Wonderful?"

That this method of starring advertising them. These exhibitor popularity of these stars through tors realize that comedy stars, apin two-reel subjects, have just as much box-office value as the stars appearing in longer pictures, and the progressive exhibitor has not been slow to reap the benefit of advertising and exploiting them as box-office attractions.

Eddie Baker Recovering

Eddie Baker, comedian with Bobby Vernon Comedies is recovering from a serious case of infection from poison oak which he contracted during the production of "Air Tight."

The infection was contracted under circumstances. Baker was working on an interior set constructed to represent a mountain side covered with trees and shrubs when he came in contact with the poison. Baker claims it is the first case of indoor poison oak infection ever contracted.

* * *

Micky Bennett and Eddie Nelson With Educational Comedies

Two new comedy faces will be seen on the Educational Program in subjects scheduled for release during June. They are Mickey Bennett and Eddie Nelson, who will make their first appearance in Juvenile and Mermaid Comedies respectively.

Mickey Bennett is a well known Juvenile and attracted much favorable attention due to his work in the Paramount production, "Big Brother." He was recently signed by Juvenile Comedies and his first is "Baby Blues."

Eddie Nelson is a vaudeville favorite. He has been appearing on the Orpheum and Keith circuit in his own act, "The Sunkist Kid." His first appearance in New York was a two weeks' engagement at the New York Hippodrome.

Before his vaudeville tour, Nelson was a feature comedian in many Shubert, Savage and Cort Productions. During his vaudeville tour he attracted the attention of Jack White and was persuaded to desert the vaudeville stage for a career in the popular two-reel comedies.

Nelson is a clever pantomimist, juggler and comedian and will introduce a new type in his first Mermaid Comedy, "Going Fast."

* * *

SECOND VAN BIBBER FOR NEXT SEASON IN WORK

"The Big Game Hunter" is the title for the second of the Richard Harding Davis Van Bibber comedies for the 1925-26 season to go in work at the Fox Film Corporation West Coast Studios.

News Reels in Brief

Kinograms No. 5080

Pay Final Tribute to General Miles — Washington — The President attends services at St. John's in homage to veteran Army Chief. 1 — The Army accords the late chief-tain every honor as he goes to his last rest. Disabled Veterans White House Guests — Washington — President and Mrs. Coolidge give lawn party for men from Federal hospitals. 1 — A thousand veterans meet the Coolidges. Yacht Only 82 Inches Long, But Worth \$1,000 — Boston — The Circe, U. S. cup defender in the international races for model yachts, is completed. 1 — Like her big sisters in America Cup races, she is complete in every detail. 2 —

She can make six knots. Nation's Indians hold big pow-wow — Ponca City, Okla. — Twenty chiefs in full regalia and two thousand warriors attend meetings. Mrs. Indian is there, too. 1 — Meeting the Chief. 2 — Dances of the old days are not forgotten.

TNT! Bang! Splash! Goodbye to targets — Off Ft. Hancock, N. Y. — U. S. Mine

If you have a Mermaid Comedy to make them laugh, you have a good Summer Show

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

Ed. Hammond
Presents

"WIDE AWAKE"

with Lige Conley

A riot of fun in a shipyard

"FARES, PLEASE!"

with Al St. John

"A good diversion on any program."

—Motion Pictures Today

"HELLO, GOODBY"

with Lige Conley

As fast a comedy as has been released in many months.



Charley Chase, the Hal Roach comedian in his latest laugh getter "What Price Goofy" which is being released by Pathe. Charley realizes the value of that old saying, "Silence is Golden."

Layer Gen. Ord and the 7th Coast Artillery hold tests. 1—100 pounds of TNT in each mine. 2—Targets are towed across mine field. 3—Direct hit.

"Babe" quits his bed and tries his batting eye—New York—Worn and weakened by illness, home run king, weary of inaction, takes first workout. 1—As he was. 2—As he is. 3—Calls it a day and goes back to hospital.

MacMillan begins voyage to Arctic—New York—Peary's widow and daughter greet explorer as daring trip into Polar wastes is started. 1—Lieut. Commander Byrd, in command of planes that will fly over uncharted Polar seas in search of new lands. 2—Robert E. Peary, son of the discoverer of the North Pole. 3—Peary's daughter "Snow-Baby," born in Greenland, christens the ship with her father's name. 4—Newest chapter in romance of Arctic discovery begins.

Sheep dogs meet their first sheep—New York—Real English sheep dogs, bred in America; they had never before seen a sheep. 1—Know they ought to do something. 2—And try to do it.

English Labor shows power in big rally—London—The demonstration at British capital on Labor Day is the greatest in recent years. 1—Procession passes through streets on way to Hyde Park.

International News No. 44

Kano, Nigeria, Africa—Warrior Chiefs in homage to Prince of Wales. Picturesque but mighty Emirs of Kano with noble princes and combatant knights kneel before Britain's visiting Heir. 1—Nigeria's warrior Emirs in full combat regalia. 2—Nigerian "Tommy Atkins" gets a shine in preparation for review by the Prince. 3—Crack Nigerian infantry maintained by the Emirs.

New York City—Zoo birds welcome sign that "Spring Has Come." Hop joyfully into great outdoors after long confinement in winter quarters. 1—Now for a splash and a stretch! 2—Mrs. Swan and her "ugly ducklings" find that free lunch means Spring.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

New Method of Laying Floor Covering

Less than five years ago a new idea was born—today that idea is saving the hotels, clubs, theatres and homes of America thousands upon thousands of dollars. And what is equally important, this idea is serving to make these places more comfortable and luxurious.

Briefly expressed, the basic principle of this idea came from the realization that carpets are worn out by friction—they are actually ground to pieces between hard shod heels above and the unyielding floor below. The process, while slow, is as definite in its action as if carpets were placed between upper and nether millstones. The problem then, was to eliminate this friction.

In all of nature there is nothing which resists abrasive action so well as hair. It is nature's own protective covering. There have, of course, always been paper linings and padding made of cotton intended to protect carpets and rugs, but such make-shifts have never been satisfactory even to the hair, as proved by scientific tests, is that the manufacturer. The value in using animal hair does not break as vegetable fibre does. It forms a protective cushion that is lastingly effective.

In this way came about the manufacture of Ozite Carpet Cushions. Ozite is a cushion of felted hair, reinforced strongly with a center web of tough burlap. The selected hair is thoroughly cleaned, washed, sunned, sterilized and "ozonized." It is absolutely clean and odorless. Because it is hair, Ozite is extremely fire-resisting and for the same reason it insulates floors against either heat or cold, resisting temperature changes.

Ozite is a cushion which is laid between the carpets and the floor. Upon this yield-

The Man With Hat

J. S. Gilman of the Theatre Supply Co., who was recognized as the "Man With the Beaded Hat" up at the Convention. The hat was prepared in the same way as the Master Glass Bear Screen is made.



Six New Installations Recorded by Wurlitzer

Six new theatre installations were made by the Wurlitzer Co., during the week of May 19.

Lincoln, Nebr.—The Lincoln Theatre Corp. has purchased a Wurlitzer Unit Organ. Cleveland.—The patrons of the Ritz theatre, operated by The Ambassador Amusement Co., are listening to a new Wurlitzer Unit Organ.

Buffalo, N. Y.—A Wurlitzer Unit Organ is now furnishing the musical settings at the Rialto theatre, owned by A. J. Hoch.

Beloit, Kansas.—Installation work has been finished on the new Wurlitzer Unit ment Co. for their Grand theatre.

Camden, N. J.—According to announcement made by Michael Maloney, owner of the Temple theatre, 415 Market Street, this theatre has just been equipped with a Wurlitzer Unit Organ.

Chicago.—The Harding theatre, Milwaukee and Sawyer Aves., a Lubliner & Trinz house, has a new Wurlitzer Unit Organ.

* * *

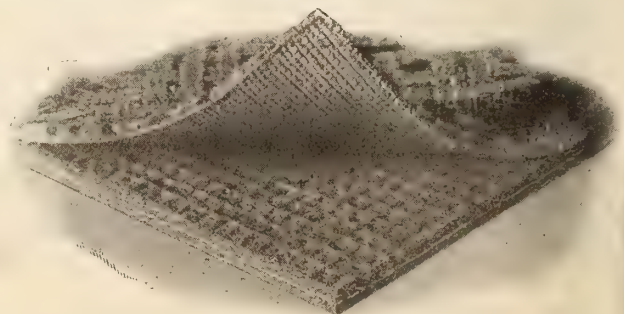
NEW FILM FOR OLD

Monkeys have played many amusing and important parts in pictures and it might be there is something to that gland stuff after all. It appears that the Counsell Film Process and Chemical Company of New York has a treatment that will bring worn out films back to life again and they will flicker on the silver screen as of yore. This process separates dirt, oil stains, scratches or anything else that might tend to injure the film. It was first perfected 10 years ago in Australia but was only recently brought here. The machines which are used in this rehabilitation work are rented at a small cost. The demand has been so large that no orders can be filled before 90 days.

* * *

THE FIRST IMPRESSION

Some exhibitors fail to realize the importance of the exterior of a theatre. This is probably something the public pays as much attention to and often criticizes as much as the interior. There is nothing more important than an artistic and attractive marquis. They are really beckoning and appeal to the artistic fancies of the public. The Moeschl-Edwards Manufacturing Company of Cincinnati is considered a leader in this work and have furnished some of the most beautiful marquises in the country.



The above shows the manner in which the Ozite covering protects the carpet layer

Advertisement—

The Belga Films Studios, Machelen
near BRUSSELS (Belgium)

Within a few Minutes of Brussels, the studio is situated in very picturesque grounds which comprise acres of garden and park, with lakes, ponds and river; a spacious building about 250 ft. x 120 ft., abundant supply of arc lighting for all manner of sets, well equipped laboratories, also drying and printing rooms. In fact, elaborate arrangements have been made in order to furnish visiting producers with the necessary accessories and properties and to allow expeditious work. Many productions have thus been effected and high praise expressed for the efficient and most up-to-date organization.

The chateau in the grounds has ample accommodation for artists; there is a large restaurant.

The studios can be hired per day, per week or per month. The studios laboratories can be bought outright.

Further particulars supplied by Mons. Paul DALLEMAGNE, Belga Films Co., 69 Rue des Plantes, BRUXELLES

ing softness fall the heavy steps and weights which otherwise would grind and wear away the carpet. The cost of carpets can be figured accurately only when spread over the years of their life. Now, with this new cushion, that cost is cut in half. A broad guarantee from the manufacturer guarantees that Ozite will double the life of any rug or carpet.

If you were to look at a piece of Ozite fabric under a magnifying glass, you would see that the single hairs of the mass are twisted and curled together like a multitude of tiny, natural springs. These little springs work in all directions—under any compression such as a person's weight. They give easily—and spring back quickly. This accounts for the amazing resiliency and softness which gives to carpets laid over Ozite that feeling of "walking on velvet." What is equally important, Ozite cushion will never lose this springiness. It is practically everlasting and can be taken up and relaid time and time again.

Ozite lies flat, clinging evenly to the floor. Rugs under which it is laid cannot slide or creep. One distinct advantage of this remarkable cushion is that it simplifies the task of laying carpets and rugs. You handle the Ozite exactly as you would a rug or carpet—just roll it out and roll the rug or carpet above it.

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

From some of the projection rooms that I have visited from time to time, it appears to me that very little attention is given by the exhibitor to the correct construction of the projection room. In a number of theatres, some of them costing over \$100,000, I have seen the projection room placed so high above the screen that the "Keystone" effect was very, very bad. It seems that the projection room was the last thing they thought of and just simply placed it anywhere they could to get rid of it. It is from the projection room that the exhibitor makes his money, and, many times the theatre that has the best ETAOINSHRDL U789 90NN show to the most people. With a poorly located and small projection room you cannot secure perfect projection. Any exhibitor or projectionist knows this if he has been in the show game any length of time at all. When you plan a theatre, get the service of a good projection engineer and let him go over the plans with you to show you where and how the projection room should be constructed and placed. Then you will be sure of perfect projection without a bad "Keystone" effect.

The projection room should be placed on a level with the screen. Don't expect good projection with a projection room several feet higher than the screen. It is a very easy matter to arrange to have the projection room built so that it will be on a level with your screen.

It does not pay to build a projection so small that the projectionist will hardly have room to work. You know that any man can do his work better if he has plenty of space to do it in. Build the observation ports so that the projectionist can get a clear view of the entire picture at all times.

It does not pay to install worn out equipment or rebuilt machines if you want the very best in screen results. Old equipment is just like an old car, you never can tell when it will break down. Don't expect good light with a cheap grade of condensers, and don't think you will get a good clear sharp picture with a ten dollar lens as you would with a high grade fifty dollar lens. Better projection pays at all times and it doesn't cost so much after all to get it.

It is of much importance that any auxiliary apparatus, such as spot lamps, rewind benches, motor generator sets and projectors should be given ample room for perfect ease in operation. The more room the projectionist can have the better will be his screen results and work in general.

Projection Room Walls

The walls of the projection room should be constructed of hard plaster or tile. The floor may be covered with a very heavy linoleum or rubber, as it is necessary to have some form of insulation for the projectionist to stand on while doing his work. The color of the walls of a projection room is also of paramount importance, as there should be no reflection of any light that might cause a strain to the projectionist's

eyes. The front wall of the projection room should be painted a "dead black."

A battleship grey or a moderately dark green finish should be employed, as neither of these colors is too dark for physical comfort and yet they will not give any degree of reflection of stray light.

The projection room should always be kept neat and clean by the projectionist. Tools should be kept in neat order on a work bench.

The port holes should be of ample size so that the projectionist can have a good view of his screen at all times. Don't use too large port holes.

The film should be kept in a fire proof container and not placed on the floor of the projection room.

A small pan should be placed under the head of each projector to catch the oil and keep it off the projection room floor.

Correct Placing of Projection Screens

The correct placing of the projection screen is a very important matter that every projectionist and exhibitor should make a careful study of. In a small theatre where there is no stage, this should be placed between four and six feet from the floor and of proper size for the width of the theatre.

In a relatively narrow theatre with a straight projection, it is well for the exhibitor to consider the installation of the reflector type projection screen for his projection, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle. The disadvantage of a reflector type screen in a wide theatre is that some of the seats will be favored with an extremely bright picture and the others with a dimly illuminated picture.

The exhibitor should be sure and select the right size screen for the width and length of his theatre in order to secure perfect screen results. A good screen goes a long way in helping you to have perfect projection and cut your light bill down to a great extent. It is all in selecting the right surface for your theatre. Have variety theatre supply houses send you samples to try out until you do get the right one. Always have them send you a large sample for testing out alongside of the screen you are now using. A small piece of screen for testing is no good whatever.

News of the Theatre Construction Field

Mutual Investment Co., Inc., contemplates theatre, \$17,000 at Michigan Ave., near Military, Pres. J. F. Jenkins, 538 Dime Bank Bldg., Dearborn, Mich.

* * *

Arch. Levine & Rupert of 822 W. 70th St., Chicago, Ill., drawing plans on theatre at cor. Duane & Main Sts., Glen Ellyn, Ill.

* * *

Arch. — P. J. Bradshaw, 722 Chestnut St., St. Louis, Mo. Owner — Fred Hoff, 660 Hoffman Avenue, St. Louis, Mo., contemplates Theatre \$25,000., 46 x 125, at Bradley & Idaho, St. Louis, Mo.

* * *

Arch. — Not selected. Owner — Corp. forming, Promoters, 302 Herald Building, Syracuse, N. Y., contemplates Theatre, Stores & Apt. Bldg., \$200,000., 4 sty. 86 x 140 at Broadway, Saranac Lake, New York Proj. to mature abt. Sept 1st.

* * *

Arch. — Edward Paul Beck, 9501 Wade Park, Cleveland, O. building Theatre (M. P.), Stores (5) & Offices (13) \$175,000, 2 sty. & bas. 70 x 150, at N. E. cor. Cedarbrook & Lee rd., Cleveland Heights, O. Owner — Cedar Lee Realty Co., Chas. D. Simmons, pres., Leader News Bldg., Cleveland. Gen. Contr. let to Van Blarcom Co., National City Bldg., Cleveland, O.

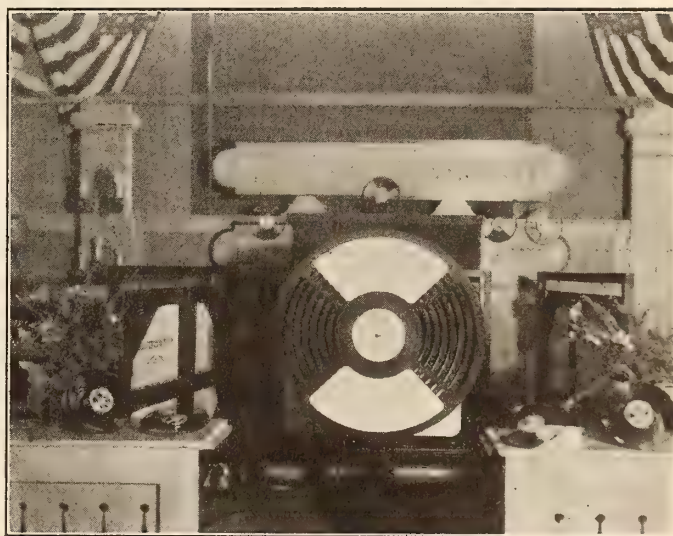
* * *

Arch. — Ed Sloctmeyer, 3113 Phillips Ave., Cincinnati, O. building Theatre (M. P.), abt. \$40,000, 1 sty. & part bas., 42 x 125 at Rulison & Cleves Pk., Cincinnati, O. Owner — Chas. Penn & Co., 1175 Rulison Ave., Cincinnati. Gen. contr. let to Jos. Greenberg, 4401 W. 8th St., Cincinnati.

* * *

Arch. — Peter Hulsken, Domestic Bldg., Lima, O., drawing plans on Theatre (picture), Stores (3) & Lodge Rooms, \$60,000, 2 sty. & bas. Site not selected. Coldwater, Ohio. Owner — K. of C., Coldwater, Ohio.

The display booth of the Double Disc Shutter at the Milwaukee Convention was one of the side meeting places for visiting exhibitors.



WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS' EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDED
TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

BARD, INC., RECEIVING BIDS FOR \$175,000 SHOW BUILDING

Hollywood, May 26.—Bids for a \$175,000 concrete and brick theatre and store building for 1617-21 North Vine street are being taken by the L. L. Bard Theatres, Inc., 1001 Pershing Square building.

The theatre auditorium and balcony together will seat 1,900 people. The structure will be two stories high, 100 by 205 feet in size, and will have four stores and 12 offices in addition to the theatre. The theatre portion of the structure is to be of concrete. The building will have a stucco exterior, with staff work, and cast stone. A marquee will be erected over the entrance of the theatre.

Another theatre for Vine street to be erected at the intersection with La Mirada avenue for Walter B. and Molly Peck Bishop and to be leased by the Hollywood Theatres Company is contemplated. Plans are being prepared by Los Angeles architects and call for a two story structure 60 by 178 feet in size with a seating capacity of 900. There will be two stores and four apartments in the building. A Wurlitzer double organ will be installed. R. O. Taylor is said to be the promoter of the project.

* * *

Six Theatres Planned

Vancouver, B. C., May 27.—Residents of Vancouver's suburban districts will in a few short months have a modern theatre in their own respective localities. This comes as a result of the decision of J. F. Langer, 3920 Granville street, a recent arrival from the old country, to carry out a construction program in this respect which will eventually call for the expenditure of a sum in the neighborhood of \$300,000.

This program, which provides for six new theatre buildings in various sections of Greater Vancouver, is being inaugurated immediately, preliminary operations having already been commenced on the first structure, the Kerrisdale theatre. This new amusement house was designed by Architect Wm. M. Dodd, 2 Royal Bank Building, corner Main street and Eighth avenue, and is to be erected by Thos. Glover, 2201 27th avenue west, to whom the contract has been awarded. Actual construction costs of the Kerrisdale theatre are estimated to run close to \$45,000, while the entire expenditure, when fittings and equipment have been installed, is expected to run to approximately \$70,000. Construction is to be of brick with ornamental tile front and roofing of the tar and gravel type.

* * *

Daly City Will Have Motion Picture House

A new motion picture theatre to cost approximately \$100,000, is planned by a group of business men for Daly City, California, it became known today.

The new theatre will be erected at Lounoy and Mission streets. It will be of Mission architecture and seat about 1,000 persons.

HERALDS

On All Features.—Shipped Same Day
Order is Received. Send for Trial Order.
Good Work—Low Prices.

FILMACK COMPANY

736 S. WABASH AVE. CHICAGO

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

MOTION PICTURE PROJECTIONIST desires position—city or out of town. Write Winkler, 732 East 152 Street, New York City.

ORGANIST—FIRST CLASS MAN AT LIBERTY. Trained musician, 10 years' theatre experience. Exceptionally fine library. Union, Organist, 2121 West Somerest Street, Philadelphia, Pa.

MOVING PICTURE CAMERAMAN, with own equipment, at liberty June 1st. Go anywhere. Box 40, Exhibitors Trade Review.

PIANO LEADER—Exceptional man for high-class theatre, at liberty. Twelve years' experience; six thousand dollar library; competent musician and conductor. Can handle men and guarantee to make the orchestra a drawing attraction. Fine references. Address Box 10, Exhibitors Trade Review, New York.

AT LIBERTY: Pipe organist of ability; experienced; familiar with both unit and straight organs; fine library. Address, Bernice Stevens, 5727 Richmond Ave., Dallas, Texas.

For Rent

MOTION PICTURE and "Still" Cameras rented sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Co. Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box B. W., Exhibitors Trade Review.

SIMPLEX PROJECTOR, purchased from Community Motion Picture Extension Service, Chicago, complete with Mazda Lamp House, Steel Booth and all accessories, used less than fifteen times. \$450 cash. Rev. Leon M. Linden, 392 Fifth St., Aurora, Illinois.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York.

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

Free

Mailing Lists

Will help you increase sales
Send for FREE catalog giving
complete price on classified names
of your best prospective customers—
National, State, Local—Individual,
Profession, Business Firms.

99% Guaranteed
by refund of 5¢ each

ROSS-Gould Co. St. Louis

Wanted—To Buy

WANT TO BUY THEATRE OUTSIDE NEW YORK. Please write giving full particulars. Box F. M. Exhibitors Trade Review, New York.

Miscellaneous

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of EXHIBITORS TRADE REVIEW.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULOU

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBBAN
ALEXANDRIA, EGYPT



Grand View Hotel

Lake Placid, N.Y.
in the Adirondacks

*Accommodations for 300 Guests
Thoroughly Modernized
and Fire Protected
...Carefully Selected Clientele...*

*Charmingly Situated in a Private Park
Atop the Hill
Overlooking the Lake*

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Sunken Silver

A Mystery of the Florida Everglades

from Albert Payson Terhune's Novel "Black Caesar's Clan"

with **Allene Ray** and
Walter Miller

A GEORGE B. SEITZ
PRODUCTION

Booked!!!

Loew's Circuit, New York; Majestic, Dallas; Majestic, Ft. Worth; Majestic, Houston; Majestic, San Antonio; Missouri, St. Louis; and scores of other big houses.

Quality Counts!

"An excellent attraction."

—M. P. World

"Replete with mystery, romance and melodrama, and brimful of colorful atmosphere. 'Sunken Silver' will hold 'em breathless."

—Trade Review

Scenario by Frank Leon Smith

"The first three chapters carry enough action, suspense, excitement, and romance to indicate that Pathe is maintaining its high standard . . . It is tense with excitement."

—M. P. News.

Pathéserial

TRADE



MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

CAROLINA THEATRE
Pinehurst, N. C.

May 20, 1925

Famous Players-Lasky Corp.:

Congratulations, and many of them,
on your production **ARE PARENTS
PEOPLE!**

I might sum the whole picture up in
one word—**gem!** Adolphe Menjou,
Florence Vidor and Betty Bronson
are wonderful.

Charles W. Picquet, Manager

'UNITED WE STAND—'

It was proven again at Milwaukee.

We Independents won by sticking together.

Future victories depend on continuing to stick.

The motto of the trust is "Divide and Conquer."

LET'S ALL AGREE

To stick to the principles of Independence.

To stick to our Convention pledges.

To stick to the leaders that were elected.

To stick together against the common enemy.

TO STICK

to

Exhibitors Trade Review

The Independent Exhibitors Own Paper

Free!

White!

Independent!



Tiffany
Productions
"IT'S A GEM"

TIFFANY
PRODUCTIONS

Announce

THE BIG
TWELVE

from

Famous Authors

The Tiffany

BIG TWELVE

for

1925-1926

LIGHTNING

ZANE GREY

THE LODGE IN THE WILDERNESS SIR GILBERT PARKER

SOULS FOR SABLES

DAVID GRAHAM PHILLIPS

MORGANSON'S FINISH

JACK LONDON

THE TRAVIS COUP

ARTHUR STRINGER

TALE OF A VANISHING PEOPLE

REX BEACH

THE WRONG COAT

HAROLD MC GRATH

THE DUMB HEAD

RUPERT HUGHES

MORALS FOR MEN

GOVERNEUR MORRIS

THE LIFE OF A WOMAN

DE MAUPASSANT

THE SPORTING CHANCE

JACK BOYLE

ONE ADDITIONAL PRODUCTION TO BE ANNOUNCED LATER

EXHIBITORS ALWAYS FIND PLAY
DATES FOR QUALITY PICTURES.

Apply for Franchise —

TIFFANY PRODUCTIONS INC.

M.H. HOFFMAN, VICE PRES.

1540 BROADWAY

NEW YORK CITY

Apply for Foreign Rights

TRUART PICTURES

"The Perfect Setting"

14 FOR 1925-1926

6 BLUE RIBBON SERIES



"MARRYING MONEY"

"SALVAGE"

"AGE OF
INDECRETION"

"THE HURRICANE"

"DOLLAR DOWN"

"WHERE THE WORST BEGINS"

All with Casts of Screen Players of Exceptional Merit

4 NOVELTY SERIES

A Different Film Entertainment

"THREE IN EXILE"

"PALS"

"THE SILENT WITNESS"

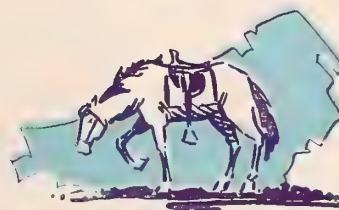
"THE WILD GIRL"

with

LOUISE LORRAINE

REX *the Wonder Dog*

BLACK BEAUTY *the Horse*



Apply for Foreign Rights

TRUART PICTURES

"The Perfect Setting"

14 FOR 1925-1926



A CINEMELODRAMA SERIES of 4



Do you remember the days when you hooted the deep-dyed villain? The thrill you received when the sweet heroine was saved by the handsome hero? When the stern father unbent and the loving mother kept the light burning for the erring son

See this all over again in the "Truart Cinemelodramas" filled with warm human emotions—

LOVE! THRILLS! MELODRAMAS!

Exhibitors always find play dates for Quality Pictures
Apply for Franchise

TRUART FILM CORP.
M.H. HOFFMAN VICE PRES.
1540 BROADWAY, N.Y.

If You Knew the Public Taste

you'd cater to it—

You wouldn't pass up a picture you knew was based on the three elements essential to a box-office cleanup —

A New and Sensational Theme

An Irresistible Title

A Popular Star

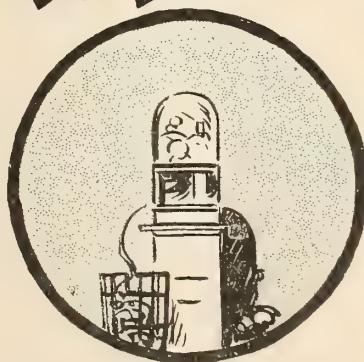


AGNES AYRES *in* **HER MARKET VALUE'**

A Paul Powell Production

Released by

Producers Distributing Corporation



"Her Market Value" is an amazing story of a woman who suddenly found herself on an auction block — with three powerful but unscrupulous Wall Street magnates bidding for her, adapted from Frances Nordstrum's stage success that dazzled London.

The brilliant cast, headed by lovely

AGNES AYRES

includes:

Anders Randolph

Hedda Hopper

Edward Earle

Taylor Holmes

Gertrude Short

and

Sidney Bracy

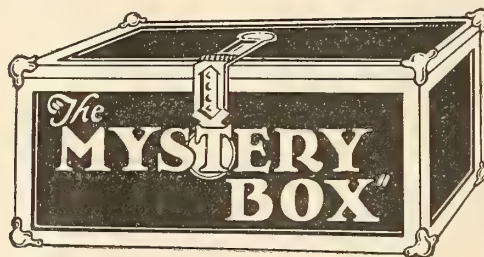
F. C. MUNROE, President
Foreign Distributors, Wm. Vogel Distributing Corp.

RAYMOND PAWLEY, 1st Vice Pres. & Treas.
Member of Motion Picture Producers & Distributors of America, Will H. Hays, Pres.

JOHN C. FLINN, Vice Pres. & Gen. Mgr.

NOW READY
10 Episode Serial

A Ben Wilson Production



Released By
DAVIS DISTRIBUTING DIVISION, Inc.

J. Charles Davis, II, Pres.

723—7th Ave.

NEW YORK CITY



DANIEL ESSEP

Independent Exhibitors!

1925-26 GUARANTEED LINE-UP

FOR YOUR PLAY DATES

Now Ready
"RED LOVE"

Starring
John Lowell and Evangeline Russell

Now Ready
Super Special

"Tales of a Thousand and One Nights"

6

**J. J. FLEMING
PRODUCTIONS**

Starring
AL FERGUSON

Now Ready

12

**"HEY FELLAS"
COMEDIES**

Two Ready

6

**"FRAGMENTS OF
LIFE"**

The Big Little Feature

One Ready

12

**"SHEIKS AND
SHEBAS" Comedies**

Two Ready

6

**James Oliver Curwood's
Stories**

**"MY NEIGHBOR'S
WIFE"**

*The Sensation of the
Year*

Now Booking

8

**KEN MAYNARD
WHIRLWIND
WESTERNS**

Two Ready

8

**GENERAL
CHARLES KING**

Frontier Features

Two Ready

Now Ready

**"THE MYSTERY
BOX"**

**BEN WILSON and
NEVA GERBER**

*A 10 Chapter Serial
Sensation*

8

**F. Schumann-Heink
PRODUCTIONS**

Produced by

J. J. FLEMING

Release July 15th

8

**Al Ferguson Features
Second Series**

Produced by

J. J. FLEMING

Release July 15th

8

**Peggy O'Day
"SECRET
SERVICE" Series**
*"THE THRILL GIRL"
Will Set a New Record*

8

**Forrest Taylor
Society Comedy
Dramas**
Release October 15th

**BEN WILSON and
NEVA GERBER**
in

*A 15 Chapter Serial
De Luxe*

**"THE POWER
GOD"**

Ready October 15th

6

De Luxe Features
Starring
MARILYN MILLS
*And Her Two Wonder
Horses, "Star" and
"Beverly"*
1st Release Sept.

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS 2nd, President

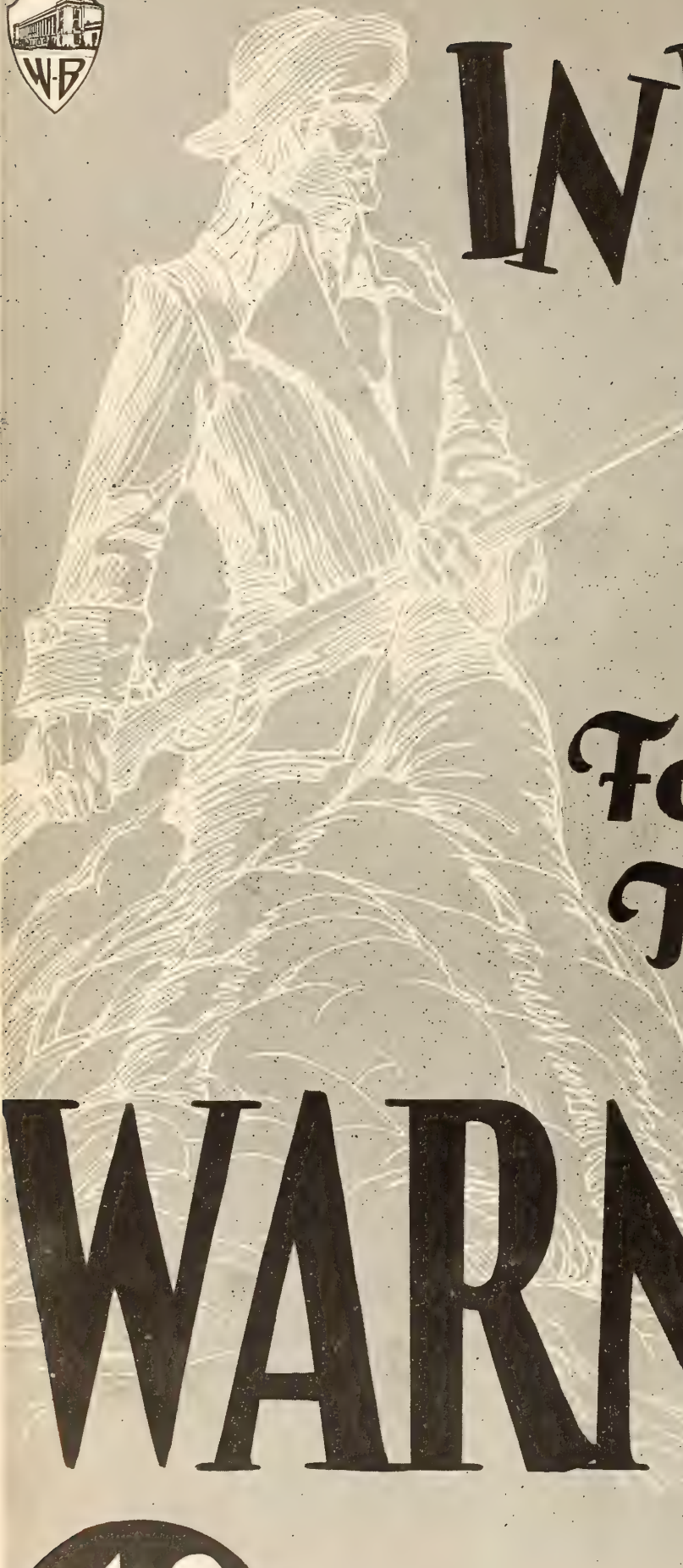
723 Seventh Avenue

NEW YORK, N. Y.

West Coast Office—Lane Mortgage Bldg.,

8th & Spring Sts., Los Angeles, Cal.





INDEPENDENT SECURITY

*For all time
Thru a*

WARNER F

40 for the coming season

DENCE! ITY!

WARNER BROS.
Classics of the Screen

*for every exhibitor
who wants to insure
INDEPENDENCE
now and in the future*

WARNER BROS., now in direct contact with exhibitors through its own exchange system, is ready to underwrite your independence.

The Warner Franchise is available to any exhibitor who wants to insure his independence, not only for the present season, but for **5** years to come. Through this Franchise the exhibitor is guaranteed sufficient high-class product to maintain forever the independence he treasures.

The details of the Franchise can be learned through Warner Bros. exchanges.

FRANCHISE

thru Warner Exchanges

40

TO THE INDEPENDENT EXHIBITOR:

Don't Be Stampeded!

As soon as coalition became an established fact between the M.P.T.O.A. and the I.M.P.P.D.A., a SUBTLE, INSIDIOUS, UNDERMINING campaign to sow the seeds of uncertainty in the ranks of the exhibitor began.

Exhibitors from various parts of the New York territory were in some mysterious manner informed that the proceedings at Milwaukee would come to naught—that it was foolhardy on the part of the exhibitor to lay too much stress on the various resolutions passed—that if the exhibitor were wise, he would book for his theatre such pictures as were nationally advertised and on which he could depend to make money.

With subtle insinuations and craftiness, spreading the poisonous gas of doubt, these invisible forces are trying to breach the solid ranks of the independent exhibitor.

Discard Rumors, Whisperings, Gossips!

We are more determined than ever to proclaim our whole-hearted and free independence—to book for your theatres such quality pictures that the public demands.

It is only the weak-kneed man who is afraid to fight for his rights. The independence of the exhibitor is more than assured. There is no turning backward! There will be no let-up in the steps that have been taken and are to be taken to bring to a successful conclusion this battle of right against might!

The Play Date Bureau Will Function!

The plans as outlined in Milwaukee are rapidly being consummated and even by the time you read this, a force of high-powered men will be in the field, covering every part of the United States, visiting every exhibitor with a list of independent productions that will in every way be of the highest quality and with a message of assurance to stand firm and invincible in their determination to keep the screen free and independent.

AND ONE MORE FACT—THE PROFITS DERIVED THROUGH THE CO-OPERATION OF THE INDEPENDENT PRODUCER, DISTRIBUTOR AND EXCHANGEMAN WILL NOT BE USED TO ERECT OR BUY THEATRES IN DIRECT COMPETITION WITH THE EXHIBITOR.

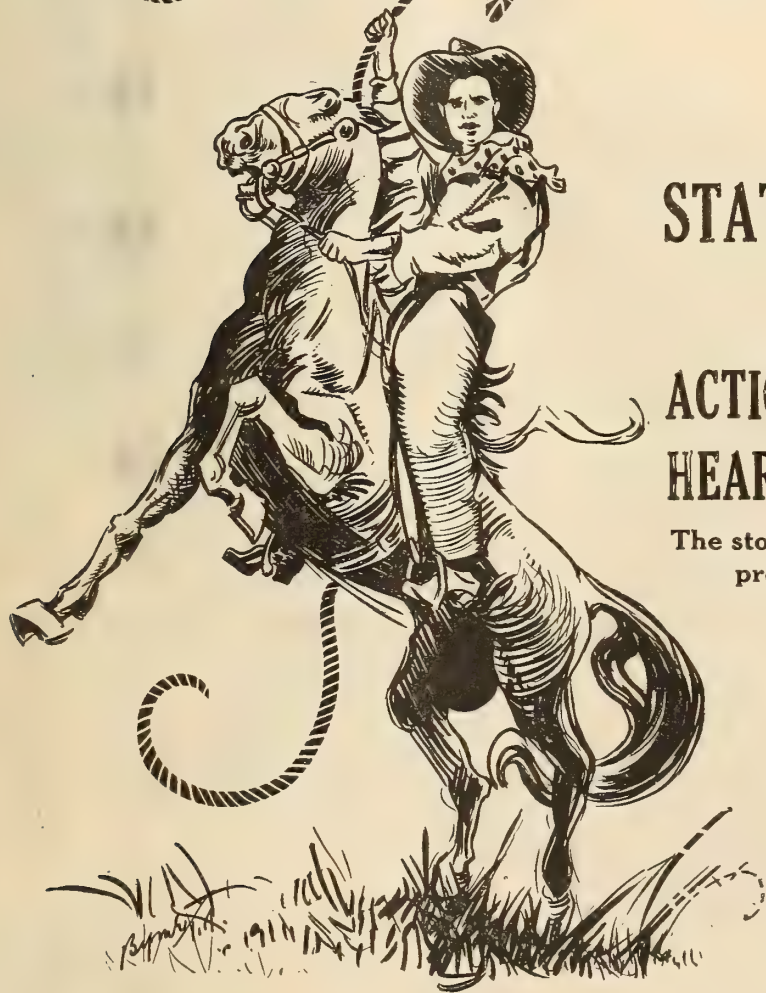
INDEPENDENT MOTION PICTURE PRODUCERS,
DISTRIBUTORS AND EXCHANGES, ASS'N.

1650 Broadway, New York City

Westerns!

*The Cream of
the Market*

Ralph DeVoe



announces the production of 12

STATE RIGHTS FEATURES

in 2 series of 6 pictures each

* * *

**ACTION! THRILLS! SUSPENSE!
HEART INTEREST! GREAT CASTS!**

*The stories written by well known authors, and with
production values that show on the screen.*

**A POSITIVE CLEAN-UP FOR STATE
RIGHTS BUYERS!**

**Produced under the personal direction of
RALPH DeVoe**

**Address all communications to
JEAN GOMEZ, Business Manager
Hollywood, California**

This is the Year of the Western

—they'll like
this one!



Associated Pictures Corporation presents
"The WHITE MONKEY"
A SAWYER-LUBIN production
with
BARBARA LA MARR
Directed by **PHIL ROSEN**

Adapted from JOHN GALSWORTHY's famous novel by **ARTHUR HOERL**
All SAWYER-LUBIN Productions made under the supervision of
ARTHUR H. SAWYER
Photographed by **RUDOLPH BERQUIST** Production Manager **BARNEY LUBIN**

A First National Picture

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 June 13, 1925 No. 3

CONTENTS

EDITORIAL FEATURE

SELL THE WHOLE PROGRAM.....	27
HIGHLIGHTS IN THE NEWS	
PLAY DATE PLAN APPROVED	17
METRO \$25,000,000 THEATRE PROGRAM.....	17
ACTORS ASSAIL HAYS.....	17
ROTHAFEL TO BUILD THEATRE	17
CHADWICK PREDICTS BETTER SCREEN.....	17
PHONO-FILM STOCK SALES PROBED	18
FOX VOTES HUGE DIVIDEND.....	18
CANADIAN MUSIC TAX QUASHED.....	20
ABANDON VITAGRAPH BROOKLYN STUDIO.....	20
NEWSPAPERS BACK INDEPENDENTS	21
ADAMS REVEALS DAVIS POLICIES.....	22
WARNERS PLAN HOLLYWOOD HOUSE	23
MAC FADDEN EXPLAINS FILM MOVE.....	28
ENGLISH CRITICISM RIDICULED.....	29

PICTORIAL PRESENTATIONS

HOW BAXTER BUTTED IN.....	Frontispiece
---------------------------	--------------

REGULAR DEPARTMENTS

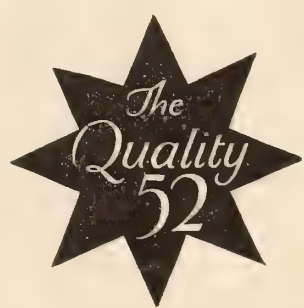
EDITORIALS	15, 19
THE NEWS IN PICTURES.....	24
EXHIBITOR NEWS	30
SALES NEWS AND PERSONALITIES	33
PRODUCTION HIGHLIGHTS	34
HOLLYWOOD NOTES	36
GREATER MOVIE SEASON	37
BOX OFFICE REVIEWS	52
BIG LITTLE FEATURE	55
EQUIPMENT NEWS AND NOTES	58
CLASSIFIED ADS	60

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer; M. M. Fernsler. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.
WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD.

Metro-Goldwyn *means*

Stories, Novels, Plays with reputation!
Helpful promotion by skilled showmen minds!
Over fifty star names of established drawing power!
Well-known directors who know what's box-office!
More stars than there are in heaven!
A Studio acknowledged to be greatest in the world!
Now en route Coast to Coast—the M.G.M. Trackless Train!
Styles and fashions by the world-famous Erté!
Handsome mounting for every single production!
In many productions Technicolor as added attraction!
Put your name on the dotted line for 1925-26!

*The Talk of
the Industry*





"How Baxter Butted In" makes an excellent vehicle for Matt Moore and Dorothy Devore, and they miss no opportunities to extract every bit of humor and heart-appeal offered by their respective roles.



Above, Matt Moore in a typically sympathetic role, bargains for some "used" shoes, while below, he incurs the ire of his landlady under the most humorous circumstances.

In the upper picture Matt receives his reward in the affections of the girl he loves, and in the lower illustration he becomes an unconscious and ludicrous fire hero.



"How Baxter Butted In"

Warner Brothers Comedy Gives Matt Moore and Dorothy Devore Many Chances to Win Laughter from Audiences

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Propaganda - Camouflage vs. Facts

CAMOUFLAGE is coming to be a great institution. Its possibilities, as almost everyone knows, were discovered during the World War.

When submarines were menacing everything afloat, camouflage made ships invisible or gave them the appearance of islands and trees and other things the U-boats were not seeking.

It became evident that with a few stripes of vivid paint, "things are not what they seem."

Naturally, camouflage that could accomplish so much in a good cause was not to be forgotten in peace-time. It isn't at all surprising that people who are interested in disguising their real motives in business are finding it a useful instrument in connection with their enterprises.

Propaganda, also proved its possibilities during the war. Employed on all sides, it kept the Central Powers going after they were beaten and it sold Liberty Bonds for the United States on a scale that seemed impossible. Usable on either side of any argument, but apt to seem most useful in seeming proof of things that can not be proven.

Camouflage and Propaganda—What a team for the contemptible work of people whose projects won't stand intimate inspection!

Camouflage, to make their own schemes look clean and benevolent.

Propaganda, to stir up dust, to becloud business issues, to make crooked things seem straight.

But it won't work. Because there's a fairly liberal quantity of inherent decency in the average American. Because, also, he resents any attempt to make a tool of him, in furtherance of petty schemes.

So, in the long run, the laugh is usually on the fellow who so misdirects his own energy.

These remarks, admittedly having the appearance of trite generalities, are suggested by the painfully obvious effort now being made to becloud the motion picture trade paper situation and to mislead the industry on a number of rather important issues.

Anything that is true is apt to be trite, so the flavor of what has to be said here can't be helped.

Truth, daylight, air. These are the measures needed to clean up the mess.

And because it has been the target of some of

this published lies and word-of-mouth vilification, EXHIBITORS TRADE REVIEW, having no secrets of policy, ownership or affiliations, makes this statement.

EXHIBITORS TRADE REVIEW will speak for itself. It will voice its own opinions. It will state its own policies. It has done these things consistently since it came under its present ownership and management. It will continue to do them.

The camouflage-propaganda artists are seeking to raise several varieties of dust regarding this paper.

Allegation: That EXHIBITORS TRADE REVIEW is not an "independent" paper, because it is not pledged and tied to the so-called "independent" group among the producers and distributors.

Answer: If EXHIBITORS TRADE REVIEW were so pledged and tied, it would not be an independent publication in any sense of the word, since it is in fact, now and always, an exhibitors' publication. Any exhibitors' publication that becomes the organ or mouthpiece of any group of producers or distributors or both thereby forfeits entirely its standing as an exhibitor publication.

Allegation: That EXHIBITORS TRADE REVIEW is not "independent" because it carries advertising of the "Big Three" and of others who are antagonistic to the so-called "independent" movement.

Answer: The advertising columns of EXHIBITORS TRADE REVIEW are open and will continue open to anyone who has legitimate product of any kind to advertise to exhibitors and who is able and willing to pay the paper's published rates for such advertising. Its editorial policy is shaped in its editorial department. Any "trade paper" which admits that it can not take legitimate advertising from any legitimate source without permitting its editorial policy to be biased thereby, admits that it is either a house organ or a prostitute among publications.

Allegation: That EXHIBITORS TRADE REVIEW can not be sincere in its advocacy of the cause of the "independents," because it does not give them, and all of them, its complete and undivided support.

Answer: EXHIBITORS TRADE REVIEW has endorsed and does endorse the position of the "independents" in the light of present conditions in the trade. It takes such action, however, in the interest of its exhibitor following—not because of any sudden

affection for the independents or sudden aversion for the "Big Three."

This latter statement calls for elaboration. To this extent: EXHIBITORS TRADE REVIEW is convinced that the future welfare of the motion picture industry as a whole and of the exhibitors of North America in particular will be best served by the maintenance throughout the business of a reasonable amount of competition. It is convinced, moreover, that the only hope, in that direction, lies in providing the "independents" with such volume of business as will enable them to grow and prosper and in putting definite restraint on the further theatre-operating ambitions of certain large distributors. But EXHIBITORS TRADE REVIEW believes, as it has very definitely said on previous occasions, that the acts and policies of the would-be monopolists in this business are exactly in line with what almost any "independent" would do if given the opportunity. And, moreover, that the policy of an exhibitors' paper should be to "support" exhibitors and to shape its policy in their behalf. That and nothing more.

EXHIBITORS TRADE REVIEW is very earnest in its

hope that the progressive element among the "independents" shall have every opportunity to get ahead. It believes that their welfare is almost inseparably tied up with the welfare of the exhibitors at this time. It sees in them the only possibility of maintaining competition and an open market for intelligence, skill, artistry. And it hopes that those "independents" who grow and prosper will remember in their prosperity their debt to the exhibitors who have co-operated with them, discharging that debt by an enduring policy of square dealing.

But that is not justification for any departure from the established policy of this paper, which is one of absolute independence, entire freedom of action, with a policy built in all its phases on the welfare of the exhibitor.

This publication has no liking for mud-slinging contests which seem to delight some publishers and would-be publishers. It will refrain as long as it can from entering into direct personal discussions with and about people whose business code smells of the garbage dump.



Brass Tacks on the Greater Movie Season

WE have so many controversies, actual and in the mud, in the film business just now that it seems a pity the Greater Movie Season idea could not have been adopted by unanimous consent, regardless of its origin.

Certainly the idea of an annual drive, to begin in mid-summer, having for its object the building up of maximum public interest in the motion picture program for the ensuing season, was a good one. Moreover the plan has been tried and found profitable to the exhibitor.

To speak plainly, the one unfortunate phase of the Greater Movie Season project at this time is the more or less prevalent idea that it is a Hays institution. That idea is wrong. The plan is neither patented nor owned by any group or institution.

Neither is the Greater Movie Season a scheme to increase rentals during August. Such an increase can't be put over this year, if anyone were minded to undertake it, for the reason that there will be plenty of Independent product seeking August play-dates.

Altogether, the objections raised in some quarters to the plan are inconsequential as compared with the benefits that will accrue to exhibitors if it is put over with a smash. Should a good idea be discarded merely because it has the indorsement of political adversaries?

The real move in connection with the Greater Movie Season will be this: Take the whole project over; make

it an exhibitor affair; make it a means of getting closer to the public; use it to build larger attendance, and play anybody's pictures you like during the Season and after.

* * *

Another Independent Picture Takes Broadway Money

IT'S getting to be a habit—this thing of emphasizing the first-run successes of Independent product. But there is a reason. There will be a reason as long as many exhibitors cling to the notion that the designation "independent" means "inferior."

"Drusilla With a Million," an F. B. O. picture, an independent picture, if you please, played the Capitol theatre, New York, last week, to consistently crowded houses.

The Capitol, as some people in this business already know, is a rather large establishment that endeavors to book good product. It doesn't play many independent pictures, but that, perhaps, might be explained by the fact that it belongs to Metro-Goldwyn, who, according to current rumor, are not particularly fond of the word "independent."

Anyway, to get to the point, "Drusilla" made a better showing at the Capitol than a lot of the un-independent pictures that have passed that way lately. Which is merely another boost for the newer and better independent product that is coming along these days.

M.P.T.O.A. BOARD MEETS

METRO IN GREAT THEATRE BUILDING PROGRAM IN WAR

LOS ANGELES, June 6.—Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios, who just returned from New York, announced the greatest expansion program ever attempted by a motion picture organization.

While in New York Mr. Mayer has been conferring with Marcus Loew and other M.-G.-M. officials. Mr. Mayer declared his organization is ready to spend \$25,000,000 in building a chain of theatres throughout the United States.

The expansion program, he asserted, is the result of insistent demands for Metro-Goldwyn-Mayer pictures, and is not designed to stifle competition in the independent ranks. In fact, no theatres will be built in cities now providing a satisfactory outlet for M.-G.-M. pictures, though every important city in America where Metro-Goldwyn-Mayer pictures are not shown is to have a new theatre, he added.

He denied that any combination of motion picture companies is behind the move, or that it was a "trust" of producing organizations to stifle the independents. He held that no combination of "trust" could exist, as competition is too keen among the big producers to permit of any such move.

* * *

ACTORS' EQUITY ASSAILS HAYS ON ABUSES IN FILMS

The Hays organization was cited by Frank Gillmore, executive secretary and treasurer of the Actors' Equity Association in a report on the film situation. He declared:

"It may seem to some that this branch of our association has been overlooked, but we were waiting until matters connected with the legitimate were settled.

"The interviews of your president and myself with Will H. Hays over a period of three years have been most unsatisfactory. When he assumed chairmanship of the motion picture industry it was declared the interests of all those affected would be considered. Actors as a class are certainly affected, yet they have not been consulted, nor have any steps been taken to remedy, so far as we know, he abuses which we have brought to the attention of the producers.

"After exhausting every conciliatory method it will be up to us to adopt a more militant attitude, to see that our members in the motion picture industry receive the benefits of a standard minimum contract."

* * *

STADIUM ANNOUNCES PREMIERE

The Stadium Pictures, Inc., will hold the premiere showing of "The Son of Mme. Sans-Gene," from the novel by Moreau, at the St. James Theatre, Boston.

This production was photographed in France in the original historical settings of the author's version.

Warners To Build Downtown Theatre in Kansas City

KANSAS CITY, Mo., June 6.—A large first run downtown theatre here is being planned by Warner Brothers, H. M. Warner, president of the corporation, announced here. A definite site has not yet been selected, but negotiations will be completed within the next two weeks, Mr. Warner said.

With the erection of the Warner Brothers theatre, four of the six first run houses will be producer controlled and the remaining two operated by a chain.

CHADWICK VISIONS BETTER SCREEN AS RESULT OF DRIVE

LOS ANGELES, June 6.—I. E. Chadwick, president of the Independent Motion Picture Producers and Distributors' Association, predicts the movement started at the Milwaukee meeting will do more to advance the quality of screen entertainment and encourage originality in the production of pictures than any action ever taken in the industry.

Denying that the alliance of the independent theatre owners and producers had been for the purpose of engaging in a fight or making war on any faction, but merely to keep the screens of the country free from the domination of the stock market and those who seek to centralize the control of motion pictures, Mr. Chadwick declared ultimate results of the convention would be to further the interests of every one connected with the business, as well as those of the public.

"I want to emphasize the fact," said the producers' president "that the purpose of the uniting of the independent forces is for constructive rather than destructive purposes.

(Continued on Page 18)

* * *

STRAUS TO FLOAT BONDS FOR NEW SKOURAS HOUSE

ST. LOUIS, June 6.—Plans for financing Skouras Brothers' seventeen-story office building and Ambassador Theatre at Seventh and Locust streets, are complete. The structure will represent an investment of \$5,500,000.

S. W. Straus & Company have underwritten the bond issue of \$4,500,000 on the subject. The bonds will mature in three to sixteen and one-half years, and are secured by a closed first mortgage on the land held jointly in fee and partly in leasehold, the new building and also on the Grand Central theatre building and leasehold. The borrowing corporation is the Central Properties Corporation, the stock of which is held by Skouras Brothers Enterprises.

PLAY-DATE PLAN WINS APPROVAL AT N. Y. SESSION

Complete details of the Play-Date Bureau and the Department of Trade and Commerce, which are being organized by the M. P. T. O. A. in its war to protect the independent theatre owner from the encroachment of producer-distributor theatre owners, were laid before a two-day meeting of the board of directors of the organization at Hotel Roosevelt, New York City.

These details are said to have met with the unanimous approval of the board, members of which were summoned from all parts of the country to launch the movement.

Only three members were unable to attend the meeting. They were Glenn Harper, of Los Angeles, Calif.; N. C. Rice, of Algoma, Iowa, and W. W. Watts, of Springfield, Iowa. These wired their regrets that pressing business made it impossible for them to be present.

Complete conciliation of the Allied States with the M. P. T. O. A. was further noted at this meeting with the presence of J. C.

(Continued on Page 18)

* * *

ROTHAFEL WILL BUILD GREATEST THEATRE IN N. Y.

For Samuel L. ("Roxy") Rothafel will be built the world's largest motion picture theatre, seating 6,000, in New York City. The site is the New York Railways car barn block at Seventh avenue and Fiftieth street. The new play house will be known as the Roxy theatre. It will cost about \$6,000,000.

Contracts for the transfer of the central part of the property were signed between Bing & Bing and Mr. Rothafel, and Herbert Lubin, president of Associated Pictures Corporation, who will build the theatre for Mr. Rothafel. A corporation is being formed.

The site, which was held at \$1,900,000, is a plot 200 by 200 feet between Sixth and Seventh avenues, running through the block from Fiftieth to Fifty-first street, and includes a leasehold agreement with Manger Brothers, who will start this week to build a hotel on the Seventh avenue frontage.

(Continued on Page 18)

* * *

Christie Bans Radio Appearances by Stars

HOLLYWOOD, June 6.—Regular contract players with his comedy and feature organizations are forbidden by Al Christie to make radio appearances on the ground that it is unfair to motion picture exhibitors to use prominent screen players in a business which is making nightly competition for movie theatres.

PREDICTS BETTER SCREEN

CHADWICK ASSERTS INDEPENDENT FIGHT WILL AID INDUSTRY

(Continued from Page 17)

"In endeavoring to keep the doors of the theatres open, there is no thought of trying to close the doors against anyone. Care will be taken to avoid adopting the same evil as that against which this movement has been launched as a protest. Our one objective is to keep unshackled the outlets for meritorious productions, regardless of by whom they may be made.

"Aggressive centralization of motion picture-making means machine made pictures. Practically all of the outstanding productions of the screen—those which have marked a forward step in the filming of pictures—have been initiated by the venturesome mind—by a mind unshackled by the consideration of profits alone.

"In the early days of the industry, the heads of the business watched the rushes of their pictures. Today they watch the stock ticker, and when one is watching this little ribbon, he is not going to venture very far in the realm of art.

"Not only does this apply in making pictures, but it holds true equally in the exhibition of them. A theatre run by a blue print and a mimeographed slip from a central office as to what pictures shall be selected for showing and how they shall be shown becomes simply a cog in a chain, in which there is no room or opportunity for originality or initiative. It is the unfettered theatre and the open market which has given to the industry its Sid Graumans and Sam Rothafels, and has been responsible for many of the advances in the quality of screen entertainment provided the public.

"To restrict the making and exhibition of pictures to the dictates of the stock market is equally as damning to such advancement, as the writing of books or newspapers to order. Genius is curtailed and the result necessarily must become machine-like.

"Therein, incidentally, lies the cause for any criticism which may be directed against any sameness in the making of pictures. It is the function of a machine to repeat its action, while that of the individual to create.

"Already the same concentration of interests that is being sought in America has extended its activities to the theatres of foreign lands, and unless prompt measures are taken these interests will soon have their grip on the European market in a manner that will deal a body blow to the independent movement in this country.

"For without the foreign markets, the independent producer in America cannot exist, and once he is driven from the field, the independent exhibitor cannot hope to function, and must ultimately turn over his theatre to the vested interests, or accept a position in his own theatre as an employee.

"The action of the convention to forestall this possibility was by no means the least of its accomplishments. All in all, therefore, the convention at Milwaukee will go down I believe, as a historical milestone in the motion picture industry, as a whole, both to the public in general and to future generations, for if the motion picture is to achieve its destiny, it is essential that the talent of the future shall have the same fertile field for development, as have the leaders of this generation."

* * *

12 MILLIONS ASSETS OF WEST COAST THEATRES

LOS ANGELES, June 6.—Total assets of \$12,742,926.96, and a total funded debt, including purchase money obligations of \$4,368,985.53, are reported by West Coast Theatres, Inc. Gross Revenue for 1924 was \$9,569,055.40. Consolidated net earnings from all sources were in 1921, \$400,131.69; in 1922, \$685,153.53; in 1923, \$1,882,529.97, and in 1924, \$1,885,921.15.

These figures were disclosed on flotation of a \$1,500,000 general mortgage 6½ per cent serial gold bonds.

235% DIVIDEND IN STOCK VOTED, FOX ASKS LISTING

A stock dividend of 235 per cent has been voted by the board of directors of Fox. Stockholders will receive 200 per cent of the issue, while employees, who have contributed to the success of the firm, will receive 25 per cent.

The New York Stock Exchange has been asked to list 165,000 shares. This offering is expected to be made at \$46 or \$47 a share.

Stock dividend are payable in Class A common stock of no par value. Holders of present common stock will be given opportunity to subscribe for \$165,000 shares of additional Class A stock.

* * *

ENTERTAINMENT AT JERSEY M. P. T. O. CONCLAVE PLANNED

Many feature for entertainment of members of the Motion Picture Theatre Owners of New Jersey who attend the sixth annual convention at New Monterey Hotel, Asbury Park, N. J., June 29 and 30, and July 1, are planned.

A Water Sports Carnival will be held on the closing day of the convention.

A contest to pick the most popular girl to represent theatres owned by members at the water carnival has been launched.

Officers of the organization are: President, Joseph M. Seider, Newark, N. J.; Vice-Presidents Chas. Hildinger, Trenton, N. J., and Peter Adams, Paterson, N. J.; Secretary, Henry P. Nelson, Elizabeth, N. J.; Treasurer, William Keegan, Trenton, N. J. Board of Directors: Sidney Samuelson, Newton, N. J., chairman; R. F. Woodhull, Dover, N. J.; Benjamin Schindler, Camden, N. J.; Arthur B. Smith, Salem, N. J.; Louis Rosenthal, Orange, N. J.; I. M. Hirshblond, Toms River, N. J.; Leo Juskowitz, New Brunswick, N. J.; William C. Hunt, Wildwood, N. J., and Leon Rosenblatt, Bayonne, N. J.

* * *

ROTHAFEL TO BUILD

(Continued from Page 17)

This arrangement will give the new theatre entrance through the hotel at the southeast corner of Seventh avenue and Fiftieth street.

Demolition of the car barns will begin in August, and the new theatre will be ready late in the fall of 1926. Plans will probably be drawn by Thomas W. Lamb of New York and Walter Altschulzer of Chicago. The stage will be the largest ever incorporated in this kind of structure.

Mr. Rothafel is now in charge of the Capitol theatre.

* * *

Handles Macfadden Publicity

Gavin Campbell Hawn, former publicity director for Mae Murray and the Murray-Leonard Productions, and more recently a Paramount exploiter, is now director of publicity and advertising for True Story Films, Inc., a new Macfadden enterprise.

ATTORNEY GENERAL OPENS PHONOFILM STOCK SALE PROBE

Books and papers of the De Forest Phonofilm Sales Corporation were seized by agents of Attorney General Ottinger of New York, armed with a court order. The Attorney General's investigation of the methods used by the corporation in floating a large public stock issue followed complaint to the White House that a film of President Coolidge was being used in the stock selling drives.

Deputy Attorney General Winter, who is conducting the probe, announced his investigation will be completed within a few days. He said that his office has not determined whether or not it will seek to stop the sale of securities at this time.

James Elliott, who headed the defunct Elliott Business Builders, a stock selling organization, and who was in charge of sales in New York City, was reported out of the city following start of the investigation.

Other members of the company declined to comment on the action of the Attorney General's office.

* * *

M. P. T. O. A. BOARD MEETS IN GOTHAM ON 'TRUST' WAR

(Continued from Page 17)

Ritter, of Detroit; R. R. Biechels, of Kansas City, Mo.; E. M. Ray, of Providence, R. I., and W. A. Steffes, of Minneapolis, Minn., leaders of the Allied States organization.

Negotiations with officials of independent producing companies to join in the Play-Date Bureau and Department of Trade and Commerce, are believed to have been successfully concluded by the board.

The members present at the conference on June 3 and 4 were:

Sydney S. Cohen, New York, chairman.
R. R. Biechels, Kansas City, Kans.
A. Julian Brylawski, Washington, D. C.
H. A. Cole, Dallas, Texas.
E. W. Collins, Jonesboro, Ark.
M. E. Comerford, Scranton, Pa.
Glenn Cross, Battle Creek, Mich.
Harry Davis, Pittsburgh, Pa.
Fred Dolle, Louisville, Ky.
A. A. Elliott, Hudson, N. Y.
E. M. Fay, Providence, R. I.
J. J. Harwood, Cleveland, O.
A. A. Kaplan, Minneapolis, Minn.
Frank A. Keeney, Brooklyn, N. Y.
Jack Miller, Chicago, Ill.
Charles Nathan, Peoria, Ill.
J. C. Ritter, Detroit, Mich.
L. M. Sagal, New Haven, Conn.
J. A. Schwalm, Hamilton, O.
Fred C. Segert, Milwaukee, Wis.
J. M. Seider, Newark, N. J.
W. A. Steffes, Minneapolis, Minn.
Jack Wells, Norfolk, Va.
J. H. Whitehurst, Baltimore, Md.
L. B. Wilson, Covington, Ky.
Nathan Yamins, Fall River, Mass.
A. C. Zaring, Indianapolis, Ind.

Star Players or Star Executives?



ONE of the strangest things about modern business is the extent to which able straight thinking executives, who have battled all the way from zero to success, on arrival break out with acute megalomania and spend their declining years trying to broadcast the news of their own greatness.

The fellow who is afflicted with grandiose ideas concerning himself labors under a tremendous handicap while he is trying to work his way to the top. He seldom gets there. But the man who has been so busy thinking about his business that he has had no time to think about himself, once he gets to the top and has his million invested in good securities, frequently discovers that his own importance must be impressed on all and sundry. And then the fun begins.

In the motion picture business this disease has developed surprisingly. Executive personalities are being publicized to an extraordinary extent, with serene disregard of the fact that the motion picture public cares nothing at all about who sits back of the big mahogany desks. Which, in itself, would be merely a byplay that could do no harm, were it not for the fact that there is a resulting trend toward subordinating player personalities.

It is clear that some of the star executives are jealous of the publicity so readily accorded by the public press to star players. When the newspapers, knowing the avidity with which the public reads of the doings of Mary Pickford or Gloria Swanson, give countless pages of space to these and hundreds of other stars and featured players, the relatively unheralded "magnate" thinks he ought to have as much. When he doesn't get it—he never will get it, of course—his first impulse is to take it away from those who do.

So there's really a reason for the policy of certain companies that are doing their utmost to soft-pedal in the handling of player personalities and publicity.

Then, too, as has been suggested here before, there is a dollars-and-cents side to the question, also. If stars develop beyond a certain magnitude they cost too much. If advertised brands can be substituted for high-light individual names, profits will jump proportionately. It is possible for a distributor to own a brand outright, but it often happens that stars get out of control. Even such devices as the existing system of salary ratings, designed to keep players under suitable financial restraint, break down when producers get into active competition for a name that is known to have large box-office value.

Thus a nationally advertised brand of pictures, if it goes over with the public, may serve two distinct purposes. It may be made to shed reflected personal glory on the big man who sits back of the advertising appropriation and it may tend to render the adver-

tiser independent of the demands of players whose names have been forced into secondary place.

That doesn't mean, however, that national advertising of pictures is open to any such criticism, unless it is being used in some such objectionable manner. In almost any issue of certain publications it is possible to find national advertising which gives due credit to player and director and which endeavors to impress on the reader, in a perfectly legitimate way, the idea that the advertiser is making a sincere endeavor to deliver the best entertainment possible. And likewise, it is possible to find advertising built on the opposite premise, which seeks to prove that a certain brand in itself is proof of entertainment value and that who appears in the picture is of no great consequence.

Brands are the very foundation of some of the best national advertising; but they are brands that represent thoroughly standardized product of uniform quality. Palmolive soap is Palmolive soap, wherever you find it. Take a collection of the best known trade names: Victor, Gillette, Packard, Exide, Mazda, Heinz, Waltham, Mobiloil, Westinghouse, Kohler, Johns-Manville and so on. It is a matter of common knowledge that these names stand for products that have been standardized, right up to the limit of human possibility. Now try the same process on a brand of pictures. What could be more fatal, in this field, than standardization? Who wants standardized entertainment?

Actually, a brand applied to pictures can mean but one thing, at best: That its sponsor has the skill, resources and desire to gather and offer to the public the best possible entertainment. And such an assertion must be backed with proof. Palmolive tells you about the oils that are responsible for its quality. Packard about the roller bearings that give it long life. The sponsor of a brand of pictures who tells you, consistently, why each picture bearing the brand is good and who is in it, may get somewhere, providing the pictures so branded are good, have sufficiently broad popular appeal and in all respects make good on the claims made for them. But there, again, you run into the same old difficulty: The quality of merchandise is largely a matter of fact, determinable by scientific test. The quality of a picture is largely a matter of opinion, not specifically determinable by any laboratory method, appraisable only by the judicially minded reviewer who is free from bias of any kind, and then subject to a substantial factor of human error.

Undoubtedly there is need for more national advertising in behalf of motion pictures. But to succeed it will have to be shaped with greater regard for the public's intelligence and the exhibitor's welfare than has been displayed in much of what has been done thus far.

Willard C. Howe

Next Week: A Letter That Might Be Written to Certain Distributors

EFFORT TO FORCE MUSIC TAX FAILS IN CANADIAN HOUSE

OTTAWA, Ont., June 6.—"The Canadian Copyright Act and the amendments now proposed do not in any way change the state of the law with reference to the playing of music in the theatres."

This was the official recommendation which was adopted by the Canadian Copyright Committee of the House of Commons here at the suggestion of E. R. E. Chevrier, member of Parliament for Ottawa East, the sponsor for the bill now before the Canadian Parliament to change important clauses of the Copyright Act. Following the adoption of this recommendation, the committee reported favorably upon the rest of the copyright bill.

This development meant a big victory for the Motion Picture Distributors and Exhibitors of Canada, with headquarters at Toronto. This association, comprising all fields of the moving picture industry, is affiliated with the Motion Picture Producers and Distributors at New York. Colonel John A. Cooper, Toronto, who is the president of the Canadian body, personally attended meetings of the Copyright Committee at Ottawa, presented a strong written protest to the chairman of the committee, and entered into correspondence with various members on the subject. The Canadian association also engaged legal counsel to study the amendments and the valuable protest was framed with this legal assistance.

Canadian exhibitors are now relieved of the possibility of paying royalty on all copyrighted music played in their theatres.

* * *

\$800,000 IN FILMS FOR SCHENCK START

HOLLYWOOD, June 6.—More than \$800,000 worth of motion pictures are in production under the banner of Joseph M. Schenck. They are:

Buster Keaton's new feature comedy, "Go West," Norma Talmadge's new starring production, "Graustark," a Dimitri Buchowetzki production, and Constance Talmadge's new starring vehicle, "Her Sister from Paris," directed by Sidney Franklin from an original story by Hans Kraly.

* * *

STAGE PLAY FROM FILM

"Florrie Meets a Gentleman," an original screen story by Elsie Jean Jerard, announced as the next Sawyer-Lubin production featuring Barbara La Marr for First National release, is being dramatized by its author in collaboration with a well-known writer of stage successes. The stage version will reach Broadway about the time the motion picture is released, as a leading New York producer has purchased an option on the piece which stipulates early fall production.

* * *

OFFICES IN SOUTH AMERICA

Formal opening of Paramount exchanges in Buenos Ayres, Argentina, and Santiago, Chile, was announced by E. E. Shauer, general manager of the foreign department of Famous Players-Lasky Corporation.

* * *

ERDMANN CLEVELAND MANAGER

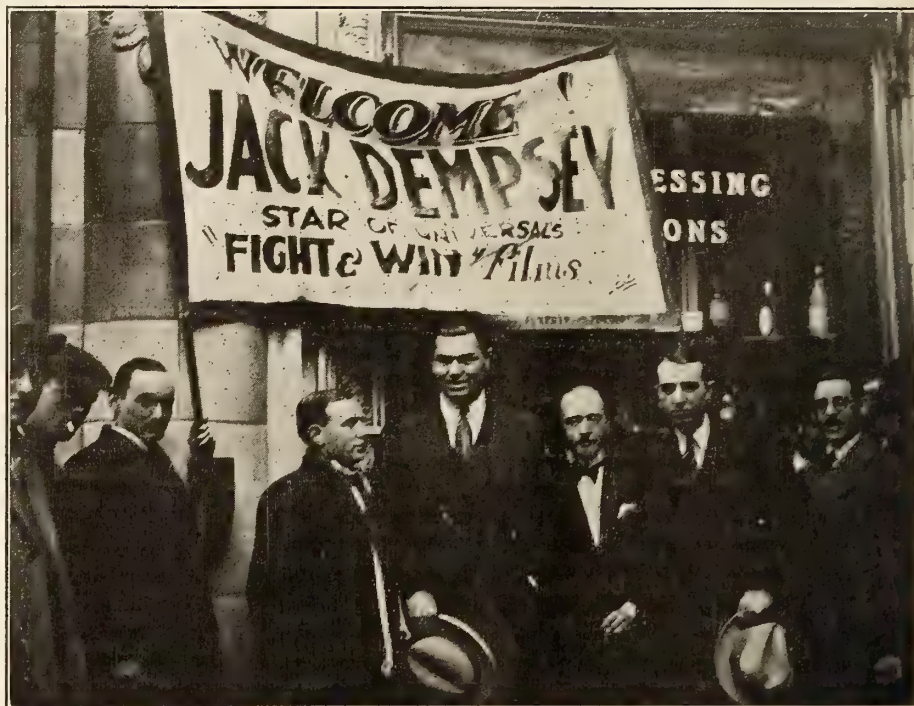
John C. Flinn, vice president and general manager of Producers Distributing Corporation, appointed George W. Erdmann branch manager at Cleveland, to succeed J. J. Mooney, resigned.

* * *

TITLE ACTION FILM

"Fighting Fate" will be the title of the next of the Fast Action Series starring Billy Sullivan, released by Rayart.

London's All Agog With Arrival of Jack Dempsey. His Appearance at One of the Theatres There in Connection With Showing of "Fight and Win," Universal Pictures, Was Marked by a Tremendous Ovation for the Pugilist Actor.



WARNERS ABANDON BROOKLYN STUDIO

LOS ANGELES, June 5.—The New York studio acquired from Vitagraph will be closed by Warner Brothers for the balance of the year and the Old Vitagraph studio in Hollywood will be remodeled to take care of the added production on the Coast.

About \$250,000 will be spent on that studio, its buildings and additional equipment, so that entire units can be moved from the Warner plant and production carried on at both points.

What is to be done with the New York property is still undecided, as no provision was made when it was agreed to make all of this year's production on the Coast. By so doing this Jack Warner and his associate, Bennie Zeidman, will be able to supervise the entire output without appointing a separate force to handle the eastern unit.

This decision means that all of the \$10,000,000 budget will be spent in Los Angeles. It was intended originally to make 20 per cent of it in the East.

* * *

TWO STORIES FOR JOHNNY HINES

Two stories have been purchased as starring vehicles for Johnny Hines by B. & H. Enterprises, Inc., organized to produce the Hines pictures for First National. They are "The Game of Light," by Richard Washburn Child, which will be released as "The Live Wire," and the Thompson Buchanan play, "The Cub." This will be released as "Rainbow Riley."

* * *

FOLLOWS "GRASS" INTO CRITERION

"Beggars on Horseback," the James Cruze Paramount production, opened at the Criterion theatre, New York City, June 5, following ten week's engagement of "Grass." Presentation of the feature production will be preceded by a one-act play written by one of the authors of the stage play, Marc Connelly in collaboration with Dorothy Parker. Wilton Lackaye will head this cast.

DAVIS CLOSES MANY STATE RIGHT DEALS

Closing of many State right sales contracts was announced by the Davis Distributing Division. They were:

Sid Greiver, president of Grevier Productions, Inc., 831 So. Wabash Avenue, Chicago, Illinois, for "Red Love," starring John Lowell and Evangeline Russell; an Arabian Nights Super Special "Tales of a Thousand and One Nights"; eight F. Schumann Heink features; eight Al Ferguson outdoor Features, second series; seven "Ken" Maynard super westerns; six James Oliver Curwood features; eight General Charles King "Frontier Features"; eight De Luxe Underworld Melodramas; eight Peggy O'Day "Secret Service" Features; eight Forrest Taylor Society Comedy-Dramas; six Marilyn Mills Features; six Herrick "Fragments of Life" series; two Ben Wilson serials, "The Mystery Box" and "The Power God"; twelve Sheiks and Shebas' comedies; twelve "Hey Fella's" comedies.

Walter A. Baier, president of Walter A. Baier Film Company, Milwaukee, Wis., for six Al Ferguson first series; eight Schumann Heinks; eight Al Ferguson second series; the J. J. Fleming production, "Border Musketeers"; six James Oliver Curwood features; eight General Charles King "Frontier Features"; the Arabian Nights Super-Special, "Tales of a Thousand and One Nights"; eight De Luxe Society Dramas; eight "Ken" Maynard Super-Westerns; eight Peggy O'Day "Secret Service" features; eight Forrest Taylor Society Comedy-Dramas; the super-special production, "Red Love," twelve "Sheiks and Shebas" Comedies; twelve "Hey Fella's" Kid Comedies; a total of ninety-five productions for Wisconsin and Upper Michigan.

A. Luchese, president of Liberty Film Corporation, Philadelphia, for two Ben Wilson serials, "The Mystery Box," and "The Power God"; six Herrick "Fragments of Life" productions; twelve "Sheiks and Shebas" comedies; twelve "Hey Fella's" Comedies; a total of thirty-two productions for Eastern Pennsylvania, South New Jersey and Delaware.

Hunt Miller, president of Standard Film Exchange, Inc., Pittsburgh, Pa., for two Ben Wilson serials; eight Al Ferguson second series; a total of ten productions for Western Pennsylvania and West Virginia.

* * *

BEERY SIGNS LONG TERM CONTRACT

Noah Beery signed a long term contract with Famous Players-Lasky Corporation.

NEWSPAPERS LAUD "TRUST" WAR

PRESS OF NATION WARNS OF MENACE IN ITS COMMENTS

Publicity, perhaps one of the most feared results of the Milwaukee convention by the "trust," is beginning to awaken the nation to the menace to the independence of the screen.

Throughout the country there has been free-spoken comment on the situation disclosed to the public by the Milwaukee independence meeting newspapers everywhere have commented editorially on the situation. And these editorials have all been on behalf of the independent exhibitor.

Typical of this comment is the following editorial from the *Helena, (Mont.) Independent* of May 23:

"Owners of theatres showing the better grades of moving pictures, as many people are aware, have been in the clutches of producers to an irritating extent. The situation is developing, as might have been anticipated, into a nation-wide fight for relief. At the national convention of Motion Picture Theatre Owners of America, held in Milwaukee, a challenge of defiance was hurled at the big producing combinations, and the original theatre owners will make an effort to buy where they please, demanding fair prices and the right to inspect purchases in advance.

"The so-called producers' trust, really about three separate trusts working in close harmony as to rules, broke the camel's back in the arbitrary effort to make theatre owners contract for at least twenty-four pictures a year, forego the right of review as a prelude to acceptance, and pay fancy prices for a considerable number of dead horses provided under such contracts. This arbitrary system of forcing sales and binding theatre owners to certain firms for a considerable part of their pictures has not been a healthful influence.

"Producers profiting by that arrangement had only to turn out a certain volume and pull down their compensation. This easy system of taking down the money, naturally, has been damaging to box-office effects, as entirely borne by the theatre owners. Any number of moving picture houses, scattered over the country, have been compelled to accept and run pictures which did not give them enough gross returns to pay for the films. Most of them could have avoided such "duds" if they had enjoyed the privileges of open buying.

"One concrete result of the Milwaukee convention was the creation of a fairly large fund to aid Independent producers in their fight against 'The Big Three.' Another specific accomplishment, connected with the same purpose, was the decision to establish an independent play-date bureau in New York City, to work in co-operation with Independent producers and exhibitors. Will Hays, alleged czar of the movie industry, seems to have temporarily mislaid his scepter of authority. That scepter, by the way, has functioned chiefly as a connecting link between the former separate entities of 'The Big Three.'

"It is not the custom of trade combinations to step aside and quit merely because their clients have become irritated at oppressive exactions. When their greed misleads

Signs Contract

Sam Zierler, President of Commonwealth Film Service, Signed for Nw York Distribution of 18 B. P. Schulberg Productions.



them as to the amount of pressure the traffic will bear, they quickly turn about and become master conciliators. Members of the trust make little effort to conceal their concern about the fight which has developed and are making important price concessions to exhibitors who will stay with them and help put the independents out of business. After that if such proves to be the outcome, the exhibitors will have to take chances on restoration of the former exactions.

"During the discussions at Milwaukee, objections were voiced to the fancy salaries paid by producers to mediocre talent. Some of the independent exhibitors contended that the claims in that line were partly bogus and used as a basis for artificial inflation of production costs. They admitted, however, that all of the male and female screen stars rate themselves so high that they cannot be used in cheap productions."

From *The Dallas (Ore.) Chronicle* of May 15 is taken this plain-spoken editorial that reveals that even the layman is thoroughly aware of the situation that threatens to engulf the independent exhibitor and the public along with him:

"Imagine going into a grocery store for a loaf of bread and being informed that you cannot buy the bread unless you also purchase a pound of butter, a sack of flour and a dozen eggs.

"Perhaps this is a far-fetched comparison, but actually a similar situation is what motion picture theatre owners of the United States are facing today, and the reason they have declared war on the 'big three' producing and distributing companies.

"A motion picture producing company makes many pictures each year. Included in this number are a few that are really big attractions; some that are good entertainment but nothing unusual; still others that are designed solely for morons and near-morons, and a considerable number that can only be designated as 'awful.'

"The theatre owner does not desire to show poor films. He realizes that the tendency of the day is toward better motion pictures.

PUBLIC URGED TO BACK INDEPENDENT THEATRE OWNERS

His only desire is to provide the public with entertainment of the sort that it wants, and will pay for.

"The theatre owner realizes that the public will fill his house to see the really good attractions put out by the 'big three.' But can he go into the market and purchase them? He cannot. The producing companies make a counter proposition. To the theatre owner they say, in effect: 'You sign a contract to purchase our entire list, of say 50 pictures, and we will sell you the big ones that you especially want. Otherwise you can't have them.'

"Generally there is nothing to be done but accept the producers' terms. The big pictures are so widely advertised in advance that the public demands them. If the theatre owner does not show them he is censured. If he does sign one of these contracts, and shows the 30 or 40 pictures ranging from mediocre to terrible which he must take to get the goods ones, he is criticized for playing 'cheap stuff.'

"That is not the only angle. In the larger cities when attempts have been made by independent theatre owners to fight these conditions, the producers have countered by building big theatres and entering the exhibiting field themselves. It is either a case of buy the more or less uncertain wares of the several independent producing companies, and run the risk of losing patronage in competition with the attractions of the so-called 'trust' or of capitulating. In the past theatre owners have largely capitulated. Now they are organizing for battle.

"The fight that will ensue probably will be bitter. Already there are indications that the affair will be carried into the courts, under the Sherman anti-trust law.

"Public sentiment should be on the side of the theatre owner, for it is he who is waging the campaign for 'better movies.' Producing companies will continue to grind out cheaply-made celluloid 'junk' as long as the public can be compelled to consume it."

* * *

PATHE PHOTOGRAPHS TUNNEY-GIBBONS BOUT

Official motion-pictures of the Gene Tunney-Tom Gibbons battle at the Polo Grounds, New York City, June 5, the winner of which will claim the right to contend for the heavyweight world title, were photographed and released by Pathe according to the terms of a contract entered into by Elmer Pearson, vice-president and general manager of the Pathe Exchange, Inc., and the Polo Grounds Athletic Club; William Gibson, manager of Tunney and Edward Kane, manager of Gibbons.

In this fistic encounter, Gene Tunney, of New York and Tom Gibbons, of St. Paul, were scheduled to box fifteen rounds. Pathe cameramen also took training scenes of the fighters at their respective camps.

The film will be distributed in New York state only.

* * *

COLUMBIA PICTURE AT COLONY

Columbia Pictures' "After Business Hours," featuring Elaine Hammerstein with Lou Tellegen, played the week of June 7 at the B. S. Moss' Colony, New York City.

CANADIAN BUREAU ON FILMS IS HELD SELF-SUPPORTING

OTTAWA, Ont., June 6.—That the Motion Picture Bureau of the Canadian Department of Trade and Commerce, operated for the past five years, is on a self-sustaining basis, was indicated in the Canadian House of Commons when information regarding the Canadian Government's film studio at Ottawa was given on the floor of the House by T. A. Low, Canadian Minister of Trade and Commerce. Mr. Low pointed out that the Canadian two and one reel pictures were being shown throughout the world, distribution having been secured through both theatrical and non-theatrical channels in all quarters of the globe. Revenue derived from the sale of Government releases during the last ten months of 1924 amounted to \$21,159. Proceeds from the sale of releases to distributors in the numerous counties reached \$27,000 for the year.

J. S. Woodsworth, Labor member in the House of Commons for Winnipeg, drew the attention of the Minister to a letter which he had received from the electrician for the City of Winnipeg in which it was stated that nitro-cellulose films of a highly inflammable and dangerous character were being supplied by the Motion Picture Bureau to churches and other organizations which were not aware of the danger. The electrician referred to this class of film as "one of the most dangerous products from a safety-to-life point of view." Mr. Woodsworth thought that the department should substitute the safer form of film.

Mr. Low said that the Motion Picture Bureau was complying with the regulations in force in the various countries. As long as these requirements were met, the bureau was keeping within the law.

"This is a case where the bureau is not complying with the regulations of the City of Winnipeg," remarked Mr. Woodsworth.

* * *

TIFFANY-TRUART GETS OUTLET IN 5 MORE STATES

M. H. Hoffman, of the Tiffany-Truart Productions announced on his return from Cleveland, Wednesday, that he has closed the franchise for the Tiffany Big Twelve based on the books and stories of famous authors and the Truart Blue Ribbon, Novelty and Cinemelodrama series, with Harry Charnas, president of the Standard Film Service, of Cleveland, Ohio.

The territory included in the deal just consummated by Mr. Hoffman with the Standard Film Service includes Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia. The Tiffany and Truart products will be handled through the exchanges of the Standard Film Service located in Cincinnati, Cleveland, Pittsburgh and Detroit.

In the plans discussed for the handling of the pictures, Mr. Hoffman and Mr. Charnas have mapped out one of the most unusual and comprehensive advertising and exploitation campaigns ever undertaken for a local territory. It will take on the scope of a national advertising campaign in the territory involved.

ADAMS REVEALS POLICIES THAT SPED FIRM'S GROWTH



RIGHT:
J. CHARLES DAVIS,
2d,
PRESIDENT,
AND LEFT,
J. K. ADAMS,
VICE-PRESIDENT
OF DAVIS
DISTRIBUTING
DIVISION



The phenomenal growth of the Davis Distributing Division, Inc., in a few months, to the point where it is handling more than a hundred independent releases for the state right market, is explained in the absence of J. Charles Davis II, president, by J. K. Adams, vice president, in an interesting account of his organization's ideas and plans.

"When Mr. Davis and I decided to organize the Davis Distributing Division," he declared, "we had very clear and well-defined views as to the fundamental essentials for the proper functioning of such a concern."

"In the past, the independent exchange has had to spend a lot of time buying its product from a number of different distributors. In this business, as well as in any other, time is money and the head of each exchange is usually the one to do the buying, which means the most important member of each exchange must spend valuable time in shopping for product. We, therefore, decided to obtain enough productions of all types so that we could furnish any exchange man with practically a whole program from super-features down through the list to one-reel novelties.

"In addition, the exchange man has never before been able to line up his entire independent program far enough in advance to compete successfully with the big organizations which announce their program months before their pictures are ready. The sales force of these big companies goes out and signs up the exhibitor while the independent exchange man is still shopping for product. This has been one of the chief handicaps under which the independent exchangeman has worked in the past.

"Another point in which the state right distributors have not been as farsighted as they might be is that when a production was sold to the exchange man it was up to him to promote the picture in his territory

to the best of his ability without much help from the advertising department of the distributor. An independent exchange man has to be a pretty busy person to meet competition in his field, and very few are in a position to give the thought and attention to the exploitation and advertising of productions, while the distributor can handle a co-operative campaign from the home office, in conjunction with the exchange man to a far greater advantage than the exchange could alone. We, therefore, have mapped out a very clear plan for co-operative advertising and exploitation with our exchange man to as far as possible overcome this condition.

"It is our aim, if possible, to make connections with one live, progressive exchange in each territory, that is in a position to handle our entire line of product, and to cooperate with it to the fullest extent. We have thus far been successful in doing this in greater New York territory with Kerman Films Inc., which is composed of Moe, Herbert and Al Kerman. In New England we have closed with Henry G. Segal, of No. 49 Church Street, Boston. And there are others.

"We are in a position to offer the real, live exchange man a complete program selected with the utmost care with three points in view. The best possible attractions obtainable at a price the exchange can afford to pay; productions every one of which we know and can guarantee will be delivered; and, third and absolutely essential, attractions which will please theatre audiences from the point of entertainment value.

"Every production on our list of more than 100 has been selected with these three points in view and we are satisfied to abide by the verdict of the exchange and the public as to the results of our judgment of exhibition value.

"Both Mr. Davis and I have had experience in advertising and exploiting pictures and Mr. Davis' reputation as an exploitation man for independents and others, rests on the firmest foundation as he has time and again broken records with productions he was putting over."

HOFFMAN AND CARLOS CLARIFY THEIR INTERESTS

Through the close personal association between M. H. Hoffman, vice president of Tiffany and Truart and A. Carlos, president of the Carlos Productions, Inc., there has been an erroneous impression created in the motion picture industry that they are mutually interested in all their business undertakings.

To clarify this situation Mr. Hoffman and Mr. Carlos have issued a joint statement to the effect that their only interest jointly is in the Carlos Productions and that Mr. Carlos has no interest whatsoever in the Tiffany, Truart, Renown or any other affiliated companies in which Mr. Hoffman is interested.

* * *

WILKERSON WITH EBENSTEIN

W. R. Wilkerson has become identified with the H. R. Ebenstein Co., Inc., Insurance Brokers, taking charge of their motion picture department.

H. R. Ebenstein, now on Coast, opened offices at 810 Main street, Los Angeles, Calif.

"DON Q" READY FOR PREMIERE IN NEW YORK

"Don Q" is about to crack his whip on Broadway. The new Douglas Fairbanks picture will open in New York about the middle of June, according to the schedule now laid out at the Fairbanks studio.

Harry Buckley, acting general manager of the Fairbanks company, is now en route to New York to make final arrangements for the initial showing of the picture, which is expected to run through the summer. He is accompanied by Mark Larkin, who will take charge of the publicity and exploitation for the run. Larkin will remain in New York until Doug gets started on "The Black Pirate."

Buckley was in charge of the New York showing of "The Thief of Bagdad," and also of the road show engagements. He plans to work out several novel presentation ideas of Doug's which will make the premiere of "Don Q, Son of Zorro," an even greater sensation than was the opening of "The Thief of Bagdad." General release of the picture will not occur until some time in the fall.

13 FIRMS SIGN UP FOR DISTRIBUTION OF RAYART PRODUCT

W. Ray Johnston, president of Rayart Pictures Corporation, is back in New York after a trip through the Central Western territory and a week's vacation in Iowa.

Mr. Johnston announced the closing of a franchise for the New York City territory covering the new Reed Howes series, the Billy Sullivan series and six Superior melodramas, a total of twenty-six pictures for the 925-26 season, with Merit Film Corporation. The deal was closed with Harry Thomas, general manager, and I. E. Chadwick, president of Merit.

He also announced contracts with Rex Film Company of Detroit, for the Michigan territory consisting of eight Reed Howes and twelve Billy Sullivan pictures; with Michigan Film Exchange covering a series of fourteen five reel Whirlwind Westerns starring Jack Perrin; with the Kent Film Company for the Michigan territory of "The Street of Tears," "Safeguarded," and "Winning a Woman."

The Specialty Film Company of Dallas, secured the rights for Texas, Oklahoma, and Arkansas to three Rayart specials including: "For Another Woman," "Easy Money" and "The Beloved Pawn" and a series of six Reed Howes productions.

For the Chicago territory Rayart announces the sale of the Billy Sullivan Series, the Whirlwind Western series and two Rayart specials "Easy Money," and "For Another Woman" to Security Pictures Company. This covers the territory of Northern Illinois and Indiana.

Ludwig Film Company of Milwaukee secured "Easy Money" and "For Another" for the state of Wisconsin, while S. & S. Film and Supply Company of Pittsburgh secured the Billy Sullivan series and "Secret Service Sanders" for Western Pennsylvania and West Virginia; Nat Magner secured the new Rayart serial "Secret Service Sanders" for California, Arizona and Nevada, and Eltraban Film Company of Atlanta secured the same series and the Rayart Butterfly Comedies for the six southeastern states. Film Service Company of Dallas, secured the Rayart serial "Secret Service Sanders" and the Butterfly Comedies for Texas, Oklahoma and Arkansas.

First Graphic Pictures, of Buffalo secured "Winning a Woman" a Rayart release for the upper New York territory and Big Feature Rights Corporation of Louisville, secured the second series of eight Reed Howes pictures for the State of Kentucky.

Mr. Johnston announced that the organization of the Trade and Commerce Bureau of the Motion Picture Theatre Owners Association had stimulated sales and bookings of Independent Pictures to a great extent.

* * *

PARAMOUNT RUSHES WORK ON THEATRE

LOCKPORT, N. Y., June 6.—The new Palace theatre, recently acquired by Paramount in Lockport, N. Y., is being rushed to completion and is expected to be opened in a few weeks.

Three beautiful mural paintings, one over the proscenium and the others in arches at each side of the theatre, are now being painted by the Lusk studios of Rochester. Work of installing a \$25,000 Wurlitzer organ has begun.

The mushroom system of ventilation and heating has been installed. Under this system two plants will be available, the use of the city steam and the theatre's own heating plant, as desired. The concrete is now being laid for the first floor.

Important Role

Juliette Compson is Playing Important Role in F. B. O.'s Special Production, "Love's Bargain."



UNIVERSAL FIGHT FILM GOING OVER

Unusual success is reported by the International News Reel Corporation and by the Universal Film Exchange in New York State with the three-reel special made by International at the big Free Milk Fund bouts in New York City, in which Mike McTigue lost his light-heavyweight title to Paul Berlenbach.

The three-reel is being distributed by Universal as Carl Laemmle's contribution to the Free Milk Fund, one of New York's most popular charities, sponsored by the Mayor's Committee of Women, of which Mrs. William Randolph Hearst is chairman.

International News took great pains to make exceptionally good film records of the fight. A battery of twelve cameras was stationed at the Yankee Stadium, where the fights took place. These included cameras for close-ups, cameras for panoramic shots of the 50,000 people present, and cameras for shooting the ring from different angles. Every important phase of the various bouts was obtained.

* * *

SPRING, JOHNSON REACH COAST FOR CONFERENCE

HOLLYWOOD, June 6.—Sam Spring, secretary and treasurer of First National Pictures, Inc., and E. Bruce Johnson, foreign distribution manager, arrived in Hollywood from New York City.

"We plan to hold several important conferences," explained Spring. "Before we leave we will have made a careful survey of the film situation, and will have made all transactions we plan to enter into while here."

Chief among those at the station to welcome the officials yesterday were Al Rockett, Sol Lesser, A. L. and Mike Gore, Adolph Ramish and Michael Naify.

* * *

ARCHAINBAUD TO DIRECT
George Archainbaud will direct for First National Productions "Joseph Greer and His Daughter."

1½ MILLION HOUSE FOR HOLLYWOOD IS WARNER BROS. PLAN

Warner Brothers have completed plans to build in Hollywood the finest first run theatre in the world.

The new house, to be known as Warner's Hollywood theatre, will be erected at Hollywood boulevard and Wilcox street, at a cost of \$1,500,000, and is planned to be one of the show places of the west coast.

Title to the property was taken last week and the plans are being completed by Architect Landsburg, of Los Angeles.

Harry M. Warner stated that the Hollywood house is only the first of their theatres planned in big cities where they have been unable to obtain a show for their product. Before they are through, he stated, they intend to lease or build theatres in all big cities where first runs are now denied them.

Various reports emanating from points over the country, Mr. Warner said, should not be credited, as it was the company's intention to build only where they found it necessary, and when they were ready to build elsewhere they would see that their plans were made public.

The theatre in Hollywood will be 120 by 300 feet on a lot 196 by 300, in the heart of Hollywood and only a stone's throw from Grauman's Egyptian Theatre. It will contain many features new in theatre construction. It will seat 3,000.

* * *

FOUR COMPANIES SPEED ASSOCIATED FALL PHOTOPLAYS

Production activities on pictures for Associated Exhibitors reached a high mark with four companies at work on features in Eastern studios.

Hugh Dierker made his last scenes on the Mae Busch and Owen Moore vehicle, "Camille of the Barbary Coast," and the picture is now in the cutting rooms. Henrie Diamant Berger's unit completed work with Hope Hampton, James Kirkwood and Louis Wolheim in a production of "Lovers' Island," by T. Howard Kelly. "Lovers' Island" is being titled and cut.

S. E. V. Taylor is directing "The Miracle of Life," with Percy Marmont, Nita Naldi and Mae Busch. E. H. Griffith began the direction of "Headlines" for St. Regis Pictures with Alice Joyce, Virginia Lee Corbin, Malcolm McGregor, Harry Morey, Louis John Bartels, Marion Haslup and Rubye Blaine.

* * *

START SHOOTING SCENES IN SECOND WALSH PICTURE

Headed by George Walsh, a group of well known players is at Catalina filming the exteriors for "Blue Blood," the second of a production in a new vein, which is to be presented by the Chadwick Pictures Corporation.

The production, which is an adaptation by Frank Howard Clark, is being made under the direction of Scott Dunlap. Included in the cast are Cecille Evans, Philo McCullough, Robert Boulder, Harvey Clark, Eugene Borden and G. Howe Black.

The illicit traffic in liquor is treated by the production in a new vein, in which a generous quantity of comedy is blended with an abundance of thrills. The picture provides Walsh many opportunities.



An American Farewell for Gloria and her foreign marquis, after a luncheon for Paramount's Oklahoma Sales Staff at Gloria's home.

Matt Moore, the Warner Bros. Star, knocks off in between scenes of "Three Weeks in Paris," to be released soon.



Doug, who need make some good use of the whip in United Artist's "Don Q," shows Jackie some tricks with it.



The Long and the short of it, with Harold Lloyd, Pathe's featured player in between. Some Circus.

Take it off, we know you. None other than Laura La Plante, the Universal star trying to scare the world. She is now appearing in "The Teaser."



The Universal stock and contract players strike a pose. How many do you know?



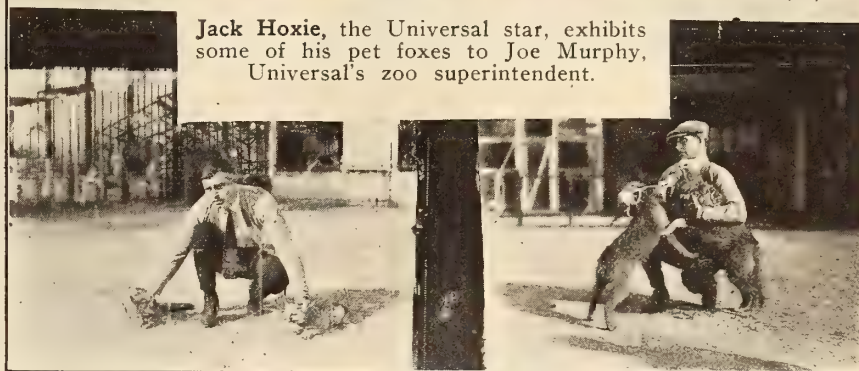
Who is it? Mildred Gloria Lloyd, daughter of Pathe's famous comedian and Mildred Davis.



Christie becomes a dress fitter for Julian Eltinge just signed by Producers Distributing Corporation for "Madame Lucy."



Hearts and Flowers, or something about spring. It's tough for these romantic comedians. Harry Langdon is under the Pathe banner.



Jack Hoxie, the Universal star, exhibits some of his pet foxes to Joe Murphy, Universal's zoo superintendent.

Herb Cruikshank, of the Exhibitors Trade Review, has a little chat with Jackie, the world-famous Metro kid actor.

Twenty residents of the Actors' Home, Staten Island, N. Y., were guests of Elizabeth Cooper, author of "Drusilla With a Million," when that F. B. O. picture played the Capitol for a record house recently.



No Wonder Jackie, the Metro star, does it in 100. Joe Kirkwood is his instructor. Here Jackie is using a watch for a tee.



Can be mailed for three cents, this little bear dog of Pauline Garon, the Warner Bros. star.

Pretty? We'll say so. Peggy Fortune, who appeared in Metro's "Pretty Ladies," was judged to have the prettiest legs in Hollywood. That's some pretty!



Priscilla Bonner, who gave reason for promotion to stardom with her work in F. B. O.'s "Drusilla, with a million."



Above, John Galsworthy, author of "The White Monkey," an F. N. Picture. Below, Bobby Vernon making a play for Ann Pennington at the Christie Studios.

Tom Mix, the Fox film star, delivers a message from Will Hays to his lifelong friend, Col. Collier, at Independence Hall, Philadelphia, where preparations for the 150th anniversary of the signing of the Declaration of Independence are being made for 1926.



Above, Alyce Mills, the new Schulberg find. Below, Josie Sedgwick and her director, Cliff Smith (Universal) riding a modern bronco to location.



Loaded and ready to shoot. A battery of twenty-eight Metro cameras at the Culver City Studios.



Sell the Whole Program!

THIS is going to be a frank talk about a bad habit. That sounds like reform, doesn't it?
No. This isn't anything carrying the odor of reform.

The bad habit involved is one of those accidents of business that sometimes hurt the old bank account a lot before we begin to tumble to what they are costing us.

It is the habit of putting all our advertising stress, all our exploitation stress, all our showmanship, back of feature pictures and forgetting that what we are really selling the public is a *program* of entertainment.

You aren't guilty, you say? All right. Fine. Then this is a shot at the other fellows. You can read it with a clear conscience.

Now, let's talk it over.

Suppose we get away from the picture business and set ourselves up in the manufacture of automobiles. Would we devote all our advertising space to talking about the chassis? No. If we knew the game, we would devote more space to the little trick instruments on the dash and the fancy lubrication system and the color of the lacquer finish. Because we would know that it's the frills and furbelows that sell cars. The buyer takes the quality of the steel in the frame as a matter of course.

Or let's open a restaurant for a moment. Would we advertise roast beef all over the place and say nothing about the strawberry shortcake? Probably not.

We could indulge in several other varieties of business, doubtless, and agree that our advertising, in each case, ought to cover the range of what we have for sale.

We could visit any modern department store and find that every department expects—and gets—its share of the advertising, month by month. And what a wail goes up when the hosiery gets a little more than its share and the umbrellas get left out in the cold, all because Miss Silverman in hosiery smiled an extra smile for the benefit of the Advertising Manager.

We could go almost anywhere we please and find that people who have things to sell and who have to sell those things for a living—plus, sometimes, a profit—advertise, exploit and vigorously sell those things—all of them. That is merchandising, or showmanship, according to the nature of the business.

In this field, however, it is different. We take a feature and spread it all over our newspaper space. We give it the lobby. We hang it on the roads and fences. We have people jumping from airplanes to exploit it. We arrange tieups for it. We slip across as much publicity as we can about it.

All of which is good, except—

That in our desire to put over the roast beef, we forget all about the oysters, the soup, the salad and the lemon pie, not to mention the cocktails and the coffee.

With this feature that absorbs all our energy we are

going to show a two-reel comedy, perhaps a single reeler, possibly a featurette, maybe a newsreel, let's hope a serial. We are going to provide music. There's a chance that we shall get reckless and give 'em a prologue. There's no telling what we may do when aroused.

And when we get this program all shaped up, an aggregation of entertainment in which every item is a real feature, we shoot the works—advertising, exploitation, everything—on one six or eight-reel picture that must be better because it is longer, though the audience may wonder why we don't cut three or four reels out of it so people can sit through it without going to sleep.

In newspapers all over this beautiful country, big city sheets and country weeklies, this thing is being done: "Lucky Lipstick in 'The Plumber's Bride' and a two-reel comedy." No matter how many of us are antagonized by the very thought of a Plumber, but would pay gladly to see "Our Gang" upset the peace and dignity of the neighborhood. What a lot of slovenly showmanship is back of that sickly expression, "And a two-reel comedy."

No matter how good a feature may be it can't please everyone who is minded to go see a picture tonight. There were a lot of people who didn't like "The Covered Wagon." There were plenty who were offended by "The Birth of a Nation." There are not a few who fail to find entertainment in what most of us regard as the very cream of the feature output. Why put all the money on the red, when we can play the black and white without any extra cost?

Advertise the whole program, sell the whole program, exploit the whole program and we can make a diversified appeal that will carry conviction. Instead of suggesting that we are offering one feature that may prove hopelessly dull, we suggest that we are offering a bill of entertainment, an assortment, something to please everybody.

Nothing new about this idea, of course. But right now, when there is so much talk about the monopolization of the motion picture business, it's worth remembering that there isn't any trustifying process going on in connection with short subjects. The short-subjects people are not buying theatres to compete with legitimate exhibitors. They are making and selling pictures that have real box-office pulling power. Why not give their product the break it deserves, use it to build a greater following for motion picture entertainment, thus utilizing the business-building value of pictures that won't eventually provide terra cotta and marble for competitive houses?

Why not make the motion picture theatre known as a place of varied and complete entertainment?

There is no bigger showmanship issue before exhibitors today than this: Sell the whole program!

M'FADDEN SWINGS FULL ENERGIES IN PHOTOPLAY FIELD

Heralding the motion picture industry as one of the great opportunities for the dissemination of entertainment and knowledge, Bernarr Macfadden, head of the Macfadden Publications, will throw the full force of his organization back of his latest enterprise, the True Story Film Company, Inc., in order to make it one of the big and important producing companies.

Eight productions already have been scheduled by the Macfadden company and they will be released through Astor Distributing Company, of which Harry Rathner is president. "The Wrongdoers," the first Macfadden motion picture, is in production at the former Pathe studio in the Bronx, with Lionel Barrymore in the leading role and with a cast including Anne Cornwall, Henry Hull and Flora Finch. Hugh Dierker is directing.

The rise of Bernarr Macfadden and his various publications furnishes an interesting chapter in publishing history. About twenty-seven years ago, Bernarr Macfadden, then thirty, began publishing a five-cent pamphlet which he called *Physical Culture*. It was successful. In 1919 came *True Story*, the magazine that has astonished the publishing world. *True Story* was an outgrowth of *Physical Culture*. Immediately following *True Story* came *Movie Weekly*. Then, in quick succession came *True Romances*, *Dream World*, *Fiction Lovers*, *Dance Lovers*, *Radio Stories Romances*, *True Detective Mysteries*, *Modern Marriage*, *Muscle Builder*, and, on September 15, 1924, the first edition of the *New York Evening Graphic*, the Macfadden daily newspaper, was published. Its daily circulation is around 200,000, giving the Macfadden publications an estimated monthly reading public of 16,400,000.

Speaking of his ideals and viewpoints of the motion picture industry, Mr. Macfadden said:

"For many years I have seen, studied and criticized motion pictures. The motion picture business is largely identical in its various phases. You have to know how to cater to the public to whom you appeal. You have to dramatize the stories that you present in such a manner that they will not only interest your public but will have an uplifting influence, mentally, morally and spiritually.

"As the publisher of twelve magazines with a total year distribution of over 60,000,000, I am egotistical enough to believe that I can produce motion pictures that will team with life as it is being lived. I believe that such productions can be made to appeal to the masses in their own language; that they can be made so human and real that they will penetrate the hearts and souls of theatre-goers."

* * *

CARL LAEMMLE TO SAIL

On June 20 Carl Laemmle will sail on the White Star liner *Olympic* for Europe.

* * *

MOUNTAIN RETURNS

D. J. Mountain, president of Richmount Pictures, Inc., is back from a European tour.

* * *

Warnergraph is the name of a weekly house organ issued by Warner Brothers-Vitagraph. The first issue contained eighteen pages, liberally illustrated.

* * *

"The Fatal Box," the first episode of the serial "The Mystery Box," Ben Wilson is producing for Davis Distributing Division, Inc., reached the New York office.

New Figure!

Bernarr Macfadden, Publisher of Many Magazines, Enters Motion Picture Field for First Time.



TO FILM JACK LONDON STORY

M. H. Hoffman, vice president of Tiffany Productions, Inc., selected "Morganson's Finish," based on a story by Jack London, to be one of the Big Twelve on the Tiffany schedule for 1925-1926.

TWELVE PICTURES ON JUNE SCHEDULE OF FIRST NATIONAL

June will be a busy month for First National directors and producers distributing through it. Work is scheduled to start on eight productions, with probably three or four more to follow before the end of June.

"The Viennese Medley," by Edith O'Shaughnessy, went into production June 1, with Kurt Rehfeld directing. Edwin Carewe will start work on "The Sea Woman," from Willard Robinson's play, June 8. Blanche Sweet and Victor McLaglen play the leads. Henry Kitchell Webster's new novel, "Joseph Greer and His Daughter," went into production under direction of George Archainbaud on June 5. Lewis Stone and Shirley Mason have the leading roles.

"The Dark Angel," the new Samuel Goldwyn-George Fitzmaurice production, will get under way June 10, with Ronald Colman and Vilma Banky in the leads. Frank Lloyd is expected to start photography on Vingie E. Roe's "The Splendid Road," the latter part of June. Inspiration Pictures has set June 8 for beginning work on Richard Bathelme's new picture, "The Beautiful City," which will be directed by Elmer Clifton. Dorothy Gish and William H. Powell will be seen in the support of the star.

Byron Morgan's story for Ben Lyon, "The Pace That Thrills," will go into production during June. Sawyer-Lubin are preparing to begin work within a short time on the new Barbara La Marr production from Elsie Jean Jerard's story, "Florrie Finds a Gentleman."

* * *

RENOWN TO ENLARGE PROGRAM

Renown Pictures, Inc., which has announced that for the 1925-1926 season it will have for the New York and Northern New Jersey territory thirty-five quality productions, plans to add a list of several other big pictures to their releasing schedule.



(Upper) Two scenes from the fast moving Tiffany Production "The Sporting Chance," with Lou Tellegen, Dorothy Phillips and George Fawcett. Below, some winsome situations in "Three in Exile."

Artist's Conception of Lionel Barrymore As He Appears in "Man of Iron," With Mildred Harris, a Chadwick Production.



WARNERS RECAPTURING FRANCHISE PRODUCT

Warner Brothers acquired the Warner product held by franchise holders in four more territories and placed it in the hands of the Vitagraph exchanges for distribution. This makes nine exchange districts in which the product has been taken over since the Warners' purchase of Vitagraph.

Warner Brothers product in Cleveland, Detroit and Pittsburgh territories handled by the Film Classics Company was taken over in the latest transaction.

* * *

TAKES RACE IN COLOR

Lester Lang, chief cameraman from Wilson-Wetherald, Inc., the producing unit for Sering D. Wilson & Co., Inc., filmed the finish of the race between Baby Gar IV, Baby Gar V and the Twentieth Century Limited, at New York in color.

* * *

SAX SIGNS HELEN SHIPMAN

Sam Sax signed for a long term screen contract for Gotham Productions, Miss Helen Shipman, musical comedy star.

MORGAN AND SKIRBOLL QUIT FIRST NATIONAL

E. A. Eschmann is losing two members of his official family at First National. William J. Morgan, who has been his assistant in charge of open market sales, has resigned to become sales manager for Producer's Distributing Corporation. Joseph F. Skirboll, manager of First National's Western District for the past two years, has resigned to become general manager of Frank Lloyd Productions, Inc.

Mr. Eschmann has temporarily placed A. W. Smith, Jr., his assistant, in charge of open market sales.

* * *

SPENCE SIGNED BY RORK

Following signing of Leon Errol to appear in Holman Day's "Clothes Make the Pirate," Sam Rork engaged Ralph Spence, author of the stage success, "The Gorilla," to adapt the story for screen presentation.

* * *

KRELLBERG ON TOUR

S. S. Krellberg, sales manager for Chadwick Pictures Corporation, is on a tour of the company's exchanges.

BRYSON RIDICULES FEARS INDUCED BY LEWTON CRITICISM

James V. Bryson, managing director of European Motion Picture Company of England, distributors of Universal's entire product in the United Kingdom, who is in America on a hurried trip, holds there is no need to worry about the agitation in the House of Lords against American films.

"I have been following the present political situation in the British Isles, which trade periodicals and newspaper have been discussing of late," he explains. "My answer is nothing more than a smile of tolerance, for I know these sturdy people are capable and unprejudiced enough to do their own thinking."

"I believe Lord Lewton is wrong when he says, 'What the people want is to see expensive and attractive females.' And I'll tell you why I am certain Lord Lewton misjudges the everyday Briton."

"Take 'The Hunchback of Notre Dame' to start with. Here is a production that took months and months to produce. The main and central character was a distorted hunchback. The picture played something like a dozen large English and Scottish cities simultaneously, and went over like wildfire. Everywhere it was hailed as a tribute to the classic Victor Hugo wrote; the citizens and press alike eulogizing it. It was a masterly picture, and who made it mattered little to the English public. It pleased them, and that was sufficient."

"Universal made this picture but the same is true of other companies' product. It is quality first and always, with the Britons and as long as they get it they are satisfied."

"Another film I should like to mention, just as an example that the people want something else beside 'expensive and attractive females.' When Universal sent me 'The Signal Tower' I presented it in England before it was shown here in America. It was a simple little story, there being only four important characters throughout the film. The locale was as plain as the log-cabin Lincoln was born in—the home of a signalman in the backwoods. Yet the picture was acclaimed. It reached to the hearts of the English people."

"If you make films that will play around the heart-strings, or the smile or laugh strings—why should they let orators dissuade them? And you can bet your sweet, young life no people will stay away from a picture they want to see, regardless whether it was made in Germany, France, India, America or any other country."

"The English Exhibitor is in business to make money just as any other exhibitor. He is therefore going to book the material he knows his patrons will pay hard-earned shillings to see."

"If you look at this question square in the eye, it isn't as threatening as it may seem. For British and American likes and dislikes and psychology are almost the same. If we make good films and do not offend Great Britain, I can't see any need to worry."

Mr. Bryson came here to get a print of "The Phantom of the Opera."

* * *

SELECT SCHOOL CANDIDATES

A committee of studio officials selecting entrants from the Paramount Actors' School selected from the New York district applicants, ten young men and ten girls. These aspirants will be granted personal interviews at the Paramount Long Island studio, which is to be the home of the school, and from their number will be selected five for a screen test. About 2,300 applied for entrance.

* * *

INSPECT METRO STUDIOS

LOS ANGELES, June 6.—Metro-Goldwyn-Mayer studios at Culver City, were visited by Dr. J. Bartel de Weydenthal, Consul-General from Poland to the United States, and Major-General John L. Hines, Chief of Staff of the United States Army.

News of Exhibitor Activities

UNEARTH ORDINANCE TO FORCE THEATRES SHUT ON SUNDAYS

LOGAN, Utah, June 6.—An old city ordinance has been unearthed here. This act gives the city commission the right to close all places of amusement on Sunday and makes those who violate the measure guilty of a misdemeanor.

Acting under this ordinance County Attorney Perry plans to issue a complaint against B. G. Thatcher, manager of the Capitol and Lyric theatres. Mr. Thatcher, whose Capitol theatre is the largest in the city, says he is determined to keep his houses open until the ordinance has been put to a severe test.

The city attorney still contends that the city commission cannot close the show houses on Sunday, but private counsel has advised the church people, who are prosecuting a drive against Sunday shows, that if the matter is taken to the Supreme Court, "there is reasonable chance that such an ordinance will be upheld as a valid exercise of the police power of the community, and if public opinion is sufficiently in its favor it would certainly be worth while to make the attempt."

Excitement over the matter is growing daily. At a meeting of business men at the Chamber of Commerce this week 102 voted in favor of keeping the shows open on Sunday and 40 against.

Nothing in many years has divided the people of Logan, a beautiful college town of 12,000 population, as this controversy has.

* * *

PUTS FIGHT FILMS OVER

BUFFALO, N. Y., June 6.—Ray S. Averill, manager, put over the Milk Fund Fight pictures at the Olympic, in fine shape. He announced in the papers that the films were rushed to Buffalo by a special airplane. A big special screening for the sport departments of the local papers was put on which brought some valuable free publicity. He used some fine ads in the drama columns. He plastered the town with one sheets on the special feature and arranged with Jimmy Slattery, one of the battlers and a Buffalo boy, to appear in person.

* * *

PLANS \$300,000 THEATRE

NORTH TONAWANDA, N. Y., June 6.—Main-Go Realty company soon will ask bids for erection of a large motion picture theatre and office building in the block bounded by Webster, Tremont, Main and Goundry streets here. It is planned to have eight stores on the ground floor front in addition to the large theatre lobby. The cost of the house, it is reported, will be \$300,000.

* * *

TO OPEN OWN HOUSE

ROCHESTER, N. Y., June 6.—William C. Callihan has resigned as general manager of the Regorson corporation here to give his entire time to a new motion picture theatre which he is building on the west side. The Regorson corporation controls the Regent, Piccadilly and Strand.

* * *

IN PERSONAL APPEARANCE

BUFFALO, N. Y., June 6.—Mildred Harris appeared in person at the Lafayette Square theatre in connection with the presentation of "Traffic in Hearts."

* * *

STOCK REPLACES FILMS

SEATTLE, Wash., June 6.—The Will King company of musical comedy players has returned to the Palace Hip, replacing the policy of pictures and vaudeville which has been in effect for several months.

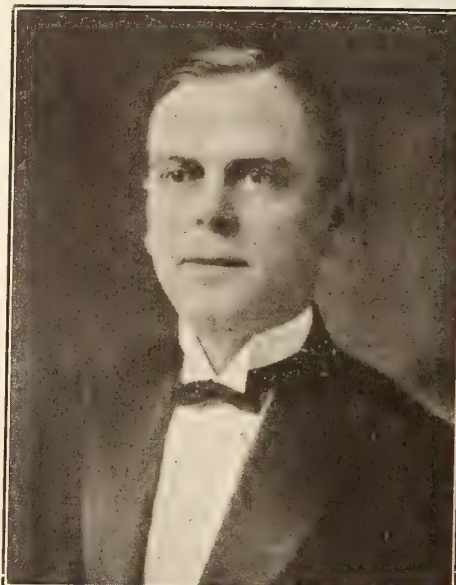
* * *

URNS EXHIBITOR

BREWSTER, Wash., June 6.—Harry Dunning, former publicity man for Pantages in Seattle, and later handling publicity for Greater Features, Inc., has leased the American theatre here from M. Young.

Honor Exhibitor

William Woodin, a Progressive Theatre Owner, Elected President of Rotary Club at Towanda, Pa.



KANSAS-MISSOURI'S JOINING M. P. T. O. A. RATIFIED BY BOARD

KANSAS CITY, Mo., June 6.—Through approval of the board of directors, M.P.T.O. Kansas-Missouri formally becomes affiliated with the M.P.T.O.A.

The affiliation of the Allied organizations which the M.P.T.O. K-M. joined at the formation of that body, and the M.P.T.O.A. at the national convention at Milwaukee did not necessarily mean that the Kansas-Missouri association automatically became affiliated with the national body, R. R. Biechele, president, explained. Kansas-Missouri was the first Allied organization to decide to send representatives to the national convention.

"I went to the national convention merely as an onlooker," Mr. Biechele, who was elected to the board of directors of the M.P.T.O.A., said, "and had no thought of allowing my name to come up for office of any kind. My organization appointed me as an official observer at the convention—nothing else."

"However, when it became apparent at the convention that Allied organizations would affiliate with M.P.T.O.A. for the good of the industry, I could not help but remember that at the M.P.T.O. K-M. convention a few days before that there was a strong predominating sentiment to affiliate with the national body, even before the national convention. Therefore, when I was urged to accept the office as national director, I did so only subject to the consequent approval of the M.P.T.O. K-M. directors. They have made that approval. They have approved affiliation with the national body."

New York Exhibitor Group Joins In Backing Independent Product

SYRACUSE, June 6.—Leading exhibitors in the Albany and the Buffalo zones, meeting here, took steps to give greater support to independent producers. Resolutions were adopted urging more business be given the independents.

William Dillon, of Ithaca, was elected president of the zones, and Uly S. Hill secretary. Louis Buettner, of Cohoes, was named by Mr. Dillon chairman of the Albany zone, and Jules Michaels, of Buffalo, chairman of the Buffalo zone.

To his working committee, Mr. Buettner appointed Uly S. Hill, of Albany; Meyer Schine, of Gloversville; Robert Wargner, of Little Falls; Lewis Fischer, of Fort Edward; W. W. Farley, of Albany, and L. L. Connors, of Cambridge. Mr. Michaels announced as his committee: Morris Slotkin, of Buffalo; Charles Hayman, of Niagara Falls; Walter Hays, of Syracuse; Sidney Allen, of Medina; William Callahan, of Rochester, and Michael Wood, of Jamestown.

This resolution was adopted:

"This body is heartily in accord with the principles of independence, both in the production and exhibitor field. We believe that the only way we can maintain our independence is not to confine our buying to any one or two companies, but to give a share of our business to all distributors who are releasing good productions.

"We strongly advise the exhibitor not to contract for any film service until he has familiarized himself with the various selling policies, the class of production offered and his actual requirement. Your local zone officials

will be glad to advise you on any phase which you may not understand. Don't be in a hurry to buy. Conserve your play dates, as they are your only protection.

"This season will show approximately 840 good productions, more than any one exhibitor can absorb. Take your time! Do not be in a hurry to buy. Hold your play dates. Without play dates it would not matter what you will be offered later on as you would not be able to play them."

A resolution was also passed and submitted to the New York State Conference of Mayors, in session in Syracuse, calling for the adoption of a uniform date throughout the state for the beginning and ending of daylight saving and further suggesting that such daylight saving be from the last Sunday in May to the first Sunday in September.

Walter Hays, the retiring president, said in part:

"Watch your step most carefully in buying for this coming season. Above all avoid if possible, buying the entire product of a producer covering a period to August 1926. Otherwise, judging by past experience, you will be paying a high price for inferior pictures which will be handed to you next spring and summer.

"This season, more than ever, we are confronted with the rotten apples in the bottom of the basket. You signed your contract in the belief that you were buying an average line of product, but to my knowledge, since the early part of April, very few pictures of any merit have been released.

"The price remains the same but the quality is inferior and consequently the public rebels and the box office suffers. It would be far better to close our theatres in summer than to offer our patrons the

(Continued from Page 31)

VOLUNTEER FIELD FORCE TO ENROLL M.P.T.O. MEMBERS

KANSAS CITY, Mo., June 6.—A new plan for strengthening the M.P.T.O.A. Kansas-Missouri is under consideration by C. E. Cook, business manager, which, if adopted, may result in tripling the membership of the organization.

During the hot summer months—the "slump" months—it is planned to enlist eight or ten exhibitors from both Kansas and Missouri. These exhibitors, with Mr. Cook, will tour the entire Western Missouri and Kansas territory, making their headquarters in various key centers.

From each key center each day they will divide the surrounding territory and work all towns in the district. The expenses of the exhibitors would be paid by the association, they giving only their time to the organization. In view of the fact that such a plan has been highly approved by Mr. Cook there exists little doubt but that it will be instituted this summer.

"I fail to see why the average exhibitor cannot give the association a little time when his theatre needs him least," Mr. Cook said. "It would not be necessary for an exhibitor to make the entire swing of the territory. Let him make half of it and then let some other fellow theatre owner relieve him of the remainder of the trip.

If we are going to gain strength, if we really want a more powerful organization, now is the time to show just how bad we want it. We will ask non-member exhibitors just once to join the organization. Then we're through. We are not in the begging business yet—not when we have more to give than we desire to receive."

NEW YORK GROUP FOR INDEPENDENT PRODUCT

(Continued From Page 30)

poor substitutes for entertainment we are receiving week after week, and which quality.

"You are paying a fancy price for a trademark but there are dozens of pictures on the market just as good as the advertised brands now being offered, which you could buy for a fraction of the price you are paying under a contract signed many months before. You must change your methods of conducting your business to conform to the times. Do not permit yourself to be snared into signing a contract covering an entire year's product which places you entirely at the mercy of the producer.

"In this connection it is well to observe that whereas the product of the largest producers has shown little improvement the past season, that of the junior organizations has been forging rapidly to the front and the program of several which I have in mind will compare with the best on the market."

GRANVILLE, N. Y., June 6.—Pember theatre will reopen June 20 under the management of Vincent Dailey. The theatre has been redecorated and over \$2,000 worth of improvements have been made. The Pember theatre plays both pictures and road attractions.

IMPROVES CANADIAN HOUSE

WINNIPEG, June 6.—Henry Morton, owner of a chain of motion picture theatres in the Manitoba capital, has spent \$20,000 on the Crescent theatre. It is now one of the most beautiful suburban houses in the city. He also owns the Gaiety, Monarch, Park, Wonderland other houses.

SEATTLE, Wash., June 6.—Eddie Rivers, formerly with the Heilig theatre, as publicity agent, has signed up with the Royal, a Los Angeles suburban house. He has been replaced in Seattle by his former assistant, S. Williams.

SCHENECTADY, N. Y., June 6.—Famous Players is planning to erect a new theatre that will cost not less than \$500,000 and will seat 2,500. At the present time, Proctor interests are erecting a new theatre in the Electric City, and this, together with the present State, will give the city three of the finest houses in the entire state.

EASTERN WASHINGTON EXHIBITORS CONVENE

SPOKANE, Wash., June 6.—Eastern Washington exhibitors held a two-day convention at the Davenport Hotel here. Trustees and officers from all parts of the state were present. These local meetings tend to strengthen the organization by bringing it into closer contact with the more distant exhibitors.

ALBANY REPORTS THEATRE CHANGES

ALBANY, N. Y., June 6.—These changes are reported here: J. J. Byck, of Tannersville, has acquired a house in Hunter; William Farley, of Albany, has purchased the Community theatre in Catskill; Ray Cronk has decided to close his house in Roxbury; Walter Seaman will make an addition of about 125 seats to his theatre in Highland; James Hardy will reopen in Clayville; Sangster and Fitzgerald will take over the Elite in Theresa, on July 1.

SEEKS SALE OF CHAIN

SPOKANE, Wash., June 6.—Jack W. Alender, who owns several houses here that he has been operating under a ten-cent policy, is rumored dicker with other interests for the sale of his theatres. The Grombacher interests are believed interested parties. This would give the latter virtual control of the town.

BUILDING THEATRE

HOQUIAM, Wash., June 6.—A new house will shortly be built here for Henry Newman, who started as an exhibitor in Seattle many years ago. The Eagles are understood to be erecting the building.

BELLINGHAM, Wash., June 6.—This town is being mentioned as "measured for a new theatre of good sized proportions." Jensen & Von Herberg are supposed to be behind the deal.

DROP VAUDEVILLE BILLS

LITTLE FALLS, N. Y., June 6.—C. H. Moyer, of the Liberty in Herkimer, and Bob Wagner, of the Gateway, here, have decided to eliminate vaudeville from their programs for the summer. They will run pictures only, but when fall comes they will probably slip in vaudeville for a night or two a week.

UTICA, N. Y., June 6.—If ever a man had tough luck it was Rae Candee. Mr. Candee is right hand man for Nate Robbins, and helps out in looking after the Robbins chain. Deciding to spend a day or so at his camp in the Adirondacks, Mr. Candee journeyed forth only to return with a bad case of poison ivy.

FORT WORTH, Tex., June 6.—Hippodrome Theatre was robbed of \$500 in cash.

PARAGOULD, Ark., June 6.—Veggmen robbed Majestic Theatre of about \$250.

HOPE, Ark., June 6.—Queen theatre, opened for business. C. B. Clark is manager.

COVINGTON, ARK., June 6.—L. L. Lewis has opened his new theatre here.

TYLER, Tex., June 6.—Electric theatre is being remodeled.

LUFKIN, Tex., June 6.—Non Binion will open his new theatre soon.

EL DORADO, Ark., June 6.—W. A. Lightman has opened his Majestic Theatre.

JONERBORO, Ark., June 6.—A new \$100,000 theatre with 1,500 seating capacity will be erected here.

MORRISTON, Ark., June 6.—Irvin Worsham has reopened his Main theatre.

PALESTINE, Tex., June 6.—Adams theatre company has opened its new house here. The house will be named in a contest.

BRECKENRIDGE, Tex., June 6.—R. A. Landis and John Victor will open their new house, the National.

KANSAS CITY, Mo., June 6.—Again Frank L. Newman, owner of the Newman theatre, Kansas City, has set the pace for advance exploitation of an event. This year the sixth annual birthday revue will be a farewell performance for Mr. Newman, who sold the Newman and Royal theatres to Paramount and will become manager of three Los Angeles Paramount theatres.

PETTIJOHN FORMS CANADIAN FILM BOARD OF TRADE

MONTREAL, June 6.—A strong Film Board of Trade has been established here. This is the second one formed in the Dominion. The first was organized at Toronto recently. Assisting in the formation of the Montreal board were C. C. Pettijohn, secretary of the Film Boards of Trade for the United States, and Colonel John A. Cooper, of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada.

W. C. Gehring, of Fox Film Corporation, was elected president of the Montreal board, with A. Gorman, of First National, as vice-president. C. R. Osborn, of Vitagraph, Inc., was elected secretary-treasurer.

Members of the Montreal Film Board are: D. Leduc, Canadian Universal; Morris Davis, Regal Films, Limited; Ed. English, Famous Players-Lasky Film Service; W. C. Gehring, Fox Film Corporation; I. Sourkee, United Artists Corporation; M. West, Burpee & West; H. Feldtein, Independent Film Company; A. Gorham, First National Productions; Phil. Hazza, Educational Films; B. Allan, Film Booking Offices; Charles Laumiere, Film de Luxe, and C. R. Osborn, Vitagraph, Inc.

THEATRE MENACED BY FIRE

AUSABLE FORKS, N. Y., June 6.—Charles Marshall, owner of the Bridge Theatre is smiling from ear to ear these days. In the recent fire that swept the village, the flames worked as far as the rear of Mr. Marshall's theatre, and then switched in a change in the wind.

At one time the house was on fire, but prompt work on the part of the bucket brigade and the fire department, saved it from the fate of many of the business blocks.

METRO "TRAIN" AT ALBANY

ALBANY, N. Y., June 6.—When the Metro-Goldwyn trackless train hit Albany last week, it disrupted business at the state departments on Capitol Hill. Governor Smith took a ride, and was photographed in the cab, while exhibitors, as well as film exchange managers and others later enjoyed the novelty of a ride around town.

FIRE LAW DISTURBS

KANSAS CITY, Mo., June 6.—Kansas exhibitors who are operating theatres without permits from the State fire marshal are violating a law passed by the last State legislature, which went into effect March 17. Clyde S. Coffman, head of the department, has issued no regulations pertaining to the law, which deals with the construction of booths and other devices.

Mr. Coffman announced this week, however, that a list of rules have been prepared and submitted to legal authorities for approval.

NATHANSON TO EUROPE

TORONTO, Ont., June 6.—N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corporation, Ltd., which controls ninety theatres in Canada, and representative of Pantages and other interests, sailed for England from New York. It has been intimated Mr. Nathanson will confer with Lord Beaverbrook, prominent English publisher and theatrical financier.

KANSAS CITY, Mo., June 6.—This city was host to more than usual quota of screen stars this week with Mr. and Mrs. Tom Mix and Mr. and Mrs. Neil Hamilton stopping for brief visits. The latter appeared at the Newman and Royal theatres for one day.

CONNECTICUT FACES CENSORSHIP IN FILM TAX BILL OFFERED

HARTFORD, Conn., June 6.—An effort was made to jam through partial censorship and a state tax of \$10 a reel on motion pictures in Connecticut in a bill in the state Legislature.

Under the act the state tax commissioner is authorized to revoke the registration of any film "which the commissioner may find to be immoral or of a character to offend the social or religious sensibilities of any element of society."

The tax is on each reel of film, or copy thereof, 1,000 feet or less in length, with a tax of 50 cents for each additional 100 feet.

News reels portraying current events are exempted, as may be pictures of a strictly scientific character or intended for educational, charitable, religious or patriotic purposes.

Violations are punishable with \$100 fine and sixty days' imprisonment, and operators who show unregistered films may be fined \$100 and imprisoned for thirty days.

Will Hays and State Labor Commissioner Harry Mackenzie had succeeded for several months in holding the bill back in committee until it was forced out by Senator Leland Keeney of Somers County.

* * *

FORM NEW COMPANY

ABILENE, Tex., June 6.—West Texas Amusement Co., of this city, has been formed with \$50,000 capital stock by John Victor, Mrs. Laura Victor and W. D. Girard.

CHANGES HOUSE POLICY

BUFFALO, N. Y., June 6.—Howard J. Smith, manager of the Palace, has changed the policy of the house for the summer, putting on three shows a week, instead of two as heretofore. Now the programs are changed Sundays, Tuesdays and Thursdays.

RAZE FILM LANDMARK

KANSAS CITY, Mo., June 6.—Work of tearing down another film landmark—the Victory theatre—began this week. The Idle Hour theatre was razed not many months ago and the Wonderland theatre is to be next in the path of larger downtown business buildings.

MEANS TO BUILD HOUSE

KANSAS CITY, Mo., June 6.—Jay Means, owner of the Murray Theatre, and vice-president of the M. P. T. O. Kansas-Missouri, is planning the erection of a new theatre at Thirty-ninth street and Prospect avenue here. The new house, which will seat 1,000 and maintain a straight picture policy at popular prices, will be just around the corner from the Ellsworth Theatre.

* * *

HARD LUCK STALKS HIM

KANSAS CITY, Mo., June 6.—Or ill fortune, Jack Quinlan, manager of Main street theatre, has had more than his allotment this week. Hardly had Mrs. Quinlan been taken to a hospital to undergo an operation than ten-year-old Jack Quinlan, Jr., was taken to the hospital suffering from appendicitis.

* * *

INDORSE PHOTOPLAY

INDIANAPOLIS, June 6.—"Black Cyclone" was commended by the Indiana Indorsement of Photoplays.

Writing to A. W. Blues, Pathe branch manager here, Mrs. Bloomfield Moore, corresponding secretary of the Indorsers of Photoplays, said:

"We heartily indorse 'Black Cyclone.' It is a picture that will interest not only children but adults."

* * *

HUNTER, Mo., June 6.—J. P. Couch has purchased the Community theatre from Joe Miller Combs.

In Ambush

Mary Pickford, as "Little Annie Rooney" (United Artists Production) Is All Set to Greet Someone!



RICHLYN COMPANY LEASES K. C. HOUSE FOR \$35,000 A YEAR

KANSAS CITY, Mo., June 6.—Globe Theatre has been leased for five years by Richlyn Amusement & Realty Company. William Flynn and N. J. Flynn, brothers, are proprietors of the amusement company. Besides the Globe, they control the Wonderland, which is to be torn down July 1, and the Garden theatre.

Louis Oppenstein, owner of the Globe, quoted the terms of the lease at \$35,000 a year. Thomas Taffe, present manager of the theatre, will resign to become associated with the Missouri theatre.

GROUP LEASES THEATRE

BATAVIA, N. Y., June 6.—The new Lafayette theatre, which has been leased by the Western New York Theatres Inc., of which F. M. Zimmermann, of Buffalo, is the head, will open about June 15.

SCHINE ACQUIRES ANOTHER

BATAVIA, N. Y., June 6.—Deal between the Schine Theatrical Corporation and Crosby & Houghton, whereby the Schine interests take over the Dellinger Opera House in Batavia, is reported closed. The new owners will instal a policy of pictures and vaudeville.

* * *

BUILDS ILLINOIS HOUSE

BUSHNELL, Ill., June 6.—S. E. Pirtle, of Jerseyville, is building the Rialto theatre here. It will have a seating capacity of 560. It will open about July 1 under management of C. M. Albrecht.

* * *

SEATTLE, Wash., June 6.—Harry Carey, former owner of the Good Luck, is manager of the Capitol, pending the completion of his new house.

* * *

JUNCTION CITY, Ark., June 6.—A. I. Noll has been appointed as operator at Palace theatre.

* * *

BOWIE, Tex., June 6.—C. E. Stallings will open his new Airdome here shortly.

* * *

AUSTIN, Tex., June 6.—Better motion pictures were demanded in a resolution adopted by delegates to the twenty-ninth session of the National Congress of Parents and Teachers.

* * *

KANSAS CITY, Mo., June 6.—Members of the M. P. T. O. Kansas and Missouri will co-operate with the postmaster of Kansas City in exploiting "Better Mailing Week," through free advertisement on the screen. Kansas City exhibitors also will aid in exploiting the civic improvement program of Kansas City.

EXCESSIVE COUNTY TOLL ASSAILED BY MO. THEATRE MEN

KANSAS CITY, Mo., June 6.—Exhibitors will show in a few days whether or not they are to receive relief from an almost excessive county tax burdened upon theatres of Jackson County. A committee from the M.P.T.O. Kansas-Missouri will appear before the county court soon at a special hearing on the matter.

The tax, which is considered by exhibitors as "prohibitive," is \$50 a year on all houses containing less than 600 seats and \$100 for larger theatres—this in addition to regular occupation license, city, county and state taxes. Exhibitors, through a form letter from M.P.T.O. K.-M. headquarters, have been urged to pay up all back taxes in order that they may appear before the court with a "clean slate."

An investigation is being made by C. E. Cook, business manager of the organization, concerning the tax rate on jewelry stores, sporting goods houses and other businesses which might be considered as dealing in luxuries.

"If it becomes necessary we will confront the court with some facts which prove conclusively that the theatre tax is purely class legislation," Mr. Cook said. "However, we do not believe in knocking the other fellow's game to help our own, and we will present no figures unless forced, through argument, to do so. There is no question about the unfairness of such a tax and I feel that the present court, which had nothing to do with the passage of the measure, will listen to reason."

* * *

HONOR ALASKA SHOW MAN

JUNEAU, Alaska, June 6.—John T. Spickett, proprietor of Palace theatre here, was elected president of the Grand Igloo, Pioneers of Alaska. Mr. Spickett came here in the early gold rush days.

* * *

VAUDEVILLE FAVORED

KANSAS CITY, Mo., June 6.—There is a constant increase in use of vaudeville numbers two or three times weekly among the smaller town and suburban theatres of the Kansas and Missouri territory, according to C. E. Cook, business manager of the M.P.T.O. Kansas-Missouri.

The Kansas City Juvenile Theatrical Association, an organization sponsored by the M.P.T.O. here, for the purpose of providing vaudeville acts at low cost to small houses, soon will be ready to function, Mr. Cook said.

* * *

VISIT K. C. FILM ROW

KANSAS CITY, June 6.—Among the out-of-town exhibitors in the Kansas City market were:

P. S. Bailey, Princess, of Strawberry, Mo.; Herb Thatcher, Lyric, Abilene, Kas.; William Gabel, Grand, Beloit, Mas.; Mr. and Mrs. C. C. Christian, Beyers theatre, Excelsior Springs, Mo.; H. A. McClure, Strand and Electric, Emporia, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

* * *

K. C. THEATRE CHANGES

KANSAS CITY, June 6.—Following changes and closings in the Kansas City territory have been reported: Royal theatre, Emporia, Kas., purchased by Harry McClure from Capitol Enterprises, under the agreement that the latter concern will do the booking for both the Royal and Strand theatres, also at Emporia and owned by Mr. McClure.

P. & D. Theatre Company of St. Joseph, Mo., started construction of a new theatre at Nineteenth and Howard streets, St. Joseph, the cost to be \$25,000.

Garden Theatre, Marion, Kas., purchased by S. A. Mudd.

New \$25,000 theatre to be built by Peskay & Dubinsky at St. Joseph, Mo.

Pastime theatre, Mendon, Mo., closed, according to M. Minor, Manager.

Sales News and Personalities of the Week

KANSAS CITY

Harvey N. Day, general sales manager for Kinograms, was looking over conditions in Kansas City, while R. S. Valentyne, Pathe branch manager in Des Moines, Iowa, was a Kansas City visitor.

* * *

W. E. Troug and Bob Gary, Universal district manager and exploitation representative, respectively, returned to the city.

* * *

J. E. Story and Oscar Morgan, Pathe representatives, spent two busy days in Kansas City.

* * *

The Educational and Universal branches joined in the spring "clean up" campaign and had the old fronts repainted in bright colors.

* * *

At the Pathe exchange, J. A. Epperson, branch manager, is rejoicing over the fact that the Kansas City Parent-Teacher Association not only approved, but recommended, the new feature, "Black Cyclone."

* * *

Roy Churchill, F. B. O. branch manager, is just as proud of the generous space given Fred Thompson, F. B. O. western star, in the *Kansas City Star*.

* * *

Ralph Sherzer, recently with Standard Films, now is assistant manager of the Enterprise Distributing Corporation.

* * *

Cleve Adams, F. B. O. district manager, was in Kansas City on a middle western tour.

* * *

Ben Taylor, former Fox salesman, has been succeeded by Frank Cassel, former Pathe salesman.

* * *

Universal added three new salesmen to its force—Lee Balsley, Irwin Dodson and H. Kidd.

EDUCATIONAL EXCHANGE MEN

WILL CONVENE IN NEW YORK

Fourth annual national convention of exchange managers and executives of Educational Film Exchanges, Inc., will be held this year in New York, June 10, 11 and 12, at Pennsylvania Hotel.

Three salesmen who have made the best showing during the past year will be guests of the home office. They are Jack Nelson, of the Los Angeles, Calif., office; E. R. Skirboll, of the Cleveland exchange, and Sol Title, of the New York City office.

The convention will be called to order by E. W. Hammons, president of Educational, who, after the opening address, will announce the line-up of product for the 1925-26 season.

* * *

SEATTLE

J. G. Beckman goes on the road this week for Metro-Goldwyn, out of the Seattle office. Mr. Beckman is well known in the Pacific Northwest.

* * *

Itchie Skrotchie, Japanese importer of films, is in Seattle on a buying trip. He has headquarters in Yokohama and is said to be a large buyer of independent product.

* * *

"Monty" Montgomery, veteran film salesman of the Northwest, has signed up with the Seattle Fox exchange, and is greatly enthused over his product and "rarin' to go!" Jimmie Lynn, formerly with Fox as manager in Butte, has joined the Seattle Fox staff, as the Butte branch was closed recently.

* * *

H. S. Black, manager of Warner-Vitagraph, Seattle, returned from the big convention recently held in Los Angeles. Mr. Black is 100 per cent. sold on the merged organization and its product.

BUFFALO

Herk Webster, booker at the Bond exchange, Buffalo, having reached the weight of some 250 pounds, has decided to go on a diet. So he is cutting out two extra meals a day and just eating breakfast, dinner and supper.

* * *

Herman Lorence, manager of the Bellevue, Niagara Falls, visited New York this week to look over some of the new features and the new shows along Broadway.

* * *

Dan Buss, of the Star theatre, Tonawanda, hasn't bought a new car in two months.

* * *

C. W. Anthony has returned from the West Coast convention of Warner Brothers all pepped up over the new season product which Vitagraph will distribute here.

* * *

Richard C. Fox, president of Golden Rule Pictures Corporation of Buffalo, is sporting a Cadillac coupe.

* * *

Marvin Kempner, manager of the Buffalo Paramount exchange, and Syd Sampson, manager of the Bond Photoplays Exchange, were New York visitors recently. It is reported that Bond may soon announce a new line of product to take the place of the Warner Brothers' features they handled in the past.

* * *

Jack Wood, of Associated Exhibitors, was in Buffalo conferring with Harry E. Lotz, local representative, on the new product for the coming season, which Harry admits is the best on the market.

* * *

Earl Kramer, Universal manager in Buffalo, reports much interest among exhibitors over the contract for his company's product.

Banquet of Warner Brothers Officials, Players and Exchange Managers Held at Ambassador Hotel, Los Angeles, During Sales Convention. Behind Speakers' Table Is Seen Illuminated Miniature of Warners Studio Building.



WARNER BROS. ANNUAL CONVENTION BANQUET
LOS ANGELES, CALIF. MAY 12, 1925

WEAVER
Ambassador
Los Angeles

PRODUCTION HIGHLIGHTS

SPEED BOAT race sequences and exciting marine chases provide thrills in "Keep Smiling," new feature-comedy drama starring Monty Banks, now in the final stages of production for Associated Exhibitors.

* * *

CAMERA WORK started on "Reality," first of the Raymond H. Gardner Productions being made at the California studio under the direction of John P. McCarthy. Dorothy Hope is starring in the picture and William Scott plays opposite her.

* * *

WILLIAM BEAUDINE will direct Mary Pickford in her forthcoming picture, "Scraps." Contracts were signed permitting the Warner Brothers' director to continue with Miss Pickford for a second production. Beaudine is now directing "Little Annie Rooney," which will be completed within two weeks. Work on the new picture will start immediately. "Scraps" is a picture of the type of "Daddy Long Legs" with a dramatic background. Casting will be started next week.

* * *

CASTING FOR "The Sky Rocket," which Marshall Neilan is directing as the first of the Marshall Neilan Productions, is progressing rapidly. Of the principals Earl Williams is the latest addition. Peggy Hopkins Joyce and Owen Moore are playing leads.

* * *

"MADAME LUCY," French farce comedy by Jean Arlette, was selected by Al. Christie as the vehicle in which Julian Eltinge and Ann Pennington will be featured. This big feature comedy will be filmed immediately following the production of "Seven Days," which is now in work, for release through Producers Distributing Corporation.

* * *

HAVING COMPLETED "The White Monkey" for Associated Pictures Corporation, Phil Rosen is now in Maine on a fishing trip. He has taken along the synopsis and treatment of "Florrie Meets a Gentleman" and on his return will direct Barbara La Marr in this Sawyer-Lubin production for release by First National in the fall.

* * *

FILMING OF the lumber camp scenes in Milton Sills' second starring picture, "The Knockout," for First National, is under way in the wilds of Canada, 150 miles north of Ottawa.

* * *

C. C. BURR and Johnny Hines, accompanied by Charles Hines, the director, and the scenario staff which includes John Krafft, Victor Grandyn and George Amy, are in Atlantic City putting the finishing touches to the scenario of Hines' new screen story, "The Live Wire," for First National.

* * *

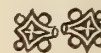
WHITMAN BENNETT has started camera work at his Yonkers studios on "Scandal Street." Madge Kennedy plays the lead.

* * *

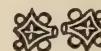
CLARENCE BURTON is the latest to join the Cecil B. de Mille forces. His first role will be an important one in Rod La Rocque's starring vehicle, "The Coming of Amos."

* * *

IN PALESTINE Betty Blythe is at work on "Jacob's Well."



THE TWO SOFTEST JOBS IN FILMS BELONG TO DEL LORD, WHO DIRECTS BATHING GIRL COMEDIES FOR MACK SENNETT, AND BILLY BEVAN, WHO PLAYS IN THEM



JOHN GOODRICH, scenarist, completed the adaptation of Fanny Heaslip Lea's novel, "With This Ring." He is now at work on the screen version of "The Girl Who Wouldn't Work," by Gertrude D. Wentworth James, which will be directed by Marcel De Sano as his first production for B. P. Schulberg.

* * *

P. P. SCHULBERG is casting "Parisian Love," which Gasnier will direct.

* * *

"THE BLACK RIDER," a novel by Max Brand, has been purchased for Richard Talmadge, F. B. O. star.

* * *

"THE ISLE OF HOPE" will be Dick Talmadge's next production for Film Booking Offices. Work will begin at the F. B. O. Studios, Hollywood, soon. The story is by James Bell Smith.

* * *

"THE WILD BULL OF SKULL MOUNTAIN," by Marion Jackson, has been chosen as the first picture starring Fred Thomson under his new contract with F. B. O. Casting has begun. Dei Andrews will direct.

* * *

JOHN RUSSELL will prepare for Paramount the adaptation of Joseph Conrad's "Lord Jim," which Victor Fleming will direct.

* * *

BERT SHEPHERD will play in Cecil B. De Mille's "The Coming of Amos," starring Rod La Rocque.

* * *

IN "MY OLD DUTCH," which Lawrence Trimble has scenarized and is directing, will appear May McAvoy and Pat O'Malley, and Cullen Landis, Jean Hersholt, Agnes Steele and Edgar Kennedy.

* * *

CULLEN LANDIS was selected by Harry Cohn, production manager of Columbia Pictures, to play opposite Dorothy Revier in the first Waldorf release, "The Thrill Hunter."

EDITH ROBERTS will be featured opposite William Fairbanks, Columbia star, who is making a series of six Perfection releases for state right distribution.

* * *

BELLE BENNETT was chosen by Samuel Goldwyn and Henry King to play the part of Stella in their forthcoming production, "Stella Dallas."

* * *

JAMES YOUNG, Director, has completed casting "The Unchastened Woman," the Louis K. Anspacher play, which Chadwick Pictures Corporation has selected as the vehicle for Theda Bara's return to the screen. Players are George Walsh, Wyndham Standing, Eileen Percy, Gladys Brockwell and Harry Northrup.

* * *

PREPARATIONS ARE being completed for the production of Charles Ray's second rural comedy drama for Chadwick Pictures Corporation, which will be started shortly at the Ray Studios in Los Angeles. Jerome Story will direct.

* * *

HOPE HAMPTON began work on "The Revolt of the Marionettes" at the Paragon Studio in Fort Lee. The picture will be made entirely in natural colors by the Technicolor process. Diamant Berger wrote the story and will direct the picture. The feature is for Associated Exhibitors.

* * *

IAN KEITH, Claire McDowell, William Haines and Bodil Rosing have been added to the cast of Victor Seastrom's production of "The Tower of Lies," the Metro-Goldwyn-Mayer production based on Selma Lagerlof's novel, "The Emperor of Portugal." Lon Chaney and Norma Shearer head the cast.

* * *

"LIGHTS OF OLD NEW YORK" will be the title under which "Merry Wives of Gotham," the stage success by Lawrence Eyre, which is to be filmed by Metro-Goldwyn-Mayer with Marion Davies as the star, will reach the screen. Monta Bell is now selecting the cast.



F. B. O. Presents

Evelyn Brent
IN HER GREATEST PICTURE TO DATE
"Alias Mary Flynn"

Which will triple her growing popularity
among all types of Fans

Directed by

Ralph Ince

Story by F. K. Myton

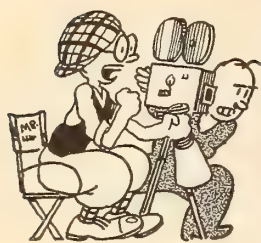
Distributed by

FILM BOOKING OFFICES

723 Seventh Ave., New York City

Exchange Everywhere

Thematic music cue sheets available on all our features.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



Howard Higgin, who recently completed "In the Name of Love," which marked his debut as a Lasky director, left the Paramount organization last week as the result of a disagreement regarding story and cast. This was in connection with the two pictures which Higgin claims he was originally scheduled to produce, one of which was announced in the Greater Forty. Two previews of "In the Name of Love" brought Higgin considerable praise in the Los Angeles daily and weekly press.

* * *

Victor Fleming left Hollywood several days ago to spend three weeks on location in the Arizona desert near the Mexican border to film exteriors for his current Lasky production, "A Son of His Father." This is adapted from Harold Bell Wright's novel of the same name and the leading roles are to be played by Warner Baxter, Bessie Love, Walter McGrail, Raymond Hatton, Carl Stockdale and Billy Eugene.

* * *

Vera Lewis, prize portrayer of grande dames in the films, has been personally selected by Elinor Glyn to create the role of Princess Ereck in "The Only Thing," the present Glyn production being filmed at the Metro-Goldwyn-Mayer Studio in Culver City.

* * *

Gino Corrado, versatile Italian actor, is winning praise for his interpretation of what director Irving Cummings calls "the sympathetic heavy" in Colleen Moore's newest vehicle, "The Desert Flower." The character is that of a Mexican section gang worker who is "the desert flower's" champion.

* * *

Final scenes were taken this week of "The Love Gamble," the first of Ben Verschleiser's new series of productions and the film is now in the process of editing with George Marion, Jr., writing the titles.

* * *

Kathryn McGuire, well remembered as leading woman for Buster Keaton in "The Navigator" and "Sherlock, Jr.," is starting in a new production entitled "Thundering Speed," directed by Grover Jones for Hercules Pictures Corporation.

* * *

William Powell, former blackguard of the screen, has completed his leading role in the B. P. Schulberg production, "My Lady's Lips." Powell played his first straight lead in Schulberg's recent production, "Faint Perfume."

* * *

Five thousand miles since the first of the year! This is the mileage Jack Holt has reeled off on his location trips since January 1. Holt is now at Red Lake, Arizona, filming the screen version of Zane Grey's "Wild Horse Mesa." Holt is scheduled to return to Hollywood within five weeks.

* * *

Garner James, motion picture juvenile, who recently sustained two broken ribs and other severe injuries during the filming of "The Happy Warrior" at Vitagraph, has completely recovered from his hurts.

* * *

Agnes Ayres denies recent rumors of her retirement from the screen. She is to be starred in two features for Producers Distributing Corp. and upon completion, will at once commence upon one of two contracts she is now considering with producing firms.

After a year's absence from the Sennett comedy lot, Miss Eugenia Gilbert has returned and signed a long term contract with Mack Sennett to appear exclusively in his comedies for the next few years.

Eugenia Gilbert was one of the first beauties to answer the call of the wild waves when Sennett last year decided to reinstate his bathing girl comedies. She was also the first to "graduate" from the bathing chorus into the field of serious drama.

During the last year Eugenia has vamped her way successfully through a dozen dramatic productions, and has developed into an actress of promise.

Miss Gilbert's first picture under her new Sennett contract is called "A Rainy Knight," directed by Lloyd Bacon, with a cast composed of Raymond McKee, Ruth Taylor, Marvin Lobach and Irving Bacon.

* * *

Forrest Stanley has been engaged to play the leading male role in "Two Gates," the initial production to be made by Embassy Pictures Corporation, recently organized by Arthur Beck. The film is already under way at the F. B. O. Studio and is being directed by Wallace Worseley.

* * *

Alma Rubens has returned from Santa Barbara where exterior scenes of "East Lynne," were filmed at one of the large country estates at Montecito. Miss Rubens is playing the role of Lady Isobel.

* * *

George Melford has started work on "Without Mercy" for Metropolitan Productions, Inc. Melford's cast features Dorothy Phillips, Vera Reynolds, Robert Ames and others.

"Au Revoir"

Al Rockett and Mr. and Mrs. Astor See Mary Astor Off for Gotham to Play in "The Scarlet Saint," a First National Production.



E. M. Asher of Corinne Griffith Productions, has signed Al Santell on a long term contract.

Santell is one of the youngest directors in the motion picture industry. He has just completed Corinne Griffith in "The Marriage Whirl" for First National, and will pilot the fair star in Edna Ferber's "Classified," another First National release. Santell is yet to celebrate his thirtieth birthday.

* * *

Bess Meredyth has completed work on her second script which she has written since signing with Warner Brothers. Frequent conferences and much home work mark the beginning of the third story.

* * *

Lilyan Tashman has begun her featured vampire role in "Seven Days," Al Christie's new feature length comedy-drama. It is one of her best roles to date.

* * *

Walter Hiers arrived in Hollywood this week after a three months' personal appearance tour in the East.

* * *

Irene Rich has completed her starring role in "The Wife Who Wasn't Wanted," at Warner Brothers studio.

* * *

Milton Sills returns to Hollywood where he will remain only four days. He is here to confer with June Mathis on future story materials but leaves at the end of the week for Canada, where he will start shooting "The Comeback" for First National.

* * *

At a preview of "Kiss Me Again," Ernst Lubitsch's new production, given in Hollywood, John Roche is reported to have "stolen the picture."

* * *

After a rest and vacation for four weeks following a slight illness, Alice Day has resumed her work at the Mack Sennett Studio and is busily engaged on a new picture.

* * *

Wallace Mac Donald has completed his featured heavy role in "Two Can Play" for Associated Exhibitors.

* * *

Sam Taylor, director for Harold Lloyd's forthcoming production—the first to be released through Paramount—has just become a member of the M. P. D. A. At the present time, Taylor, who is chief of Lloyd's scenario staff as well as his director, is supervising the advance preparation for the next production.

* * *

Two new comedies were completed this week at the Mack Sennett studio and shipped to the Pathe Exchange in New York.

A baseball comedy called "Butter Fingers" was directed by Del Lord, with a cast composed of Billy Bevan, Madeline Hurlock, Ruth Taylor, Andy Clyde, Kewpie Morgan and "Pal" the canine.

"The Gosh-Darn Mortgage" is a burlesque on the old mortgage-on-the-farm dramas, directed by Eddie Cline with Douglass Gerrard, Thelma Parr, Charley Farrell, Peggy O'Neal and William McCall in the important parts.

* * *

The final episode in Edwin Carewe's "The Lady Who Lied" was filmed this week at United Studios, Hollywood. The production will be released by F. N. in the near future.

Greater Movie Season

Greater Than You Think

SURPRISES GALORE FOR WIDE-AWAKE EXHIBITORS

DON'T let anybody fool you about the Greater Movie Season. It is all for you, and it is Greater Than You Think. You may be under the impression that nothing has been going on during the past few weeks. If you are under that impression, read through these following pages, and see for yourself.

TRIP AROUND THE WORLD

Right off the bat, take a look at the prize that is offered for one of you for a short 3,000-word essay on motion pictures. Say, that is something to work for—a trip or two around the world, and a trip to Miami or to Los Angeles.

But that feature is the least of the racket—it is only incidental to the real function of the season. Read what Sol Lesser did with the Season last year. "More than 20 percent increase," he wrote of last year's results.

BEST PRESS BOOK EVER

Everything is being done to help you put it across. The press book prepared for the campaign is one of the best books that has ever come to our attention. The stunts in it are real, and are applicable to the small exhibitor as easily as to the biggest chain of the theatres in the country. The ideas in it are alive, and just full of earning power for you. All accessories, like banners, window cards, throwaways, sheets, advertising mats and cuts; all these are at your disposal at dealer's cost plus postage.

Everybody who is anybody is heartily in favor of the movement. The good will that their support will give you will show its results for years to come. Pitch in, now, and do at least your share. And don't forget, it is NOT a Greater Movie Week, but a Greater Movie Season.

Yes sir! is a Greater Movie Season. Put the first month of the movement over the way it should be put over, and your theatre as well as the entire industry will reap the benefit of the movement for years to come. That certainly is something worth while—**GREATER THAN YOU THINK.**

Greater Movie Season Is Not a Closed Proposition

Greater Movie Season is a movement that has been planned for the benefit of every exhibitor and producer in the country, regardless of whether or not he takes an active part in it. That result is impossible to change, for the bulk of the advertising is directed upon the whole people of the country.

The following are the producing organizations who are actively sponsoring the movement:

M. P. P. D. A., Inc., Bray Productions, Buster Keaton Prod., Christie Film Co., Distinctive Pictures, Eastman Kodak Co., Educational Films, Famous Players-Lasky, First National Pictures, Fox Film Corporation, D. W. Griffith, Inc., Inspiration Pictures, Kenma Corporation, Kinogram Pub. Co., Metro-Goldwyn-Mayer, Principal Pictures Corp., Producers Dist. Corp., Ritz-Carlton Pictures, Hal E. Roach Studios, Joseph M. Schenck, Inc., Talmadge Productions, Universal Pictures, Warner Brothers.

U. S. Navy Swings Into Battle Formation Behind Greater Movie Season

THE U. S. Navy has swung behind Greater Movie Season in battle formation. For the first time since the war—although in individual instances the Naval Recruiting Stations have lent their aid to specific pictures—a complete national tie-up has been effected between the movies and the marines. Washington, quick to appreciate the immense public interest the screen will command during July and August, has instructed all naval recruiting stations throughout the United States to display special posters linking Greater Movie Season with the fleet's Australasian Cruise.

No less than six thousand five hundred of these posters will occupy the navy's street-boards in almost every city from Coast to Coast.

"GREATER MOVIE SEASON MEANS BETTER PICTURES ON DISPLAY. THE NAVY'S AUSTRALASIAN CRUISE SHOWS THE WORLD IN A NAVY WAY."

That is the message the navy will broadcast and each recruiting office stands ready to turn its efforts in such direction as exhibitor-committees may ask.

SOL LESSER REPORTS 20 PER CENT GAIN IN RECEIPTS

MORE than twenty percent increase in profits during August 1924 over August 1923 at the West Coast Theatres, California, as a result of last year's Greater Movie Season, is reported by Mr. Sol Lesser. "Because the benefits of the season have been made so very certain to us, we are taking advantage of this business-getting opportunity this year with renewed vigor and enthusiasm," states Mr. Lesser.

FIGURES FROM RECORDS

Actual percentages of increase of some of the important West Coast houses over July 1924 and August 1925 are given in the following table:

(First column of figures show percentage of gain of August 1924 over July of the same year. Second column represents the percentage of gain of August 1924 over the same month, preceding year.)

Theatre		
California, Bankersfield	.....67.0%	66.4%
California, Pomona	.....29.7%	76.2%
Strand, Los Angeles	.....7.8%	6.5%
Circle, Los Angeles	.....4.6%	11.5%
Wilshire, Los Angeles	.....7.1%	18.3%
T. & D., Oakland	.....8.8%	41.7%
California, Stockton	.....16.1%	26.5%
San Jose, San Jose	.....18.3%	22.8%
Capitol, Redondo	.....4.9%	28.8%
Loew's States, Los Angeles	.....17.3%	17.8%

The average increase over the entire circuit, comparing August 1924 with August 1923, was 20.16%.

"We regard this increase in business as a genuine accomplishment," says Mr. Lesser, "particularly in view of the fact that in the majority of our theatres August has always been a poorer show month than July, and, too, this remarkable showing was made despite the depressed conditions following the hoof and mouth disease epidemic and the great drouth suffered by California last year, together with the generally unsatisfactory business conditions."

BETTER THAN AVERAGE

"We would also like to state that the business done during August of last year, as a result of the Greater Movie Season activities, was greater than that done during many of our fall months, when the motion picture business is at its peak.

"Last August initiated out participation in the Greater Movie Season activities, and was largely an experiment—the details not being thoroughly worked out. This year we are thoroughly organized and, having learned a great deal about its possibilities, we look for even greater results."

National Endorsement

These men whose names are listed below, know of the Greater Movie Season and each one in turn has made a statement to the effect that he is

heartily in back of the movement and will do all that his particular position will enable him to do in order to further the aims of the campaign.

Gen. James A. Drain, National Commander of the American Legion.

James E. West, Chief Executive, Boy Scouts of America.

Maj. W. I. Lincoln Adams, Society of the Sons of the American Revolution.

Chas. A. McMahon, National Catholic Conference.

Rev. George J. Becker, American Sunday School Union.

Dean C. V. Lathrop, National Council of Protestant Episcopal Church.

Dr. W. C. Covert, Board of Christian Education, Presbyterian Church, U. S. A.

Mrs. Benj. Marshall, Y. W. H. A.

Fox Sponable, Grand Chancellor, Knights of Pythias, Domain of N. Y.

Le Roy E. Bowman, National Community Center Association.

W. E. Knox, President of American Bankers Association.

Lou E. Holland, Pres. Associated

Advertising Clubs of the World.

Harold A. Caparn, American Civic Association.

Dr. T. E. Finegan, Nat. Educational Assn.

Mary E. Craigie, Nat. Shakespeare Assn.

Lee L. Hammer, Russell Sage Foundation.

C. J. Atkinson, Boy's Club Federation.

Howard S. Branches, Playground and Recreation Assn. of America.

Marilla W. Freeman, Library Committee.

Frank J. Irwin, Nat. Commander, Disabled Veterans of World Wars.

A. W. Frye, Supreme Commander, Maccabees.

Mrs. T. C. McGoldrick, Catholic Alumnae.

James J. Davis, Secretary, Department of Labor—"You can count on me. . . . Fine thing for the community."

Gov. Alfred E. Smith, New York—

"Of course I believe in a Greater Movie Season."

Gov. George S. Silzer, New Jersey—"You may count on my co-operation."

Gov. Alvan F. Fuller, Mass—"You have my best wishes for success."

Gov. A. J. Pothier, Rhode Island—"I am glad to say that I heartily endorse. . . ."

Gov. Howard M. Gore, West Virginia—" . . . I shall be happy to co-operate . . . for success."

Gov. John G. Winant, New Hampshire—"It gives me pleasure to endorse and support . . ."

Gov. Ralph O. Brewster, Maine—"You are entitled to the commendation of every citizen that is concerned with the things of good report."

Gov. A. G. Sorlie, North Dakota—" . . . my interest . . . and all the people of North Dakota to support this movement."

These endorsements are published not only for your own enlightenment, but also for the possible use your home newspapers can make of the matter. It is great publicity stuff, and if your paper could be induced to come out for a screaming headline

"National and State Officials Endorse the Greater Movie Season" it will not be long before the reading public will come to you to find out what all the shouting is about. The press book has the endorsements in full.

FREE WORLD TRIP

A NATIONAL newspaper contest with a trip for two around the world as the capital prize and trips to Miami and Los Angeles for second and third, has been arranged as one of the interest-builders for Greater Movie Season. The Red Star liner *Belgenland*, beginning her second world cruise November 25th, will carry the winners from New York to the Orient, India, Egypt and Palestine, Italy, the Riviera and Spain, returning to New York April 6th, after a tour of 132 days. First class expenses will be paid throughout, including shore excursions under the guidance of the American Express Company.

The winner of the second prize will have the choice of a trip for two to Los Angeles or Miami, while the third prize is whichever tour the second winner does not elect to take. The winners will be guests of the Miami or the Los Angeles Chambers of Commerce during two weeks with

transportation and hotel expenses paid.

According to plans the Will H. Hays office has formulated, the contest takes the form of an essay on motion pictures, not longer than 300 words, and debars only professional writers and employes of theatres and newspapers that participate. It will be placed with one newspaper

in each city or town where Greater Movie Season is celebrated, with preliminary announcements during July, and closing date towards the end of August. In addition to the principal prize, local awards will be arranged—donations by stores, commercial firms and theatres—so that the extent of co-operation between merchants and theatre-owners may be widened immeasurably.

Working in conjunction with exhibitor-committees, the national bureau will handle details of syndication. A special press-sheet has already been prepared. Conditions governing the contest, feature stories and advertising displays for newspaper use, quite apart from theatre material, are contained in this sheet. Pictorial one-sheet posters for newspaper delivery wagons, newsstands and billboards, together with slides to accord each co-operating theatre full benefit of the publicity, are included among the contest accessories.

Shout It Out !



These banners can be bought at cost

TRIED AND PROVEN

GREATER MOVIE SEASON has been tried. It has proved that it is profitable to all exhibitors who participate in it. In the Northwest, in the South, in Carolina, large and small exhibitors, having seen direct and lasting good result, have also predicted still greater possibilities in the making of the season a national affair with a national service bureau to handle the details.

Exhibitors have requested me to establish that. Last year Mr. H. M. Richey, general manager of the motion Picture Theatre Owners of Michigan, Inc., deferred a Greater Movie Season campaign until 1925 in order to have behind his effort the force of a national drive.

1922 FOR ALLIED STATES

In 1922 when I attended the "Northwest Go to Movie Week" in Minneapolis, Mr. W. A. Steffes, chairman of the Allied States Organization, pointed out how much could be achieved by complete cooperation. In Philadelphia and New Orleans, I am informed, similar movements were individually successful.

In San Francisco for three years, in Los Angeles and smaller California towns last year Greater Movie Season was a great stimulant and the men back of the campaign have continually urged a National Movement.

HARMONY BRINGS RESULTS

Where exhibitors have united and worked in harmony, results never have failed to exceed expectations.

Greater Movie Season answers that many theatres have asked for: one undivided effort to lift summer business and build permanently throughout the Fall.

NO CONJECTURE INVOLVED

Bakersfield, Calif., concentrated upon Greater Movie Season last year and theatres there broke all house records, according to the statement of Harry C. Arthur, Jr., then general manager of West Coast Theatres, Inc. In other towns located in the same valley as Bakersfield, where no effort was made, business remained poor.

What is true of Bakersfield may be true elsewhere.

Greater Movie Season presents no advantages that are exclusive to large theatre circuits, whose annual gross can

By **WILL H. HAYS**

President

Motion Picture Producers and Distributors of America, Inc.

pretty well be reckoned in advance and expenditures arranged to fit that figure. I have in mind the smaller exhibitor, working from month to month, who usually can hope only that July and August will be no worse than last year. Here we believe is a means that will make them better.

BEAT SUMMER DEPRESSION

He can beat the summer depression by cooperating with his fellow exhibitors who face the same problem; by organizing a committee and appointing one general manager and allocating to each member some specific share of the local campaign for which we have laid the general foundation.

ORGANIZATION COMPLETED

This national service bureau has no huge appropriation to spend. We have

commercial tie-ups by which national advertising and window displays throughout the United States will carry the "Go-to-Movies" theme; to provide advertising and publicity for exhibitors' own use; to syndicate and publish through newspapers and magazines material that will help to build respect and added patronage for motion pictures; to furnish exploitation service by mail, and in person when possible, to exhibitor committees; and to prepare for theatres posters and accessories that will be sold at cost.

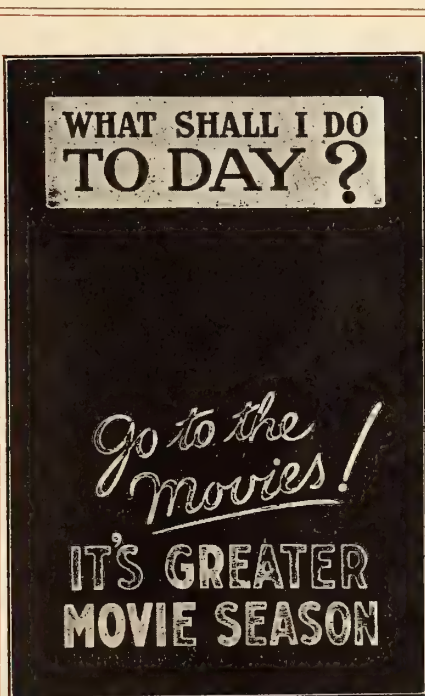
A CONTINUOUS MOVEMENT

The campaign has aspects wider than to increase patronage during a certain definite period. August has been chosen for the business stimulant which any great national drive coming at a more or less dead and unexpected time, must entail. Greater Movie Season begins then. It continues—not for a week or month, but for as long as theatres, by the entertainment they afford, justify the enthusiastic support that this season will inspire nationally.

Our exploitation men will work with exhibitor committees. Our staff will continue to promote motion picture interest wherever the written or spoken word can aid in patronage and goodwill; and I feel that to the extent that the theatres will accept that aid and operate collectively, their business will reflect the effort.

PICTURES WILL MEET DEMAND

The members of our association realize that in order for this campaign to be a success, they must supply pictures of a quality worthy of such a demonstration so that when the people go to see the Greater Movie Season pictures they will be satisfied that what we have said about the improvement in motion picture entertainment is true. The campaign will arouse interest in motion pictures, but it will be the programs themselves that will be the final testimony that will win the case.



WINDOW CARD FOR 3 CENTS

A specially prepared window card, shown above, with a black-board surface in the form of writing slate—for three cents. The merchant in whose window the card is displayed can write his own message on the board in chalk. Is it a buy?

provided, however, the necessary funds for establishing a staff competent to secure, first, the active cooperation of public bodies with millions of members who naturally include the share of those who attend motion pictures only when specially urged; to effect com-

TRIED AND PROVEN

This little telephone stunt has been tried in previous campaigns, and has proved more than satisfactory. It is a very inexpensive form of advertising, but is most effective in its results. The press-book shows several forms of this novelty, which is available at a cost-plus basis.



Road signs are included in the accessories. The cost is very nominal.

You can't have a

Greater Movie Season

unless you advertise your whole program,
all the time.

Begin with a series of two reel comedies
that will make your movie season greater!

HAL ROACH

presents

CHARLEY CHASE COMEDIES

Two Reels

One Every Four Weeks

Pathecomedy

From Coast to Coast and Back Again *Telling the World about* *Universal Pictures*

See your Universal Exchange for a
list of the Universal pictures
available for the opening of the
GREATER MOVIE SEASON!



2nd *White* *List*

54

**WHITE
PICTURES**

**WHITE
CONTRACTS**

**WHITE
TREATMENT**

A BIG 24-SHEET FOR \$.72, or the same in a 3-sheet for 9 cents. Colors are red and blue on yellow. They are going to be plastered in every nook and corner of the country before long.



Field Organization All Set For The Big Doings

THE field organization working from the Will H. Hays office in cooperation with exhibitors was completed this week by the dispatch of exploitation men into territories where Greater Movie Season celebrations will be linked to form a demonstration from Coast to Coast.

DIVISION MEN APPOINTED

The divisions and men who will carry out the preliminary arrangements are as follows: New York and Brooklyn: Wayland Taylor. Boston, New Haven, Portland, Me., and Albany: E. J. Farrell. Philadelphia, Baltimore and Washington: Jack Pegler. Dallas, New Orleans, Atlanta and Memphis: M. C. Coyne. Chicago and Milwaukee: Louis R. Brager. Buffalo, Detroit and Cleveland: Harry L. Royster. Columbus, Pittsburgh, Indianapolis, Cincinnati and Louisville: Lee Riley. Kansas City, St. Louis and Oklahoma City: Esther E. Rosecan. Minneapolis, St. Paul, Omaha and Des Moines: Robert Irwin. Denver, Salt Lake and Butte: Lloyd Willis. Los Angeles, San Francisco, Portland and Seattle: Ray Leek.

EXHIBITOR MEETINGS PLANNED

According to the central idea, meetings of theatre managers, exchange managers, publicity men and other executives will be called in each city for a thorough discussion of the scheme and to elect a committee of three to report upon ways and means.

At a second meeting the committee will recommend a local plan of procedure, also naming a general manager who will be directly responsible for the success of the campaign. A leader, a man of ideas, a man popular locally and above all a worker, is naturally best-suited to the post. Committees that are suggested include: Finance, to collect and disperse funds and arrange

the budget; Publicity and Advertising, covering newspaper and cooperative work and window displays; an Outdoor Committee, which will attend to posting and distribution of window cards; a Decorations Committee whose work will embrace lobby displays, distribution of novelties and securing street banners and stencils. A General Committee, headed by the General Manager, will take charge of street parades, get five Governors' and Mayors' endorsements and appoint four-minute speakers to address commercial and social clubs.

PERFECT EXPLOITATION

Greater Movie Season exploitation men carry complete details of this organization work, which is considered absolutely necessary to the campaign's success.

The Service staff will spend at least two months in the field.



NOTHING OMITTED TO ASSURE SUCCESS

Banners, Streamers, Pennants, Buttons, Novelty Puzzles, Trailers and Every Possible Stunt Included

CANVAS banners and pennants head the list of Greater Movie Season accessories to which nearly every manufacturer of exhibitor material has made some cost-price contribution, with the result that twenty or more ticket-selling novelties are available.

VARIETY OF NOVELTIES

The banner conforms to the blue and yellow poster scheme, while pennants come in blue, red, green and black. A set of four slides hits the idea from four different angles. Dr. Frank Crane, nationally famous editorial writer, has supplied a powerful article, "The Movies," for the two-color herald. Official booster-badges of gilt and buttons in two sizes, balloons, noise-making snapper-jacks, steel bells and Mutt-and-Jeff metal puzzles carry a variety of appeal.

ATTENTION FOR STORE WINDOWS

Particular attention has been paid to material intended for store-window display. Two artistic efforts under this schedule are a 22 x 28 inch bas-relief piece depicting a theatre-interior and screen; and a 6 x 10 inch debossed mat sign, gold letters on blue, "We join in Greater Movie Season. Let's go!" The former for lobby and hotel vestibule exhibition, the latter for stores generally should meet with ready acceptance.

Cloth flowers for decoration, stickers, paper hats and a walking doll for kiddies are included in the novelty division.

Two trailers, one of two hundred feet, the other one hundred, will provide entertainment in themselves, it is promised.

OLD TIMERS UNEARTHED

After considerable research shots of the earliest productions and pictures of some of the movie stars of twenty-nine years ago have been unearthed. Appropriate text is employed to accentuate briefly but powerfully the tremendous advance achieved in the screen art, and the trailers close with a compelling piece of animated salesmanship on the entertainment that patrons can look forward to by the inauguration of Greater Movie Season.

SAY IT QUICKLY G. M. S. Press Sheet Sets USE BIG TYPE! An Envable Precedent

Exhibitors' advice—"Say it quickly, briefly, and use big type to drive it home"—governed the selection of Greater Movie Season posters from numerous block and pictorial sketches submitted by prominent New York artists. By a process of elimination, the block designs chosen follow a color scheme of blue and yellow with an additional red in the twenty-four sheet.

This particular stand has been devised to meet requirements both of theatre groups and the individual house conducting the campaign. To balance a red-disk bearing the slogan "Let's Go!" an unoccupied space is left to the upper right hand side where, it is suggested, the current attraction can be posted, also on a red-disk, if the stand is used as part of the theatre's display; while for all purposes the "Let's Go!" message can be blocked out with a Second, Third and Fourth week announcement to carry the season along.

Girl in the Ticket Box On Four Color One-Sheet

On the four-color pictorial one-sheet the Girl in the Ticket-Box strikes a note familiar to every picture-goer. Passing a ticket across the marble slab with the happy "How many? . . . Thank you!" around the aperture in the glass, she is an essential part of every theatre, typical of it, and in every way a sounder "Selling Argument" than the usual symbolic figure with a helmet, a spear and pennants of film.

The window card is aimed at every window; a reminder in the form of a slate which asks "What Shall I do today?" Beneath a space wherein each store can write its own message, strong lines of script proclaim: "Go to the Movies. It's Greater Movie Season."

By special arrangement with the Morgan Lithograph Co., of Cleveland, Ohio, a price of three cents a sheet has been fixed for block posters, six cents for the four-color pictorial one-sheet and three cents for the window card.

WHAT might be called an achievement in press-sheets is the twenty-four publication that takes Greater Movie Season as an idea and carries it through every stage of development into the second and third weeks of its success. The full organization is detailed there. Contests and national co-operation are explained fully. Six pages of exhibitor advertising, three pages of publicity and feature stories, other pages closely packed with illustrated exploitation convey an impression of the enthusiasm with which the national service organization has tackled the job.

ENDORSEMENTS SIGNIFICANT

One significant feature of the sheet is the page of endorsements that Greater Movie Season has received from national executives and leaders of civic, commercial and social organizations. In letters to Mr. Will H. Hays. That compilation, presented as it is, should prove a convincing argument in the hands of committees when local campaigning is begun. No less than thirty great public bodies together with eight or ten State Governor and Secretary of Labor James J. Davis, have expressed themselves strongly in favor and support of the movement. These endorsements are being supplemented almost daily; others which have arrived since the last sheet went to press will be placed in exhibitors' hands later.

GENUINE EXPLOITATION

The exploitation suggestions obviously have been written from the exhibitors' angle. They include no impossibilities. Full details, even the wording of special song slides, etc., that accompanied the recent Balaban and Katz old-fashioned movie show are presented with the thought that Greater Movie Season, emphasizing the screen's general improvement, is

Press sheets will be forwarded to exhibitors and committees on application to Jerome Beatty, Director Greater Movie Season, Motion Picture Producers and Distributors of America, Inc., 469 Fifth Avenue, New York City.

a suitable occasion for such performances generally. Parade organization is dealt with extensively; methods of banner and ballyhooing find liberal space.

Famous Authors Will Contribute Matter

Famous authors have agreed to write special stories for Greater Movie Season, supplementing the general newspaper features the press-sheet contains. Among those who will contribute, each in his or her particular and well-known style are Rex Beach, George Barr McCutcheon, Cosmo Hamilton, Rita Weiman, Edwin Balmer, Temple Bailey, John Emerson and Anita Loos, Meredith Nicholson, Gerald Mygatt, Richard Connell, Elmer Davis, Thomas Dixon, and Wallace Irwin, whose Japanese Schoolboy will discuss most learnedly the honorable pictures that motivate. Particular interest attaches to the birth of the motion pictures as covered in an illustrated article by Terry Ramsay, historian of the screen.

WILL BE SYNDICATED

These stories will be syndicated from the Hays office on a regular releasing schedule, direct to theatres and exhibitors' committees, to be placed exclusively with local papers. Quite apart from regular picture patrons, the reading public is so familiar with the writers that their articles automatically influence the occasionals and absentees at whom the Greater Movie Season campaign is aimed.

**Shake Well—Use Freely
—Results Over Night!**

This series of designs consisting of seven cuts comes to you complete. Cut No. 15 Price 70c. Mail No. 15 Price 10c. Order from Western Newspaper Union. See Page 20.

 <p>"This Month You'll Find Wealth—"</p> <p>The Movies Are Coming Hooray! Hooray!</p> <p>In fact they've arrived. You've seen those movies march ahead—but you've never seen the grand parade. Big entertainment. Not just the feature, but the comedies, short subjects, up-to-date, newsworthy, everything's better than ever, at its very best.</p> <p>GREATER MOVIE SEASON (Add List of Theatres)</p>	 <p>A "Wow" or a "Flop"</p> <p>That's picture language for success or failure. "Flops" happened often in the early days—just like early autos and burned radios. But "wows" brought success and movies advance by "wows" and "wows."</p> <p>GREATER MOVIE SEASON IS "WOW SEASON" From news-ree! to feature the programs are wonderful</p>	 <p>Are You World Blind?</p> <p>All the corners and crossroads of the world, the seven seas, the waterways or a quiet trout stream are "locations" for greater movies. Travel the world in that comfy chair—visit palaces and mansions, mountain cabins and desert camps. Come adventuring over the globe! All roads lead to GREATER MOVIE SEASON (Add List of Theatres)</p>	 <p>"Take Me Out to the Mo-o-vies!"</p> <p>"I want to see the new movie styles. Want to hear that dreamy music the orchestra's playing. Want to sit where it's cool and dim and—lv, you know—I just want to enjoy myself at GREATER MOVIE SEASON There's Happiness—heaps of it now at— (Add List of Theatres)</p>	 <p>"Ev-ry-body's doing it!"</p> <p>Doing what? Turning evenings and afternoons into happy movie-moments. Ver-r-y fine are the motion pictures right now. More attractive in more ways. A thousand details better done—to serve you a feast of entertainment. Pleasure-seekers troop to GREATER MOVIE SEASON (Add List of Theatres)</p>	 <p>There's a Seat for You</p> <p>Seats for your friends and relations, too. Yes, there's a seat for everybody and a special one for that fellow you know who doesn't go to movies often. He shouldn't be allowed to miss the fine new pictures, should he? Why not bring him along—cheer him up, warm the cockles of his heart among crowds that are happy over GREATER MOVIE SEASON (Add List of Theatres)</p>
--	--	--	---	--	--

This series of advertisements may be used to lead off daily announcements, listing theatres and attractions individually beneath. For a house that takes display space two or three times a week space might be found for one of these as a corner box.

The first of

The
Quality
52



The Ventriloquist could throw his voice from behind doors.

The Dwarf could climb into locked places.

The Giant had strength to overpower a dozen men.



LON CHANEY

with

MAE BUSCH
MATT MOORE

By C. A. ROBBINS

Scenario by WALDEMAR YOUNG

TOD BROWNING'S

PRODUCTION

Presented by

LOUIS B. MAYER

IN

The Unholy Three

And it's just one
of the big hits
for 1925-26 from

Metro
Goldwyn
The Talk of the Industry

A Few of the Quality 52

Maré Nostrum

A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Merry Widow

Director, Erich von Stroheim with John Gilbert and Mae Murray. The picturization of one of the stage's greatest hits.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Lawrence Stallings, author of "What Price Glory!"

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Romola

Lillian Gish, the star. With Dorothy Gish. Also Ronald Colman, William H. Powell, Henry King, Director. The successor to "The White Sister."

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche."

AND MANY OTHERS

Norma Shearer

The Great Star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. Directed by Hobart Henley. Samuel Shipman, author. With Lew Cody.

Sally, Irene and Mary

With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is a romance of the Annapolis Naval Academy.

There couldn't be a GREATER MOVIE SEASON without the GREATER FORTY *Paramount Pictures*

Book These August Hits for GREATER MOVIE SEASON:

"NIGHT LIFE OF NEW YORK"

Allan Dwan's gorgeous melodramatic comedy-romance featuring Rod LaRocque, Dorothy Gish, Ernest Torrence, George Hackathorne. By Edgar Selwyn.

"IN THE NAME OF LOVE"

The nifty Norse newcomer Greta Nissen playing love scenes as they should be played. Ricardo Cortez, Wallace Beery, Raymond Hatton. De luxe comedy-romance written by adaptor of "Bluebeard's 8th Wife."

"STREET OF FORGOTTEN MEN"

A melodramatic heart and human interest "Miracle Man" of 1925. Herbert Brenon production with Percy Marmont, Neil Hamilton, Mary Brian.

"THE TEN COMMANDMENTS"

Cecil B. DeMille's cinemasterpiece now ready for record-breaking business. Richard Dix, Leatrice Joy, Theodore Roberts, Rod LaRocque and others. By Jeanie Macpherson.

"THE LUCKY DEVIL"

Starring Richard Dix. A super-speed-special. The greatest Dix ever. With Esther Ralston. Directed by Frank Tuttle. By Byron Morgan.

"RUGGED WATER"

Joseph C. Lincoln's best seller of 1925. Something new in melodrama. Made by Irvin Willat, producer of "North of 36." Lois Wilson, Wallace Beery, Warner Baxter.

"BEGGAR ON HORSEBACK"

James Cruze' greatest. Gayest and funniest story ever on stage or screen. Opens June 5 in New York. Watch the critics on this super-special!

And These Big June and July Successes:

Thomas Meighan in "Old Home Week." *Ask the man who's played it!*

Richard Dix in "The Shock Punch." *They don't make 'em any better than this.*

Adolphe Menjou, Florence Vidor, Betty Bronson in "Are Parents People?" *Read the reviews.*

Jack Holt, Noah Beery, Billie Dove in Zane Grey's "Light of Western Stars." *Nuf sed.*

Bebe Daniels in "The Manicure Girl" with Edmond Burns, Hale Hamilton, Victor Moore, and Charlotte Walker.

Adolphe Menjou, Greta Nissen in William de Mille's comedy "Lost—A Wife."

The marvelous new star Mary Brian in "The Little French Girl" with Alice Joyce, Neil Hamilton.

Your GREATER MOVIE SEASON is a sure success if you
BOOK *Paramount!*

Exploit Your Comedies

Greater Movie Season is so thoroughly a matter of exploitation that it calls for a thorough study of the problem of Greater Movie Exploitation. But with our years of experience with exhibitors who make the line of least resistance the rule of their exploitation, we cannot help wondering how many of them are going to take stock carefully of their own exploitation and advertising.

Surely this is the psychological time for every showman to go carefully over

By E. W. HAMMONS

President

Educational Film Exchange, Inc.

his advertising plans, to consider whether he is following out an exploitation program that makes for steady, all-the-year patronage and whether he is seizing every opportunity to further this campaign.

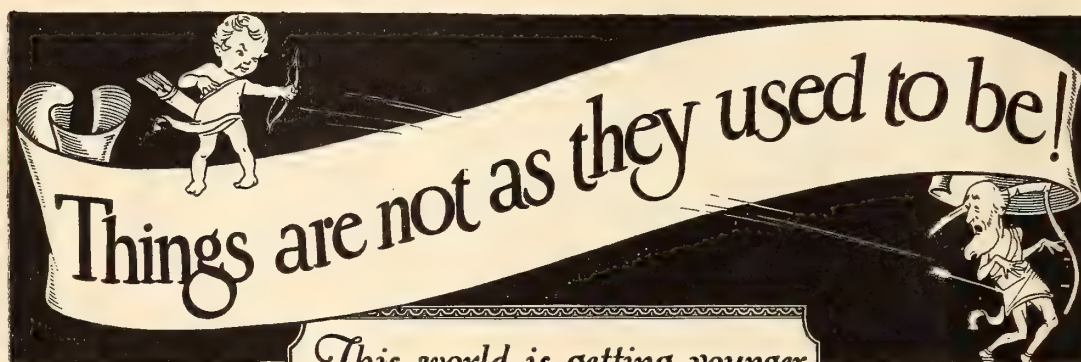
No dealer in any other line of business would for one moment claim that he was doing his utmost if he let from

25% to 50% of his product remain on his shelves with no advertising pressure whatever. Yet this is exactly what thousands of theatre owners who call themselves showmen are doing with this percentage of their product when they fail to take any steps themselves to make money out of the Short Subjects on their programs.

We are not urging for more Short Subjects on the programs or for anything of the sort that directly affects the business we or other short subject distributors do. The Short Subjects are booked by every exhibitor. They are shown on this program. Not only the exhibitor but everyone else who makes any study at all of motion picture entertainment knows that he could not long run his theatre without Short Subjects. That the exhibitor would not attempt to do so is shown by the way in which theatre owners rose in arms against the over-long feature when it became such a habit that it was crowding Short Subjects off their programs.

This question is settled. The exhibitor must have Short Subjects on his program. He books them and runs them. Having done these things—having made up with Short Subjects 25% to 50% of his program—what does he do to make money from this big part of the product which he offers to the public? What does he do to attract more paid admissions at his box-office with this big part of his show for

(Continued on next page)



"Fashions of 1825"

And Now Presenting the
NEW SEASON'S MODELS
By Special Arrangement with
New York and Parisian designers

Youth abides in each charming creation—frocks, ensemble suits and wraps reflecting the smart and interesting new line that Fashion ordains this Fall.



NAME
OF
STORE

ADDRESS

Because this is an advance exhibition and each gown a model, an early visit is suggested to Madison and Mademoiselle who would take full advantage of this modish opportunity



**Blank Six! A Car Yesterday—
The Car of To-day!**

Finer results, easier riding, greater strength, lower costs have placed the Blank Six first in popularity. Twenty years of engineering created the perfect motor. Twenty years of artistic development evolved the new pleasing lines. Twenty years of greater performance guaranteed the —

**1926 Model Now Awaiting
Your Inspection at
NAME OF STORE
ADDRESS**



*This world is getting younger
and newer and better every day!*

GREAT to be alive to-day, isn't it? Fine new things everywhere. Leave "the good old days" to folk who have grown old at heart.

Yesterday's automobiles, yesterday's records and radio sets, yesterday's gowns, yesterday's motion pictures can't compare with the new models, can they? And speaking of pictures, here's wonderful news. Greater Movie Season begins August 3.

New pictures, splendid supporting programs, perfect orchestral accompaniment and the finest presentations this city has ever enjoyed.

You can see the new Fall productions NOW—weeks and months ahead of the usual time. They're better than ever, too. Big stories, adaptations of magnificent books and plays, REAL acting, talented direction all show the screen at its best for this nation-wide screen celebration. **GREATER MOVIES!**—really greater!

Monday the big entertainment starts at the city's leading theatres. What's on? Just look!

(List Theatre Attractions Here)

Greater Movie Season Starts Monday

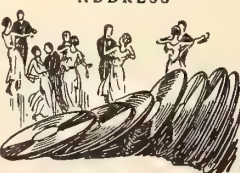


From The Squeaks of 1900—

—to bawling melodies of the moment's jazz! What a difference! Dance to-night to the music of the world's finest orchestras! The new season's records have arrived. Song hits! Dance hits! Let's play them over for you.

Have You Heard... "List Latest Record Here?"

NAME OF STORE
ADDRESS



**When The Old Town Band
Went "Oom-Pa-Oomp!"**

—you didn't dream that radio would turn the air to music. Bring it home with a

BLANK 5 TUBE NEUTRODYNE

For sweetness of tone, duration, reach and durability here is radio's greatest achievement. Lift the cover to appreciate superior workmanship, the accuracy of every adjustment, the unmistakable quality of material. For demonstration visit

NAME OF STORE
ADDRESS



"Fashions of 1825"

Preliminary Display of
NEW FALL STYLES
Men's Suits and Overcoats

ONLY a few of these advance models are available. The latest cut, finely woven materials in smart browns and grays that will be the vogue this Fall, perfect tailoring that characterizes our clothes, are features that will appeal instantly to well-dressed men

Prices — to —

This display synchronizes with Greater Movie Season and presents the new fashions for men the motion pictures forecast.

NAME
OF
STORE

ADDRESS



**Grandma's Lamp
Has Become Aladdin's!**

Electricity is the genie that cooks and cleans, making housework lighter and cash home brighter after the work is done.

Lamp shades and stands in gorgeous designs. Latest electrical appliances for every household need can be paid for in a way that fits the household budget.

NAME OF STORE
ADDRESS



**THINGS ARE NOT
AS THEY USED
TO BE!**

But upon that fact lies the greatest asset you have in the coming movement. You may bally-hoo all you wish; you may use streamers, and posters and what not—**BUT NEWSPAPER ADS** will be your best bet. This layout on the left was suggested by the press book and a mat of the same can be had for \$40. A full page ad, split seven ways—that's cheap enough for any dealer.

Greater Movie Season

Here's the Chance To Capitalize Your Short Subjects

THE GREATER MOVIE SEASON can be made a great institution, by and for exhibitors.

It should be planned and developed to that end.

It can be built into an annual business drive that will bring increased attendance and greater profit to every motion picture house.

To convince the public, however, that August will bring the beginning of a Greater Movie Season, it is going to be necessary to pay more attention to the advertising and exploitation of varied, balanced entertainment.

That means, of course, that short subjects must have a larger share of attention than ever before.

Producers of Short Subjects are improving their pictures steadily. They are providing material on which any good showman can build good advertising, good exploitation.

It is opportune, therefore, to base all your Greater Movie Season campaign on the complete program. Make your drive on the basis of the varied entertainment you are selling.

That will prove one of the most effective ways of getting across to your public the idea that a Greater Movie Season is really on the way.

Be Fair With Your Shorts

(Continued from preceding page)

which he has already laid out part of his own capital? In far too many cases the answer is very simple—nothing.

NEWSPAPERS ACCLAIM THEM

Newspaper and magazine editors are paid large salaries because they are able to judge those things in which the public is interested. Within a few weeks we have noticed a New York newspaper devoting a page in its magazine section to a story based on pictures from a single reel novelty, a great national magazine making plans to use the same material, a Philadelphia newspaper devoting an editorial half a column long to another single reel picture and a Cleveland newspaper giving a streamer headline clear across a page and the main part of its picture review to a two-reel comedy, and the exhibitor advertising on these subjects was conspicuous only by its absence.

If these subjects make such a great appeal to the public, if they provide such splendid entertainment to the movie patron after he is in the theatre—and every honest exhibitor will admit that a two-reel comedy has many a time saved his show—then these subjects will also attract the public if the public is told about them.

A LITTLE CALCULATION

For the sake of argument let us use some arbitrary figures, although actual practice would probably modify them very greatly. Let us admit that where the feature picture is very popular it provides from 75% to 85% of the "pulling power" of an exhibitor show. We then still have 15 to 25% of this exhibitor's possible patronage remaining

to be taken care of. Can you imagine a manufacturer failing to go after 15% of his possible business? No, and neither can we. Fifteen percent would represent a difference between profit and loss for him and 15% will represent the difference between profit and loss in most theatres.

AN UNCALLED FOR 15%

Let us assume that when an exhibitor has gotten from 75 to 85% of his possible patronage to buy admissions at his box-office he has paid his overhead, taken care of his film rentals and is now ready to turn a profit. The rest would be "velvet." It would seem obvious that every real business man running a theatre would then use those Short Subjects which he has already booked to appeal to the remaining 15% to 25% of his patronage. When he lays out his advertising and arranges his publicity stories and exploitation so that he makes a forceful plea to the majority interested in the feature and also lets the remaining fans know the other items on his program, he has begun to do 100% advertising that will attract as nearly as possible a 100% audience.

FOR THE GREATER MOVIE SEASON

Preparations for Greater Movie Season come at a time when it is especially appropriate to give consideration to the Short Subject, for now in the hot summer months the public is more interested than at any other time in the year. Surely every wide-awake showman will make this the occasion for a careful study of his advertising and exploitation policy and for the beginning of 100% advertising if he has not already started it.

Play Up the Serial For G. M. S. Business

By FRED J. McCONNELL

The history of the world is full of incidents of men making successes along humble lines and then at the time of their big success, they turned their back and discarded entirely the one thing most responsible for that success. They felt that they had outgrown the old thing. They felt that they had no further need for the things that had made them big.

Witness the Serial

There are hundreds of exhibitors today in the United States that got their start on serial pictures. It wasn't many years ago when they ran two, three and four serials a week and got people in the habit of coming to their theatres and therefore, building up tremendous good will for the house.

These exhibitors made enough money to buy more theatres. They made enough money to build bigger theatres and what was the first thing that they did when they got the new theatre? They simply turned their backs on serials with the words, "I can't run serials in my house, they are not high-class enough!"

Mr. Exhibitor! don't continue to make that mistake. The serial is as good today for your theatre as it was when it was helping you build up.

BACK IN THE OLD DAYS

In the old days when it was absolutely necessary to bring people back into the theatre, week after week, the serial did it and it will do it again. It is the only type of picture that makes people come back again for more. It is the only picture that you can put in the theatre that has any power to build up good-will.

Good-will, as a well-known advertising man once said, is "What you've got left after you've sold a man your product, gotten his money and he has left your store. It's your good chance of his coming back for more."

Carl Laemmle has made serials for a dozen years or more and he is still making them and his 1925-1926 models, "The Lucky Six," are bigger and better than ever before.

"The Lucky Six" offers to exhibitors real box-office value and entertainment.

The fifth picture, released April 19, 1926, is "The Radio Detective," by Arthur B. Reeve which is a "Boys' Life" Magazine story with the well-known character Craig Kennedy in it.

The sixth serial, released June 22, 1926, is "The Strings of Steel" by Philip Hurn and is a story of the early development of the telephone.

Good Short Subjects Mean
ADDED DOLLARS at Your Box-
Office if You Exploit Them Right

GREATER MOVIE SEASON

will bring

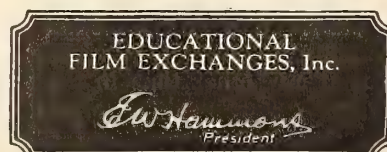
GREATER MOVIE PROGRAMS

with

GREATER SHORT SUBJECTS



This is an ideal time to begin Greater
Exploitation For Your Theater. Adver-
tise Your Whole Show. It will mean a
Greater Season for You, with a Greater
Bank Roll.



Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

**GREATER
MOVIE
SEASON**



*Best on
Performance
in any
Season*

For August—

**NORMA TALMADGE in
"GRAUSTARK"**

A great special for a great star. The finest picture of her career. From the popular novel by George Barr McCutcheon. A Joseph M. Schenck presentation directed by Dimitri Buchowitzki. Scenario by Frances Marion.

**CONSTANCE TALMADGE in
"HER SISTER FROM PARIS"**

One of this popular star's very best. Directed by Sidney Franklin with Ronald Coleman in support of star. A Joseph M. Schenck presentation from the stage play by Hans Kraely.



**MILTON SILLS in
"THE KNOCKOUT"**

A great picture for this star. An Earl J. Hudson production from the story by M. D. C. Crawford. Directed by Lambert Hillyer. Editorial Direction by Marion Fairfax.

"FINE CLOTHES"

A John M. Stahl production with Lewis Stone. A big bet anywhere. Presented by Louis B. Mayer. Adapted from Franz Molnar's stage success, "Fashions for Men."

"THE HALF WAY GIRL"

An Earl J. Hudson production with Doris Kenyon, Lloyd Hughes and Hobart Bosworth. Directed by John Francis Dillon. A sure fire hit. From original story by E. Lloyd Sheldon. Editorial Direction by Marion Fairfax.

First National Pictures
Will make Greater Movie Season
Greater for every Exhibitor!

IT'S A WOW!

Ask Your Dealer for A List of
DUTTON DICTIONARIES



Barbara La Marr

Star of
"The Heart of a Siren"
"The White Monkey"
etc.

Consult **DUTTON DICTIONARIES** before
you send in your definition to the
"WOW" CONTEST
(See Local Newspapers for Details)

E. P. DUTTON & COMPANY, 661 Fifth Ave., New York City

WHAT IS A WOW?

DON'T YOU KNOW?

**That's Why This First National
Stunt Is Liable to Prove
the Best of the Year**

but the winner will have his definition inserted in "The Dictionary of American Slang" with the name of the winner also inserted in the dictionary. This is the first time the public has had an opportunity of having their name perpetuated in a dictionary and the expensive prize offered to contestants gives the WOW contest an irresistible appeal to newspaper readers.

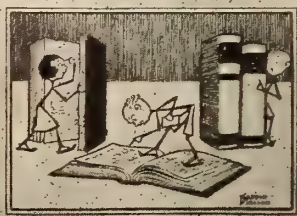
NO EXPENSE TO EXHIBITOR

All contests are to be known as "The Heart of the Siren WOW contests" and will be held in conjunction with the showing in various cities of "The Heart of the Siren," a Sawyer-Lubin production featuring Barbara La Marr and released by First National. All definitions will be sent to the theatre at which "The Heart of a Siren" is playing. The exhibitor is only required to offer the first local prize and some free admissions to this theatre. Other prizes are donated by Dutton's and Associated Pictures Corporation. Window cards and display material will also be supplied exhibitors and dealers free.

APPEALS TO EVERY FAN

Dutton's have issued two special window cards on the contest for use by their dealers wherever WOW contests are held. These have a picture of Barbara La Marr reading "The Dictionary of American Slang" and also carry the names of her recent pictures. Exhibitors staging the WOW contest are assured of having splendid window displays in the best local book and department stores. These will be arranged by Dutton's direct and show scenes from the Photoplay in addition to information on the WOW contest. The three-color window card prepared for exhibitors use will command attention anywhere and can be used by all stores or on vehicles. It carries the name of the newspaper staging the contest, the name of the theatre, the name of the attraction, a picture of Barbara La Marr and is of very striking design. These are

WIN THE "WOW" CONTEST
(See Local Newspapers)
WITH
DUTTON DICTIONARIES
(Ask Your Dealer for A List)



AND
**THE EVERYMAN
ENCYCLOPAEDIA**
On Sale At All Bookstores
or from
E. P. DUTTON & COMPANY
661 FIFTH AVENUE NEW YORK CITY

furnished free of charge and will help exhibitors put the contest over in real WOW style.

PLENTY OF MATERIAL

A notable feature of this exploitation is that it has an appeal for every type of fan. Cross-word fans are interested in dictionaries and three-letter words. Every radio fan will be attracted by the five (5) Standardyne Radio Receivers that are among the capital prizes offered to winners. All contestants are required to do is to send in a concise explanation of what they mean when they say "it's a WOW." The simplicity of the contest will attract every newspaper fan and most newspaper readers. Motion picture fans will be attracted by the WOW of a cast in "The Heart of a Siren" and will have this photoplay impressed upon their minds as being an absolute WOW. In the opinion of the foremost authorities the WOW contest presents a new exploitation angle that will go over in every city and will turn the town inside out, so interested will the participants become. It provides exhibitors with a maximum of publicity at a minimum of expense and handled by a wise exhibitor, assures him of doing WOW business with "The Heart of a Siren."

All First National exchanges have been supplied with the special WOW folders in which every detail of the contest is worked out. All that exhibitors need do is to approach the liveliest newspaper in their city and offer them the contest. The special folder outlines many benefits that will accrue to the newspaper conducting the WOW contest.

The contest has been mapped out on a daily schedule in an especially prepared four page folder and can thus

(Continued on next page)

ASSOCIATED Pictures Corporation have devised a most novel exploitation angle for "The Heart of a Siren," a Sawyer-Lubin production recently released as a First National picture. There can be no doubt about this being one of the classiest publicity stunts ever arranged to exploit a motion picture—it's a wow.

IT'S A WOW CONTEST

The stunt is called "The Heart of a Siren WOW Contest" but is more than a contest as it combines every successful form of exploitation and gives exhibitors the benefit of large window displays, ballyhoos, double truck advertisements, and all other tried and proven methods of motion picture exploitation.

The idea of the contest is to secure a good definition for the word WOW. What is a WOW? You know, yes, but can you tell in a few words? There is the fun for everyone. WOW is the most popular of slang words and the phrase "It's a WOW," is undoubtedly the most expressive phrase in our language. The term originated in the amusement world but its eloquence is now recognized everywhere and it is used by everyone and heard and read everywhere. And yet the word is not defined in the dictionary and although everyone says "it's a WOW" nobody knows what the word actually means.

E. P. DUTTON ENLISTS

Associated Pictures have prevailed upon E. P. Dutton & Co., of New York, publishers of the largest variety of dictionaries in the world, to compile a dictionary of American Slang and to offer many valuable prizes for newspaper contests to determine the best answer to "WHAT IS WOW?" The best definition submitted in these contests not only receives the grand first prize

ANDY GUMP WILL MAKE GREAT CARD

Andy Gump has now returned to the Coast after making a tour through practically every big city in the United States, making personal appearances. I say "Andy Gump" because Joe Murphy really is "Andy Gump."

"Andy" reports a tremendous interest in this new series of twelve comedies.

Exhibitors everywhere are looking forward for these exceptional comedy novelties. They are going to play this series up bigger than ever before. Many of them didn't realize what a bet they had until they had run eight or ten of them and people began to ask them—"When are you going to have another Gump Comedy?"

"Andy" is now back on the coast with Sam Van Ronkel and hard at work producing a new series of twelve comedies with new gags, but with the old reliable "Andy Gump" type of humor.

The biggest exhibitors in the country want "The Gumps" because they know that the type of humor that pleases the readers of three hundred of the biggest newspapers in America is the proper kind of humor for pictures, and the Gump Comedies are really comedies. They have a real reason for their existence. These stories everyone understands; it is the story of an American institution, the American home life; it's the only American home comedy; the humor is clever and delightful and not forced.

Mr. Van Ronkel has promised Mr. Laemmle the biggest series of comedies of the year. This will be very welcome news to thousands of exhibitors in the country.

* * *

IT'S A WOW!

(Continued from preceding page)

be conducted with very little effort on the part of either newspaper or exhibitor. Newspapers have found that public interest in cross word puzzle contests has waned and the WOW contest will interest the thousands of newspaper readers whose interest in dictionaries and vocabularies was stimulated while working out puzzles. Any live newspaper will welcome this chance of giving their readers a chance to win the wonderful prizes offered without cost to themselves.

"The Heart of a Siren WOW Contest" has been prepared both as a local and national contest and Professor

Talk About Attention Value!

Can you imagine any greater attention getter than the United States Navy? Can you imagine enlisting the Navy to exploit the Greater Movie Season? And yet that is what has been done for you. If this doesn't bring results, quit the business.

GREATER MOVIE SEASON MEANS BETTER PICTURES ON DISPLAY



THE NAVY'S AUSTRALASIAN CRUISE SHOWS THIS MAN THE WORLD IN A NAVY WAY

The Navy's Moves are World Wide
Supporting American Trade

The Local Navy Representative
Will Tell You All About It

John Erskine, Professor of English at Columbia University, has consented to act as one of the national judges, Arthur H. Sawyer of Associated Pictures Corporation and John McRae, Jr., of E. P. Dutton & Co., being other national judges.

YES SIR! A WOW!

A contest which appeals to all classes of fans and gives exhibitors the benefit of extensive publicity without cost is worth talking about and "The Heart of a Siren WOW Contest" is one of the most novel

and effective exploitation stunts to reach this department in some time. A contest of this kind will bring people to your theatre who have not attended before and its benefits will not terminate with the showing of "The Heart of a Siren" but will keep your theatre in the public eye until the national contest is decided on December 31, 1925. Any theatre that stages the WOW contest will get a great boost and if this new stunt is not splendid exploitation—what is a WOW?

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by
GEORGE T. PARDY, Reviews Editor

THE PRICE OF PLEASURE

Universal Jewel. Adapted from the story "Clinging Fingers" by Elizabeth Holding and Marion Orth. Director, Edward Sloman. Length, 6,618 feet.

CAST AND SYNOPSIS

Linnie Randall	Virginia Valli
Garry Schuyler	Norman Kerry
Stella Kelly	Louise Fazenda
Mrs. Schuyler	Kate Lester
John Osborne	George Fawcett
Bill McGuffy	T. Roy Barnes
Jenkins	James O. Barrows
Grace Schuyler	Marie Astaire

Linnie Randall, a shop girl, marries Garry Schuyler, scion of an aristocratic family. His family insults her and she leaves the house. Garry pursues in his car, skids, and hits her. Thinking that she is dead he succumbs to brain fever. A year later the Schuylers plot to kidnap the child of Linnie and Garry, but are frustrated by Stella. The butler confesses to Garry that Linnie is alive, and he arrives on the scene in time to rescue his wife from a frame-up planned by lawyer Osborne in order to divorce her from him. Happy ending.

IF your patrons believe the story about Cinderella and Prince Charming, this one may prove mildly pleasing. But if they are in the least bit sophisticated, your best bet is to bill this bit of hokum as a comedy.

There is just one thing that may help, and that is the excellent work of Louise Fazenda, who plays a rich comedy role with the able support of T. Roy Barnes as a janitor with a strong paternal instinct. Miss Fazenda romps home with the histrionic honors, leaving the featured players at the post.

In the opening shots Linnie and Stella are shop girls longing for romance and good times. Enter Garry in the habiliments of a mechanic to purchase nails—a disguise which is never satisfactorily explained. The audience is as surprised as Linnie, when Garry calls that evening in full soup-and-fish in a luxurious limousine.

The valorous hero escorts the shopgirl to his mother's mansion, the family being absent, and decks her out in his sister's clothes, and then follows a week of sumptuous entertainment. The heroine, of course, returns home each night at midnight. At the end of the week separation becomes unbearable and they marry. The mother and sister return unexpectedly, and Linnie leaves after a scene. Of course it is a rainy night.

A little later Linnie is a dancer, and Stella is installed as nurse to Garry Schuyler, Jr. From this point the story picks up materially due to the efforts of Louise Fazenda and Roy Barnes. Miss Fazenda dashes hither and yon, and is always in the nick of time. The sequence where she overpowers an elevator boy in order to catch the kidnappers who pass in another elevator will arouse enthusiasm.

The vehicle does not offer great opportunities to Virginia Valli or Norman Kerry, and because of their good work in other productions it would be unfair to criticize them too severely.

Louise Fazenda steals the picture and T. Roy Barnes aids and abets her in doing so. The rest of the cast is adequate, with special mention for George Fawcett.

Exploit this as a story of a modern Cinderella. Stress the names of Virginia Valli, Norman Kerry, Louise Fazenda and Roy Barnes. Make the most of the tie-up possible with the story "Clinging Fingers," from which the picture was adapted, and also make capital of the title.

MY WIFE AND I

Warner Brothers Photoplay. Author, Harriet Beecher Stowe. Director, Millard Webb. Length, 6,920 Feet.

CAST AND SYNOPSIS

Mrs. James Borden	Irene Rich
Mr. James Borden	Huntly Gordon
Stuart Borden	John Harron
Spencer Hobart	John Roche
Aleen Alton	Constance Bennett
Valet	Tom Ricketts

The Borden family, consisting of father, mother and Stuart, their son, live happily until the latter becomes involved in a love affair with Aleen Alton, a coquette, whose ability to snare men is notorious. Later, the elder Borden meets and also succumbs to Aleen's attractions. His wife suspects the worst but bears up bravely under her trials. Stuart becomes convinced that the girl is untrue to him, although he does not know that he has a rival in his father. He rushes to Aleen's residence with the intention of revenging himself. His mother follows him. She arrives there just as Stuart aims a gun at the shadow of the rival lover. His mother knocks his arm aside, deflects the bullet and is herself slightly wounded. The result is that Stuart is convinced of his folly, the father remorseful and reconciliation between husband and wife follows.

EXCEPT for the excellent performances of Irene Rich, as the forgiving wife, and that of Constance Bennett in the vamp role, this picture offers but little in the line of satisfactory entertainment. The story from which it was adapted was written in the long ago by Harriet Beecher Stowe prior to the advent in fiction land of "Uncle Tom's Cabin," and its ancient theme has since been rehashed in so many different forms that one can hardly wonder at its shopworn appearance when utilized for film service. As it stands, "My Wife and I" may pass muster as an ordinary program attraction.

They surrounded the yarn with up-to-date atmosphere and trimmings, but injecting modern "pep" into the feature proved a task beyond the powers of accomplishment of director or players. For the most part the production drags lamentably. The best scenes are those in which the pretty but unscrupulous little vamp works her wiles on father and son, and no doubt sentimental folks will shed a tear or so in sympathy with the sufferings of the loyal wife. But until the last reel, where Stuart's mother follows her son and prevents him from shooting the rival whose identity as his father he is quite unaware of, there is nothing resembling a decisive "punch" in the whole picture.

This situation, however, is well staged, chock-full of suspense and drives home a thrill with great effect. The reconciliation between husband and wife, although it provides the much favored "happy finish," isn't particularly convincing, and leaves a rather anti-climax on the spectator's mind.

Irene Rich is always appealing in these self-sacrifice roles, and her portrayal of Mrs. James Borden is replete with quiet dignity and pathos. Constance Bennett is a daintily bewitching "baby vamp," as naughty as they make them, yet extremely alluring. Huntly Gordon and John Harron are O. K. as father and son. One of the film's weak points is its absurdly melodramatic subtitles, several of which savor strongly of sheer burlesque.

The photography includes some handsome interiors and good long shots, but the lighting at times isn't as clear as it might be.

Exploit this as a domestic drama with a triangle love affair involving father and son. Stress the wife's loyalty and patience and the big scene where she saves her husband from being shot by his son. Feature players mentioned above.

I'LL SHOW YOU THE TOWN

Universal Jewel. Author, Elmer Davis. Scenario, Harvey Thew and Raymond Schrock. Director, Harry A. Pollard. Length, 7,400 feet.

CAST AND SYNOPSIS

Alec Deupree	Reginald Denny
Hazel Deming	Marion Nixon
Fanny Green	Lilyan Tashman
Martin Green	Hayden Stevenson
Agnes Clevenger	Cissy Fitzgerald
Lucille Pemberton	Margaret Livingston
Billie Bonner	Neely Edwards
Professor Goodhue	William A. Carroll

Alec Deupree, a poor young college professor, is inveigled into imbibing too copiously, and then tricked by fate into a situation which requires that he show the town to three women at the same time. They all insist on visiting the same place, none knowing of the others' presence. He is kept busy dashing from one table to another. Meantime he is trailed to the cafe by the vengeful husband of a fourth girl. In the end he is driven to desperation, frees himself of all these incumbrances, and with caveman tactics wins the girl he loves.

WHILE not up to the standard set by "Oh Doctor!" Reginald Denny's latest, when it is properly cut, will prove a profitable box-office picture for any type of house. As it stands there it is at least a reel too much.

There are plenty of humorous situations, but there are also a number of repetitions in the action and a distressing quantity of close-ups that mean nothing. The effort will be greatly improved with these eliminated.

The story is the broadest kind of farce, and the plot is utterly impossible. But in this type of picture these items may scarcely be classed as defects, especially when offset by lots of fast action, and a series of really funny situations.

Among the most laughable of these is the sequence showing harassed Professor Deupree in the "Hanging Gardens," a fashionable cafe. At one table he is entertaining the wealthy widow Clevenger, whom he has agreed to vamp out of some of her millions as a donation to bankrupt Wyndham College. At a second table he is acting as escort to Fanny, his friend's wife, on her birthday, while at a third are seated the girl he loves and her hatchet-faced aunt. Alex has himself paged at regular five-minute intervals, thus dividing his time equally among the three charmers.

Cissy Fitzgerald scores heavily in this sequence as the giddy widow who is at last having her fling at what she considers "life." All rattling good comedy.

Later, we have a regular two-reel chase through Alec's house in which the characters pursue one another at breakneck speed.

Reginald Denny plays his role in approved Reginald Denny manner. At times his interpretation seems forced, but this is ascribable to over-direction. The numerous boring close-ups must also be chalked up against Director Pollard.

Marion Nixon shows talent, makes an acceptable heroine, and fades out of the picture leaving regret that her part offered no greater opportunities. Cissy Fitzgerald is a scream as Agnes Clevenger, playing her role in a spirit of burlesque that will carry appeal to any audience. The remainder of the cast is uniformly up to requirements.

In exploiting the picture stress the name of the star and make the most of the title. There are opportunities for numerous tie-ups in connection with the name of the picture. Make the most of the fact the photoplay is an adaptation of a *Saturday Evening Post*

THE CRIMSON RUNNER

Producers Distributing Corp. Photoplay.
Author, Harvey Gates. Director Tom
Forman. Length, 4,775.

CAST AND SYNOPSIS

Bianca Schreber	Priscilla Dean
Alfred Schreber	Bernard Seigel
Gregory (Von Krutz)	Alan Hale
Meinhard von Bauer	Ward Crane
Rudolph	James Neil
Semlin	Charles H. Mallet
Cecile	Isa de Lindt
Conrad	Mitchell Lewis
Bobo	Taylor Holmes
Police Captain	Arthur Millett

After the war in Vienna Professor Schreber and his daughter Bianca are reduced to poverty. Gregory, janitor of the building where they live, attempts to assault the girl. Her father sets the house on fire and dies in the flames. Bianca escapes and henceforth devotes herself to vengeance on the rich, becoming known as "The Crimson Runner," and head of a daring band of outlaws. Among those who suffer from the gang's depredations is Count Meinhard. Later he hides Bianca in his apartments when the police pursue her, falls in love with her, and finally she returns his affection. Gregory becomes chief of police under the name of Von Krutz. Chance throws him into Bianca's power, but he is slain by another hand. She and the Count find happiness together.

MELODRAMA of the most lurid and unconvincing type, but blazing with strenuous action and quite likely to do good business as a program attraction, although it holds no appeal for fans who prefer the more logical kind of story. The heroine is a sort of feminine Robin Hood, who has a grudge against the rich, whom she and her gang rob incessantly, while at the same time giving a helping hand to the poor and distressed. An impossible kind of person who goes through a series of equally impossible adventures which rather suggest the atmosphere of a highly colored serial.

The film loses no time in getting into its stride, for the opening reel shows heroine Bianca in the clutches of villain Gregory, with her father rescuing her by the drastic method of setting the house on fire. Papa perishes in the flames and thenceforth Bianca becomes an enemy to society as represented by the predatory rich. Known as "The Crimson Runner," she heads a gang of daredevils who conduct raids all around Vienna in spirited style, the Count Meinhard von Bauer, being one of their victims.

But later when Bianca encounters the Count he returns good for evil by secreting and shielding her from the officers who are on her trail, and of course, they fall in love. This episode in Meinhard's apartments provides quite a thrill and another exciting episode in which suspense is tightened to the limit occurs in the scene where Gregory, now known as Von Kurtz, chief of police, falls into Bianca's power and that resourceful damsel makes preparations to avenge her murdered parent by killing him off.

However, he is slain by another hand and the way left clear for union between Bianca and her Count.

Priscilla Dean is kept busy dodging the police and bringing off daring coups with the assistance of her confederates. She is attractive physically and works with commendable dash and vigor. Alan Hale plays the heavy role of Gregory, afterwards Von Kurtz, and succeeds in making him a sufficiently respectable villain. Ward Crane gives a polished and very artistic performance as hero Count Meinhard and the support is adequate.

The photography offers a number of well filmed interiors, the sets are good and exteriors pleasing.

You can exploit this as a fast melodrama with many exciting situations, strong romantic urge and foreign atmosphere. Play up Priscilla Dean, Ward Crane and Alan Hale.

JUST A WOMAN

First National Photoplay. Author, Eugene
Walters. Adapted from Stage Play. Direct-
or, Irving Cummings. Length, 6,363 Feet.

CAST AND SYNOPSIS

June Holton	Claire Windsor
Robert Holton	Conway Tearle
Bobby Holton	Dorothy Brock
George Rand	Percy Marmont
Clarice Clement	Dorothy Revere
Oscar Dunn	George Cooper

Robert Holton, working for a big steel company, lives happily with his wife, June, and their little boy, Bobby. George Rand, an intimate friend, boards with them. George perfects a new process of refining steel which is worth a fortune, and intends the Holtons to share in his prosperity when the patent is sold. Robert undertakes the sale, is about to accept the company's offer when June interferes. Through her astuteness a huge price is realized, and Robert appointed president of the concern. With the coming of wealth Robert temporarily forgets what he owes to his wife. Clarice Clement, an adventuress, persuades him that June and George are involved in an intrigue. Clarice "frames" June and gets evidence which Robert utilizes to procure a divorce. At the crucial moment, however, the intervention of their child halts the proceedings. Robert realizes that June is innocent, begs her forgiveness and they are reconciled.

A VERY conventional sort of story handled in conventional style, "Just a Woman" is just a fair picture from the entertaining standpoint, not likely to achieve anything extraordinary in the way of establishing a box-office record, but good enough to please audiences of a not too critical type.

The opening reel begins well and manages to work up quite a little suspense over the suggestion of riches to come through boarder George Rand's invention, and you also are given a hint of a possible domestic triangle entanglement developing from the inventor's evident admiration of Robert Holton's young wife. Yet the feature doesn't live up to its early promise; as events march on the tale becomes more and more obvious.

The director could have attained better results even with such a trite plot by cutting down footage devoted to a mass of unnecessary detail and eliminating a lot of "talky" subtitles that merely serve to retard the action.

The best scenes are those which lead up to the break between Robert and his wife, which is brought about through a frameup devised by the brunette lady who is trying to steal him. This resourceful dame, aided by her "fancy man," a tough vaudeville artist out of work, lures Robert away from home on a night when she knows George Rand is visiting at his home.

In the small hours of the morning we are shown a huge ape leaping through the window of Mrs. Holton's bedroom. The latter awakes, naturally screams for help, the monkey disappears as quickly as he came, Rand rushes to the room, and the waiting black-mailer takes a snapshot of the pair in each other's arms. This photo is made the basis of Robert's suit for divorce, which is about to be granted by the referee, when the intervention of their little boy causes him to change his mind and realize his wife's innocence.

This last is pretty old stuff, but gets the pathetic touch across nicely and provides the usual happy finish.

Dramatic honors go to Percy Marmont for his pleasing work in the role of George Rand. Conway Tearle, as the husband, scowls his way through the proceedings, and Claire Windsor looks very attractive in the rather colorless role of the wife.

Feature the above-mentioned players. You can exploit the picture as a domestic drama, with society trimmings, play up the faithful, misunderstood wife angle, and reconciliation brought about by the child.

THE PEARL OF LOVE

Lee-Bradford Corporation Photoplay. Auth-
or, Harriet Beecher Stowe. Director, Leon
E. Dadmun. Length, 5,000 Feet.

CAST AND SYNOPSIS

Mara	Gladys Leslie
Captain Kittridge	Burr McIntosh
Mrs. Kittridge	Effie Shannon
Sally Kittridge	Aleta Dore
Moses	Ray Lowney
Captain Pennel	Charles Lane
Mrs. Pennel	Alice Chapin
Sea Waif	Russell Griffin
Ned Train	Walter Gilbert
Mr. Adams	Joseph Selman
Atkinson	Paul Winchell

Lured by false lights a ship is wrecked off Orr's Island, the wreckers being also a smuggling band, led by Ned Train. While strolling on the beach little Mara Pennel finds a dead woman washed ashore with a baby boy clasped in her arms. The child is still alive. Captain Pennel adopts and names the infant Moses. Another relic of the wreck is a half-dead sailor on a raft, who is saved by the smugglers. Moses grows up and falls in love with Mara. He gets mixed up with and kidnapped by Train's gang and is rescued by Captain Kittridge. In the finale Portuguese Joe, the sailor survivor of the wreck, solves Moses's identity, exposes the connection of a leading citizen of the Island with Train's crowd, and Moses and Mara are united.

LOOKS like a good box office attraction for most any theatre. Few independent productions are put over at a comparatively small cost and yet with such effect from an entertaining standpoint as "The Pearl of Love."

The settings are not expensive, but attractive, and both in direction and acting the picture ranks far above the average. The story is a clever adaptation of a novel by the late Harriet Beecher Stowe, entitled "The Pearl of Orr's Island," in which heart interest, melodramatic force and bright comedy are deftly mingled.

The opening scenes, dealing with the wreck of a vessel decoyed to her doom by false signals, are remarkably well handled, there follows the discovery by a child of the drifting bodies of a mother and baby washed ashore, the infant alive but its parent beyond aid.

The baby grows to manhood and as befits a romantic tale, falls in love with the girl who was first to report his unexpected arrival on the beach.

The all important qualities of sympathetic power and suspense are shrewdly developed in this film. You can't help liking both hero and heroine or warming up to the kindly folk who adopted the tiny waif from the sea. And all of them seem genuine people, the atmosphere of the tale is never strained or artificial an effect largely due to the excellent work of the cast and Director Leon Dadmun's fine technique.

However, as a matter of fact, the narrative is far more convincing in picture than book form, for the novel, written in the sixties, suffers from the handicap of flowery, florid phrasing peculiar to the fiction of that period.

Gladys Leslie, as Mara, is a very sweet and appealing type of heroine, and Ray Lowney does excellent work as her lover. Other highly satisfactory characterizations are those contributed by Burr McIntosh, Effie Shannon, Charles Lane, Aleta Dore and Alice Chapin, with Walter Gilbert scoring distinctly as the villainous Ned Train.

There is an abundance of fine photography, the marine shots are beautifully filmed, and in fact all the exteriors are good examples of first-rate camera work.

You can boost this as a heart interest drama of exceptional power, with particularly well balanced romantic values and timely comedy relief.

Play up the wreck scenes, feature Gladys Leslie, Ray Lowney, Charles Lane and Burr McIntosh.

DRUSILLA WITH A MILLION

F. B. O. Photoplay. Author, Elizabeth Cooper. Director, F. Harmon Wright. Length, 7,391 Feet.

CAST AND SYNOPSIS

Drusilla Doane Mary Carr
Sally May Ferris Priscilla Bonner
Collin Arnold Kenneth Harlan
Elias Arnold Henry Barrows
John Thornton William Humphreys
Daphne Thornton Claire Du Brey

Drusilla Doane is a charity patient in the Cliftondale Home for Old Ladies, condemned to a life of perpetual hard work. Sally May, servant to Hannah Peydon, marries Collin Arnold, a youth disinherited by his wealthy father. The latter dies leaving a million dollars to Drusilla. She turns the magnificent mansion which is part of the estate into a refuge for homeless babies. Meanwhile, Daphne Thornton looks up Collin, in the hope of breaking his father's will and marrying him. Finding that he is wed to Sally May, she persuades the latter to leave him on the plea that Collin only married her out of pity. Suit has been brought against Drusilla by the neighbors on the ground that she is incompetent and maintaining a nuisance. Sally is called to testify who is her child's father. Thus Collin finds his wife and child. Decision is given in Drusilla's favor. Husband and wife are re-united.

THIS looks like a sure box office winner for any theatre, large or small. It possesses unlimited audience appeal, due to the rich vein of human interest which runs through the entire story; the characters are life-like, everyday sort of folks whose sorrows and joys go right to one's heart and there isn't a false or overstrained note in the whole production.

The picture ought to register especially strong with feminine patrons and we are willing to wager that nine out of ten men folks who see it will also be carried away by its fine, clean, wholesome sentiment and deft play upon the tender emotions. Little old Drusilla is the kind of person any warm-hearted citizen would like to meet and pay homage to, and it would be a tough cynic who failed to grieve over the woes of Sally May and her baby.

What makes this film stand head-and-shoulders over the average picture where the plot pivots in a sentimental groove is the fact that director Wright and his cast of talented players have managed to impart a really beautiful lesson in the principles of unselfishness and devotion to the cause of common good without lapsing for a single instant into a "preachy" rut or melodramatic hokum. It not only hits the moral target plumb in the center, but provides mighty interesting entertainment.

There isn't an unnecessary situation in the entire seven reels, but the high spots may be listed as those scenes which show Drusilla as a drudge in the Old Ladies' Home, young Arnold deliberately wrecking his car in order to keep from running over Sally May, Drusilla receiving the news of her unexpected fortune, Sally about to abandon her child, the bunch of rescued babies and the big court-room episode, where right prevails, Drusilla triumphs and husband and wife are reunited.

Mary Carr gives a delicately appealing and faultless performance in the Drusilla role, a portrayal which recalls her wonderful work in "Over The Hill." There couldn't have been a better selection than Priscilla Bonner for the part of Sally May, to which she does full justice in every respect, Kenneth Harlan scores heavily as Collin Arnold and the support is worthy of the principals.

The settings are appropriate, the photography is excellent and the lighting all that could be desired.

You needn't be afraid to boost this story's trenchant heart-appeal, love interest, human touches and tender sentiment to the limit. Feature the three players mentioned above and don't forget to refer to the hit Mary Carr made in "Over The Hill," a picture the fans haven't forgotten.

THE FIGHTING SHERIFF

Independent Pictures Photoplay. Author, George W. Pyper. Director, J. P. McGowan. Length, 5,000 Feet.

CAST AND SYNOPSIS

Larry O'Donnell Bill Cody
Madge Blair Hazel Holt
Jeff Bains Frank Ellis
G. Smiley Walter Shumway

Larry O'Donnell, sheriff of a mining town, is in love with Madge Blair, who holds the position of postmistress. The captain of a gang of outlaws which has been terrorizing the region is also in love with Madge. This man, Jeff Bains, carries out a plot to rob a valuable platinum mine of a fortune in ore. Larry goes on the trail of the thieves with his men, is injured during a fight with one of the bandits and suffers loss of memory. He finds refuge in a shack where an old recluse lives, is brought to town by the latter, engages in another tussle and the shock of encounter restores his memory. After which he runs down and captures Bains and wins Madge.

AS a small house attraction, or where a daily change of bill is scheduled, "The Fighting Sheriff" may just about get by. It's straight Western melodrama, unrelieved by the slightest suggestion of comedy values, follows a well-worn plot trail and reaches a conventional climax. However, there is no lack of fast action and the usual sort of physical thrills expected in a Westerner. Also, it is beautifully photographed, the director having picked out really charming locations, which the camera outlines in a succession of artistic views.

The opening reel jumps off in a hurry and there is no slackening of the giddy pace all through the production. Which is just as well, for these high speed tactics serve to keep the spectators from indulgence in thinking over the story's logic, which is weak, to say the least. Hero Larry O'Donnell, in his capacity of sheriff, loses no time in starting on the track of outlaw-leader Jeff Bains, when he learns that the latter and his band have raided a platinum mine.

It's a little unusual for a hero to get the worst of a scrap at any stage in a picture, but that's what happens to Larry, who receives an injury at the hands of one of the bandits which temporarily deprives him of his memory. He finds refuge in a hermit's shack and the posse returns without him. This gives the sanient Bains a chance to frame O'Donnell, who is also his rival for the love of the pretty local postmistress, Madge Blair, with the natural consequence that the sheriff is suspected of shady doings.

These fights with the outlaw brigade are the most exciting situations in the picture, and there's another smash-crash battle toward the close between Larry and a foeman, after the former gets back to town, which results in the sheriff recovering from his attack of aphasia. With Larry's memory once again working on all cylinders it doesn't take him long to turn the tables on Mr. Bains, who is run to earth, pinched, and properly disposed of, while Madge and her lover go to the final clinch.

Bill Cody is satisfactory in the hero role. He isn't a big chap, which rather enlists the audience's favor as he batters his way to victory over huskier fellows, possesses cat-like agility and rides uncommonly well.

Hazel Holt makes a good impression as Madge Blair. Frank Ellis, as the arch-villain, with Walter Shumway as his confederate, gives adequate performances.

The photography includes many fine long shots of the open country, with delicately shaded, pleasing backgrounds and effective lighting.

Bill Cody is your best bet in exploiting this one. Play it up as a fast-moving Westerner, with plenty of hard battles, riding stunts, etc. None of the other names in the cast are worth featuring.

THE SPANIARD

Paramount Photoplay. Author, Juanita Savage. Director, Raoul Walsh. Length, 6,676 Feet.

CAST AND SYNOPSIS

Don Pedro de Barrego Ricardo Cortez
Dolores Annesley Jetta Goudal
Gomez Noah Beery
Senora de la Carta Mathilda Brundage
Count de Albaveque Ranzo de Gardi
Consuelo Florence Renart
Manuel Bernard Seigel
Maria Emily Fitzroy

Don Barrego, Spanish grandee, falls in love with Dolores Annesley while visiting England, but fails to win her. He goes home. Dolores visits Seville and sees a bullfight where Barrego is the hero of the hour as torreador. Later she is driven by a storm to seek refuge in a mountain castle belonging to the Don and is held by him. Gomez, acting as Barrego's valet, is about to help her get away, but the Don throws him out. Dolores flees on horseback; Barrego pursues, falls and is hurt. Gomez gets possession of Dolores, but Barrego rescues her. She finally admits that she loves him.

IF it wasn't for ultra-costly settings and the introduction of a couple of bullfights which certainly look like the real thing, "The Spaniard" would rank as an ordinary feature. They spared no expense in turning it out, but so far as the story is concerned, it hasn't a shred of originality and the human interest angle is altogether lacking. Just a medley of wild melodrama and passionate lovemaking—that's all!

Critical patrons will get many a laugh out of this picture in spots where the producer's intention was to put their nerves on edge. Doubtless, too, it may pass as agreeable entertainment in some places, but exhibitors who book it with the fond hope of making a box office killing are due for disappointment.

In atmosphere the film follows closely along the lines of a certain vehicle which helped boost Valentino up the ladder of fame, and introduces Ricardo Cortez to the star register. The latter isn't a bad-looking chap, and Paramount probably figures that Ricardo might leap into handsome Rodolph's shoes and popularity at a single bound. But he hasn't, not in this case anyway. The theme is too hackneyed and crudely melodramatic to awaken any great degree of sympathetic interest, and Cortez as a heart-breaker isn't within reaching distance of vivid Val.

The greatest hits in the production are unquestionably the bullfights. Evidently some actual scenes of Spanish arena combat have been deftly interpolated here, and they go over big, assisted by colorful backgrounds of immense crowds of spectators. As for the rest of the situations, they are full enough of action, but offer nothing new. Like hundreds of other movie heroines, Dolores is held prisoner, escapes, rides furiously on horseback, falls into bad hands, is duly rescued by the lover she scorned and repays him with a burst of long-restrained affection. The love scenes are many and sufficiently ardent to satisfy the most eager admirers of flaming romance.

The picture is a bit slow in getting under way but once it strikes its gait, the action moves swiftly to the climax. The work of Ricardo Cortez as the fiery Don is fair enough, except for a tendency he displays to overact occasionally. Jetta Goudal is a handsome heroine, Noah Beery scores as Gomez and the support is acceptable.

The photography throughout is capital, interiors and exteriors are extremely well filmed and the lighting effects faultless.

You can play this up as a melodrama with Spanish atmosphere and romantic appeal. Stress the bullfight episodes; you can tell your patrons they are shots of real battles between the animals. Where possible, a prologue with Spanish songs and dances should be staged. Besides Cortez, Noah Beery and Jetta Goudal are worth featuring.



The Big Little Feature



"Ice Cold"

Universal

1 reel

Here is another Bull's Eye comedy featuring Arthur Lake and Olive Hasbrouck. The trouble starts when Art tells his friends he's going to spend the summer at leisure at Newport, while in reality he's booked to "jerk soda" behind a fountain counter there. Discovered by Olive and his rival at his menial occupation, Art is razed. An ice cream battle sends the store's receipts up. And, of course, Art, who is working on commission, gets a share in the profits. Art's attempts to hide his occupation from Olive furnish many laugh-getting situations.

This comedy should be a good one for the hot weather season.

* * *

"The Honeymoon Limited"

Fox

2 reels

A comedy of errors in real estate transactions is this one. A scheming young real estate agent finds a way to sell property belonging to his father-in-law. The secretary of the firm attempts to steal the deed to the property from the agent. Then the father-in-law discovers the scheme and pursues his son-in-law and daughter. He overtakes them and explanations follow.

For incidents filled with humor there can be no better setting than the Pullman coach, although it has for many years been almost an institution among comedy producers to fall back upon. However, to the audience that is not too exacting, this Sunshine comedy will still prove laugh-provoking, which—after all—is its purpose.

* * *

"Kicked About"

Universal

2 reels

Differences with his step-father force Eddie to leave home. Taking the starved old grey mare he rides into town. There his steed turns a fruit stand into a feed-bag and his master into a prisoner. Arraigned, Eddie is told by the judge he can take his choice: Capture Dynamite Dan or go to jail. After a series of escapades Eddie captures elusive Dan and wins the praise of the police.

Slapstick and hokum that please fill this Century comedy, featuring Eddie Gordon. There are plenty of action and ludicrous situations to commend this film. It has a particular appeal to the roving imaginations of the youngsters and is light enough to counterbalance a program that is otherwise heavy.

* * *

"A Letter from a Rubberneck in London"

Red Seal

1 reel

Sam takes a trip to London and writes back to his friend Buddy about the different points of interest he has covered in his little journeys about the city. His letter, in picture form, covers the Strand, Rotten Row, Parliament, Westminster Abbey, Trafalgar Square, St. Paul's and Tower Bridge. The statue of George Washington is of special interest, as is the formal "Changing the Watch" by the famous London Guards, pride of the United Kingdom.

There is a good laugh at the close of this film when Sam writes, "I am sending you a derby hat made in Connecticut which I had to buy out here in London, for the style is not available over in the United States."

* * *

"Hair Cartoon"

Red Seal

300 feet

In issue D of the Hair Cartoon series, drawn by Marcus of the *New York Times*, we have several original and clever transpositions. The characters covered are Josephus

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Air Tight	(Educational)
Wake Up	(Educational)
Going Great	(Educational)
The Honeymoon Limited	(Fox)
The End of the World	(Pathe)
Twinkle Winkle	(Pathe)
The Royal Four-Flush	(Pathe)
Super Hooper-Dyne Lizzies	(Pathe)
A Letter from A Rubberneck in London	(Red Seal)
Ko-Ko Sees Spooks	(Red Seal)
Hair Cartoon	(Red Seal)
Queen of the Round Up	(Universal)
Ice Cold	(Universal)
Kicker About	(Universal)

Daniels, David Belasco, Mary Garden and Henry Ford. It was entirely fitting that the world (in) famous Flivver take its place underneath the drawing of the automobile king.

* * *

"Ko-Ko Sees Spooks"

Red Seal

1 reel

Max Fleischer coaxes a few more laughs out of his audience with the antics of his inimitable Ko-Ko. This time, Ko-Ko finds himself in front of a haunted house, and to make matters worse, a gust of wind blows his hat right into the house. A haunted house is a haunted house, but a hat's a hat, and so poor Ko-Ko is in real difficulty. After a good deal of petting and cajoling, Ko-Ko does induce a dog to enter the house and fetch his hat. But no sooner does the dog enter, when most horrifying yells reach his ears, and Ko-Ko, not to desert his new found friend, musters up enough courage for one rescue. The real fun with the spooks begins when Ko-Ko enters. All in all, this latest of the Inkwell series is a genuine laugh getter all the way through.

* * *

"Super-Hooper Dyne Lizzies"

Pathe

2 reels

Mr. Watts invents a radio-controlled automobile. His business rival, the richest man in town, is the owner of the town gas station, and this new invention threatens to ruin his entire business. He attempts to destroy the invention, but the intervention of his rival for the hand of the inventor's daughter, saves the mechanism just in the nick of time.

To those for whom the driverless car is a

novelty, this picture ought to prove a real winner. Otherwise it is simply a good comedy, for there are several laughs in it besides the novelty stuff. Many thrills are provided when the driverless car runs amuck through the streets of the town. At one time, the boy hero is pushing a car which has run out of gas and collides with another car. He is not aware of the collision, but keeps right on pushing both cars. Soon he rams another and another, and before long, he had a whole string of them in front of him. This stunt is put to a sudden finish when the whole lot of them is pushed off a cliff.

It is a Mack Sennett comedy, starring Billy Bevan and the rest of the Sennett Crowd.

* * *

"The Royal Four-Flusher"

Pathe

2 reels

The Spat family visits the kingdom of "Rhubarbia." At the time of their arrival, a mysterious box, marked F. O. B. Detroit, is delivered to the king. The King is suspicious, believing it to be some sort of infernal machine, and leaving the room, orders the Spats to investigate its contents. It turns out to be nothing other than a flivver in dismantled condition. Once assembled, "Tewksberry" gets to the wheel, and immediately loses control, wrecking everything in its path, including itself. The result is that the Spats are driven from the country.

The Spats are always funny, and this latest of their "troubles" is no exception to the rule. They know how to get into more difficulties per minute than any other family in the film business. "Tewksberry" seems to be in hot water all through the picture, what with a flivver, and an attacking army and a beautiful court, and his own wife. Quite a session for Tewk.

Good comedy that will put your audience into good humor even if your feature does happen to be a bust. Play up the name "Spat Family."

* * *

"Twinkle-Winkle"

Pathe

1 reel

The latest of the Grantland Rice "Sport-light" releases is sure to find favor with the movie-folk. In this issue, he takes us through the exercises of the motion picture stars in their endeavors to keep fit. In the list of celebrities is included Gilda Gray, Harold Lloyd, Jobyna Ralston, Charles Ray, Jack Dempsey, Douglas Fairbanks, Estelle Taylor, Rudolph Valentino and "Our Gang."

You can make a real drawing card out of this picture if you will take the trouble to advertise its text. There is a star for every kind of film fan in this series, and there is no doubt that many of these fans would welcome an opportunity to see how their favorites "keep their weight down." Advertise this reel with your feature.

* * *

"Going Great"

Educational

2 reels

Enter Eddie, a student working his way through college via the ironing board as a presser in a tailoring shop. When Eddie burns the trousers of the athletic coach, he is chased by that enraged individual into fraternity house. There he is initiated into the order. Later Eddie captures all the prizes at a field meet and the girl, too.

Eddie Nelson and Virginia Vance are the merry-makers in this Mermaid comedy. It affords several laugh-stirring scenes. It is a fair addition to any hot weather program.

* * *

"The End of the World"

Pathe

1 reel

"The End of the World" is an amusing Cartoon. It is one of the series of the Paul Terry creation known to picture-patrons as "Aesop's Film Fables."


Fanner Alfalfa and his animals hear that

The House of FEATURETTES

"Roxy," Capitol, N. Y., this week playing Red Seal's latest "Marvel of Motion" novelty featuring Houdini (with the new Fleischer-Novagraph process).

And last week at the same theatre, Red Seal's "Ko-Ko Song Car-tune" of "Daisy Bell" (On a Bicycle Built for Two) was pronounced by the singing audience of 5000 to be the hit of the show.

"A Good Program Must Have Novelties"

1600 B'way  N. Y. C.

Edwin Miles Fadman, Pres.

the end of the world is about to take place. They all get into an aeroplane and sail away. Two skunks managed to hide in the plane, and when they make their appearance, all the other animals and the farmer jump from the plane. Thinking they have rid themselves of the detestable beasts, they breathe a sigh of relief but the skunks have also jumped from the plane and suddenly land amidst the farmer and his animals.

* * *

"Queen of the Round-Up"

Universal

2 reels

With her father ill, Patricia Ellis is forced to run his ranch. A note for \$5,000 falls due. The horses she planned to sell to raise this sum, are run off by rustlers. Pat's right to be "Queen" of the Round Up" is disputed by a banker's daughter. Pat wins the crown in an exciting race with her rival. Two bad men, retained by Gladys, take Pat prisoner. Ned, ranch foreman, rescues her. Pat accepts his suit. The bad men then prove to be the cattle thieves.

Plenty of action goods on this Mustang picture featuring Josie Sedgwick and Edmund Cobb. Where Western atmosphere is a drawing power this two-reeler is sure to pull.

* * *

"Wake Up"

Educational

1 reel

The acrobatic aspirations of Cliff Bowes and Virginia Vance, who impersonate members of a vaudeville team bring laughs to this slapstick Cameo comedy. In it also appear Eddie Nelson and Zelma O'Neal. Of course, this being June-time, the latter are newlyweds in this film.

The names of members of the cast and that it is a Cameo comedy offer exploitation opportunities.

* * *

"Air Tight"

Educational

2 reels

The fly in the ointment, as it were, is the mother-in-law who insists upon accompanying the honeymooners on their auto tour. Motoring in the big city proves too complex a matter for the three, so they head the old flivver back to the country. On the way they stop at a camping site. After many difficulties here, the young couple desert the mother-in-law.

Bobby Vernon, Charlotte Stevens and Wardena Caulfield are the fun-makers in this offering. They are greatly aided by a trick flivver and many clever gags. A floating air mattress serves to bring many laughs. The comedy will prove moderately pleasing to a carefree audience. Bobby Vernon's name lends to valuable exploitation.

* * *

Pathe Review No. 24

The noted Albertina Rasch dancers appear in this issue of the Pathe Review. The dancers display their fancy footwork in a series of scenes.

The subject of the Pathecolor is "The City of Legends," the old fortress town of Fourgeres, France.

"The Secrets of Nature" series depicts

Monty Banks is one of Associated's best comedians, but that does not mean that he can sing, as this group in "Keep Smiling" thinks.



Beaks and Bills" of different birds including pelicans, cormorants and flamingoes.

* * *

Alice Day Returns to Mack Sennett Studio

Alice Day, popular comedienne of the Mack Sennett forces, has returned to the studio after a rest and vacation of four weeks and is now busily engaged upon a new picture for Pathe distribution.

Miss Day is being featured by Sennett in a series of two-reel "situation" comedies. In the current film, which is being directed by Art Rosson, Alice plays the part of a doughnut designer in a French pastry shop.

It is in this comedy that Ernie Woods, light comedian of the stage who was recently signed by Mack Sennett, makes his screen debut, playing the male lead. Others in important roles are Alma Bennett, J. J. Richardson, Barney Hellum and Billy Gilbert.

* * *

Two Comedies Completed

"From Rags to Riches" is the title of the fashion show burlesque completed at the Sennett Studio by Del Lord. Billy Bevan and Madeline Hurlock are featured in the comedy and the bathing girls appear as models introducing the latest in bathing suits.

Lloyd Bacon's recently finished comedy is called "Isn't Love Cuckoo?" Raymond McKee, Marvin Lobach, Ruth Taylor, Eugenia Gilbert, Sunshine Hart and Irving Bacon have the principal parts.

Both comedies will be shipped to New York this week.

* * *

"Hay Fever" in New York

W. Ray Johnston, President of Rayart Pictures Corporation, announces that the print of "Hay Fever Time," the fourth of the Butterfly comedy series, starring Gloria Joy, has been received in New York, and that the fifth of the series, "The Merry Widower," has just been put into production.

In addition to Miss Joy, the cast of "The Merry Widower" includes Conrad Hipp, Joe Bonner, Blanche Payson, Tiny Sandford and Pinto Colvig.

* * *

"Our Gang" Complete Latest Comedy

"Our Gang's" latest comedy, "Mary, Queen of Tots," is now in the hands of film cutters and will be shipped in a few days to the Pathe home office.

"Mary, Queen of Tots," which features the regular "Our Gang" cast, is a novelty picture.



ROACH SIGNS UP STAGE COMEDIAN

Tyler Brooke, featured stage comedian now closing a successful engagement with the musical comedy hit, "No, No, Nannette," has been signed to a long-time contract for screen productions by Hal Roach, according to a wire from the Pathe producer to the home office of the distributing concern.

Brooke is one of the best known featured comedians in musical comedy. Just previous to his joining "No, No, Nannette," he played a two years' engagement with Edith Day in the New York Casino theatre success, "Wildflower."

The new Roach comedian is an American citizen, born of French parents only three hours after their arrival in New York. Brooke passed part of his boyhood back in Europe, going to school in France, Germany, Belgium and Holland. His first ambition was to become a great lawyer and he studied nights as he worked as a clerk in Hanover National Bank of New York City.

Attracted to the stage he secured a minor part in Klaw & Erlanger's production of "The Air King" in 1909, which had Johnny Slavin as the star member of the cast and Thomas Meighan as the juvenile.

During his stage career, Brooke made an excellent reputation in New York theatrical circles through his commendable performances on Broadway and in road shows. Preceding his "Wildflower" engagement he has appeared in principal roles with stage stars of note, including Gallagher and Shean, Anna Held's daughter, Liane Carrera; Taylor Holmes, William Norris, Elsa Adler, Raymond Hitchcock and Julia Sanderson.

Brooke has never appeared before the camera except in one or two minor roles and in the tests which were made of him a few days ago by order of F. Richard Stone, supervising director of production of the Hal Roach Studios.

Hal Roach saw Brooke's performance in "No, No, Nannette," at the Mason Theatre in Los Angeles, and was immediately impressed by his screen possibilities. He then began the negotiations with the comedian which have brought him into the fold of Pathe players. Brooke is declared to be a comedian of the sophisticated type, on the order of Raymond Griffith. Just what the new player will do under the Roach banner for Pathe had not been definitely decided at the time the announcement wire was sent.

The signing of Tyler Brooke is a continuance of Hal Roach's policy of securing comedians for his films who have already proved their abilities as laughmakers.

Monty has the faculty for getting into more hot water per minute than can be found in most of the modern hot water apartments



"Play Ball," New Patheserial, Released July 19

Pathe announced that July 19th has been decided upon as the definite release date of the new Patheserial "Play Ball," adapted by Frank Leon Smith from a story by John J. McGraw and directed by Spencer Bennet with Allene Ray as the star. This Patheserial follows "Sunken Silver" on the serial releasing schedule of the distributing concern.

On account of the sport and outdoor angle of "Play Ball" it was decided by the Pathe officials that this serial would be right in season during the summer period and it was placed ahead of the next serial, "Wild West," which will now follow it on the release schedule.

Walter Miller, who distinguished himself as leading man with Allene Ray in "Sunken Silver," is also associated with the star in "Play Ball." Other popular players in the cast are Harry Semels, who was in "Into the Net"; J. Barney Sherry, veteran character actor; Wally Oetel, comedian, and Mary Milnor.

The early chapters of this Patheserial were made on location at Sarasota, Florida, the spring training quarters of the New York Giants, and at various other Florida locales, including the coast off Ocala, where sensational undersea scenes were staged. The interiors are being staged in the Long Island studio at Astoria, with F. W. Seitz in charge as studio manager. The company is now making atmospheric scenes at the Polo Grounds and other New York locations.

A number of baseball celebrities support the regular players in numerous scenes of this ten-chapter Patheserial.

* * *

Hal Roach Arrives in New York for a Short Visit

Hal Roach, the Pathe producer, arrived in New York on the Century on Tuesday for his first visit in over a year. Roach expects to spend two weeks in New York, combining business and pleasure.

* * *

DOROTHY FARNUM SIGNS

Dorothy Farnum, scenarist, has signed a long-term contract with Metro-Goldwyn-Mayer.



"Shootin' Injuns" is perhaps one of the cleverest of the late "Our Gang" releases. Pathe's little favorites are always up to some trouble in this laugh film.

News Reels in Brief

Fox News No.
70

Chicago, Ill. — Cardinals Mundelein and Hayes inspect the town named for prelate of Chicago arch-dioecese. — Baltimore, Md. — Tom Mix, back from his triumphant tour through Europe, is acclaimed by a vast throng of admirers. — Cincinnati, O. — Manhasset, L.I. — Yachting season opens as trim 30-footers race over triangular course on Long Island Sound. — Montreal, Can. — Canada pays honors to the first Iron Horse, on anniversary of building of transcontinental railway. — New York City — You've heard of the man who sat on a limb and sawed it off between him and the tree—here he is!—Paris, France — Trials are held to select entrants for the Gordon Bennett balloon race held in Brussels in June.

The Canonization of St. Theresa of Lisieux — People and Princes of the Church pay honor in Rome to 24 year old girl. — St. Louis, Mo. — Queerest voyage ever made is that of Sidney Helms, who floats down Mississippi on mattress. — Chicago, Ill. — Twenty thousand dollar gowns are common as dirt when jewelers put on own fashion show. — Los Angeles, Cal. — Here's the newest aspirant for heavyweight boxing honors; punching the bag in his training quarters. — In North Atlantic — How U. S. S. Mo-

WALTER HIERS COMEDIES

THROUGH his pleasing personality, his laugh-getting ability and the fine comedy stories in which he appears, Walter Hiers is fast making new friends everywhere—for himself and for the theaters showing and advertising his comedies.

*He scored two more knock-outs
as Romeo in*

"A RARIN' ROMEO"

and as a bold, bad westerner in

"TENDER FEET"

He'll score another in

"OH, BRIDGET"

Educational Pictures

THE SPICE OF THE PROGRAM

doc of the International patrol, guards the steamer lanes against iceberg menace.

Kinograms No. 5088

Youth Breaks Record in Speedway Classic—Indianapolis—Crowd sees a record, too, as 150,000 see young Pete de Paolo win 500 mile race. 1.—De Paolo drives at remarkable average of 101.13 miles an hour for 500 mile grind. 2.—De Paolo wins! 3.—Victory brings youngster racing glory and \$38,000 in cash.

They use drum head as a balloting box—Boston—Annual review of the Ancient and Honorable Artillery Company is held on the Common. 1.—Drum head election follows tradition that comes down from Colonial days. 2.—The new captain, Frank J. Nagle, receives insignia of office.

He heads the World Rotary—New York—Persident E. W. Hill of Rotary International arrives on liner Berengaria. 1.—With his wife and daughter. 2.—Comes to prepare reception for British delegation to Cleveland convention of Rotary.

England and France Battle at Football—Paris—Teams representing the two countries play a close match before 40,000 at Colombes Stadium. 1.—Frenchmen play brisk game, but England wins, 3 to 2.

The bandit's life is not a happy one.—San Francisco—Since cops have taken to using gas bombs, crime has lost half its charm.

Coast track men win the Intercollegiates—Philadelphia—University of Southern California scores 35 and beats twenty college teams. 1.—Hills, Princeton, sets new record in shot put. 2.—Haggerty, Harvard, wins the mile. 3.—The hurdles. 4.—Dye, Southern California, winner. 5.—Bowman, Syracuse, wins 100 yd. dash.

President leads in homage to war dead—Arlington, Va.—Tribute to Nation's heroes paid in ceremony in National Cemetery Amphitheatre. 1.—"For what they sacrificed we must give back the pledge of faith to all that they held dear."—The President. 2.—To the Unknown Soldier from General Pershing. 3.—From the President and Mrs. Coolidge.

Veterans of 1861 March at New York—Many old soldiers gallantly march in the Memorial Day tribute to their comrades. 5.—The Black Watch shares in the parade—They're the Fifth Royal Highlanders of Canada.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

THEATRE CONSTRUCTION HITTING FAST PACE

Arch't.—J. E. O. Pridmore, 38 S. Dearborn St., Chicago, Ill., building Theatre and Store, \$1,000,000 2-sty., at 4048 Sheridan Rd. Owner—Ascher Bros., Nathan Ascher, pres., 509 S. Wabash Ave. Proj. will mature this year. Sketches.

* * *

Arch't. & Mch. Engr.—C. W. & Geo. L. Rapp, 190 N. State St., Chicago, Ill., building Theatre (Ambassador) & Office Bldg., \$2,500,000, 17 sty., 127x155, at N. W. cor. 7th & Locust St., St. Louis. Struc. Engr., Lieberman & Hein, 190 N. State St., Chicago. Owner—Skouras Bros. Enterprise Inc., S. P. Skouras, pres., New Grand Central Theatre Bldg., Grand Blvd. & Locust St., St. Louis. Gen. contr. has carp. & conc. let to Boaz-Kiel Constr. Co., Chateau Trust Bldg., St. Louis, Mo.

* * *

Archts.—Boller Bros., 407 Huntzinger Bldg., Kansas City, Mo., drawing plans on Theatre (remod. & add.), \$150,000, 2 sty. & bas., 60x180, at Westport Ave. & Main, Kansas City, Mo. Owner—Warwick Theatre, care E. W. Warrer, mgr., 234 Lathrop Bldg., Kansas City, Mo.

* * *

Arch't.—C. S. Klein, 1015 Detroit Savings Bank Bldg., Detroit, Mich., building Theatre, Stores (3), Hall (dance), 2 sty., 120x80, at Dexter Blvd. nr. Monterey Ave., Detroit, Mich. Owner withheld, care engr. Engr. taking bids on gen. contr. No date set for closing of bids.

* * *

Arch't.—Frazeur Slater, 629 W. Milwaukee Ave., Detroit, Mich., building Theatre (400 seats), 1 sty., 33 x 120, at Grand River Ave., Detroit, Mich. Owner—Jos. Rubenstein, 710 Detroit Savings Bank Bldg. Owner ready for bids on gen. contr. & Sep. contr. (Note owner's correct address.)

* * *

Arch't.—J. J. Wilkens, 1107 Bates Ave., Cincinnati, O. drawing plans on Theatre (Colored) Abt. \$50,000, 1 sty. & Part Bas. 60 x 150 at N. W. Cor. Gilbert Ave. & Beecher St., Cincinnati, O. Owner—Eli G. Frankenstein, 409 First National Bank Bldg., Cincinnati, O. Arch't. will take bids in June.

* * *

Arch't.—Magaziner, Eberhard & Harris, 603 Chestnut St., Phila., Pa., drawing plans on Stores (29) & Apt. Bldg. & Theatre (seat 2,500) & Bank Bldg., 2 & 3 sty., at Ogontz Ave., Church Lane & Limekiln Pike, Phila., Pa. Owner—Ogontz Church Lane Realty Co., care archt.

* * *

Arch't.—Jacoby & Everett, Commonwealth Bldg., Hamilton st., bet. 5th & 6th St., Allentown, Pa., drawing plans on Theatre & Lodge Bldg., \$100,000 to \$150,000, 3 sty., 65 x 140, at 2nd & Iron Sts., Lehigh, Pa. Owner—Masonic Order of Lehigh, care W. F. Hofford in chrg., Lehigh, Pa. (Note condition.)

* * *

Arch't.—Leon H. Lempert & Son, 149 Cutter Bldg., Rochester, N. Y., building Theatre (alt) at Fifth Ave., McKeesport, Pa. Owner—The Capitol Theatre, Peter Gorris, prop., 5th Ave., McKeesport, Pa. Sketches.

KEEP YOUR THEATRE COOL

Many exhibitors often complain about poor business during the sultry summer months. Some wonder why the fellow across the street keeps his place packed. The public seeks comfort. Despite the fact that one of the best feature pictures of the season is shown people will not sit and suffer in a hot stuffy place. The Typhoon Fan Company of New York insures a good business all summer with its cooling system. The premium you pay is only once—and that is paid back in extra business.

* * *

NOVELTY SLIDES

There is an aphorism to the effect that there is nothing new under the sun but since the advent of motion pictures inventions have been coming faster than "Dizzie" Vance. Among this is the "Orgologue." This is made by the Standard Slide Company of New York. The slides are used by the organist in a theatre in screening amusing situations and which are synchronized to the rhythm of the organ. It has proved to be an original novelty and many exhibitors are using the slides for presentations.

* * *

FOR IMMEDIATE DELIVERY

There are few firms that can say they can ship all orders on the day received and at the same time handle almost a capacity business. This is one of the outstanding features of the Filmac Company of Chicago, printers of Heroids Trainers. The work at the same time is of the highest order.

* * *

THAT VELVETY FEELING FOR YOUR PATRONAGE

"It feels like walking on velvet."

This expression is being heard daily in many of the leading theatres in the country and also in many palatial homes, because science has again scored a victory in bringing to usefulness a by-product that for years was only considered a waste product. Through the untiring research of two nationally known chemists the by-product of cow hair taken from the hides by the leather tanning industry has become known as the Ozite Carpet and Rug Cushion.

Ozite is thoroughly cleansed and sterilized. It makes carpets and rugs last longer. The soft cushion reduces the wear between the unyielding and tramping feet at least 100 per cent. Carpets laid over Ozite sink beneath the tread with the most luxurious sensation imaginable, making even inexpensive carpets seem rich and soft. It is practically everlasting and is also ideal for use on concrete floors.

* * *

THEATRE CONTEMPLATED

Arch't.—A. S. Alschuler, 28 E. Jackson Blvd., Chicago, Ill., contemplates Theatre & Stores, \$175,000, at Genesee & Water Sts., Waukegan, Ill. Owner—J. Mayor & J. Miller, 206 Washington St. Waukegan, Ill. Maturity indef.

First National Adopts Hogg Spool

London news of a particularly interesting nature from both the exhibitorial and renting point of view in so far as care of prints is concerned, comes to hand this week from First National Pictures, Ltd.

The Oxford Street organization have just put through an order for 6,000 of the Hogg Patent Spools, which they intend putting into use immediately.

It will be remembered that at the last First National Convention, the advent of a patent inter-change spool was announced by Mr. E. Bruce Johnson, who stated that First National would adopt the invention as being a solution to the difficulty of non-standardized projector spindles in this country. This had been the main obstacle to the adoption of the method universally operative in America of sending out films on spools. It was, however, decided to test the ability of Mr. Hogg's invention prior to actually putting the matter into operation. For eight months a number of sample spools have been in continuous service, and First National are more than satisfied that the mechanism is not only sound, but what is more important, that the purpose of the Hogg spool which is to prolong the life of a copy and insure better services of good condition prints to the exhibitor is fully accomplished.

Full British letters patent, and full patent rights in all the principal countries of the world have now been taken out. The advantages which the Hogg spool offers to both renters and exhibitors is obvious. The shipping of film on spools which is made possible by the interchangeable core means protection and support of the reels in transit cases, the scrapping of film tins, minimum re-wind-

ing and handling, prevention against scratching caused by pulling and loosening the coils of the reel, protection of sprocket holes against the damaging effect of thumping to get the reels level and so on.

There is no doubt that an enormous amount of damage to film which reflects both on the renter, and of course, on the exhibitor, is caused by either through tightening up reels or through thumping them to get them level, in one case bad scratching of ends being caused, and in the other serious injury to the sprocket holes.

As has been stated First National have placed with Messrs. Vinten of Wardour Street, an order for 6,000 of the Hogg Spools, upon which their future prints will be despatched in the manner described.

It should be noted that owing to the elimination of film tins, and owing to the fact that the Hogg mechanical spool is only an ounce or two heavier than the ordinary spool that the additional carriage is negligible. An instruction sheet to operators shows the simplicity of the mechanism and the ease with which it may be adjusted to suit any projector.

First National express the hope that exhibitors will purchase one spare Hogg spool for each of their machines. Although this is not essential, the few shillings expended will avoid re-winding the last reel off the local spool on to the Hogg spool following the last performance. The possession of the spare spool will enable the last part of the copy to be taken straight from the lower spool box and placed in transit cases for despatch without delay, the first reel having been picked up in the low box by the spare spool.

—PROJECTION—

Optics, Practical Ideas and Electricity

—By WESLEY TROUT—

Keep Mirror and Arc Lamp Clean

It is very important that projectionist using low intensity arcs should keep the mechanism of same clean. Keep all the working parts cleaned and oiled. Keep the inside of the lamphouse clean at all times.

The Mirror Arc Reflectors can be very easily cleared of that smoky hazy film which seems to stick as though welded to the glass by using Hy-Ten lens polish, using a soft piece of cheese cloth and rubbing the reflector with a circular motion until good and clean. Remember to get the very best results you must always keep the reflectors of mirror arc CLEAN. You can secure the Lens Polish at a very reasonable price from the Hy-Ten Specialties Co., Brooklyn, N. Y. I can also recommend this as a very good polish for projection lenses.

* * *

Keep Carbons in Dry Place

Well, brothers, Spring is here and it is reasonable to expect that we will have lots and lots of rainy weather. You can save yourself lots of unnecessary carbon troubles if you will store your carbons in a good dry place where no dampness can get at them. You know that dampness is very, very bad in projection carbons. You can easily construct a rack on the back of your lamphouse in which you can place several trims of carbons and the heat from the lamphouse will keep them dry. And if they have the least bit of dampness why they will get dry there.

* * *

Avoiding Belt Troubles

If you happen to be using round leather belts on your motor-drive and take-up and using wire belt hooks for connections, you will find that if you will always insert the belt hook so that the turned over points ride next to the pulleys, the belt will last a longer time for you. When you place in the opposite direction it will be found that they gradually tear out the belt and give way at just the time that you don't want it to.

* * *

A "Live-wire" Projectionist

From Russell G. Kitchin, chief projectionist at the Sigma Theatre, Tiffin, Ohio, comes the following interesting letter:

Dear Brother Trout: I VERY carefully digest the contents of your dandy projection department EVERY WEEK, and secure some very helpful information from the articles published. I trust that you will soon enlarge the department to TWO FULL PAGES EVERY WEEK.

I have been in the projection game for about nine years, but still I have lots and lots to learn yet. I am interested in everybody and everything pertaining to projection and those helping to lift the trade to a higher level. I keep studying and improving my knowledge as much as I can by reading everything I can get on projection. Best of luck to you and the department, and hope to see the department cover two pages in the very near future.

REPLY: Brother Russell wrote me a lengthy letter but as most all of it was as a personal letter I did not publish it all, but just some of the interesting parts of same.

Brothers, note that Russell writes he has been in the game NINE YEARS BUT STILL HAS LOTS TO LEARN, AND IS STUDYING ALL THE TIME. There is a man who WILL advance in the trade; a man that deserves much credit for his efforts. He also wrote that he has now an even dozen books on all matters pertaining to projection. FINE, brother Russell, more power to you, I am glad to see that you take a REAL INTEREST IN YOUR TRADE. I hope to hear from many more brothers that are doing the same thing. To study and try and gain more knowledge means PROGRESS, and, believe me, that is what we need in motion picture projection. Let me hear from you often, and be sure and send me some of your projection room ideas and stunts.

Brothers, this is YOUR department, do your part by contributing news, projection articles and projection room ideas. I wish I could personally meet every single one of you and have us exchange a good friendly hand shake and then sit down and just talk shop. You all know our troubles, prides, ideas and work, but since this is impossible to do let's do the next best thing, via Uncle Sam's mail; and, brothers, get busy and do it now. If you do not have the time to write a letter, send your idea on a postal card, piece of wrapping paper, any old way, but the main thing is to SEND IT. We want to hear from you, help you out in your projection troubles, your optical and electrical troubles. I am ready to co-operate and help you in any way that I can, through the department or by mail.

SAFETY FIRST



NORMANDIE THEATRE

Los Angeles, June 4.—Plans have been prepared for the erection of a two-story brick theatre and store building by W. D. Fleming, to be erected at 6602 South Normandie avenue for R. E. McDonald. Plans provide for theatre, to seat 800 persons, and two stores and six offices. The structure, to be erected of structural steel with cement and wood floors, will cost \$39,800.

* * *

San Francisco, June 3.—Architects Rousseau & Rousseau, 1179 Market street, are preparing plans for remodeling the store building situated at 1062 Market street, into a theatre. The structure is owned by Mr. A. F. Rousseau, who estimates the remodeling of same at \$9,500.

WESLEY TROUT

"The Recognized Authority on Motion Picture Projection"

—15 YEARS IN THE BUSINESS—

Plans drawn for Projection Rooms, wiring of projection rooms and for proper screen installations.

—EQUIPMENTS INSTALLED—

The Author of several books on Projection and Electricity

Editor of Projection and Equipment Department of EXHIBITORS TRADE REVIEW.

Address all Correspondence to:

WESLEY TROUT

Consulting Projection Engineer
EXHIBITORS TRADE REVIEW

45 WEST 45TH ST.,
NEW YORK CITY, N. Y.

"EXHIBITORS TRADE REVIEW, the Projectionist's friend and guide in all matters PROJECTIONAL"

HERALDS

On All Features.—Shipped Same Day
Order is Received. Send for Trial Order.
Good Work—Low Prices.

FILMACK COMPANY
736 S. WABASH AVE. CHICAGO

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

PIANO LEADER—Exceptional man for high-class picture theatre, at liberty. Twelve years' experience; six thousand dollar library; competent musician and conductor. Can handle men and guarantee to make the orchestra a drawing attraction. Fine references. Address Box 10, Exhibitors Trade Review, New York

ORGANIST—FIRST-CLASS MAN AT LIBERTY. Trained musician. 10 years' theatre experience. Exceptionally fine library. Union. **ORGANIST**, 2121 West Somerset Street, Philadelphia, Pa.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange. 727 Seventh Ave., New York City.

Miscellaneous

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of EXHIBITORS TRADE REVIEW.



Who turns "on" and "off" your lobby displays, electric signs, etc? Let me do it. I am a **TORK CLOCK**. I turn electric lights on and off regularly. Get description and prices by return mail.

TORK COMPANY
8 West 40th St., New York

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professions, Business Firms.
99% Guaranteed by refund of 5¢ each
ROSS-Gould Co., 1000 St. Louis

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. **J. P. REDINGTON & COMPANY**, SCRANTON, PA.

THEATRE EQUIPMENT FOR SALE: Six hundred chairs. One piano. Two Motographs, Deluxe model. Two thirty-inch Exhaust fans with aeroplane blades. Four side wall fans, sixteen-inch. Three ceiling fans. One Wagner Rotary Converter. One dark green plush drop fits opening sixteen high, thirty-two wide. Other scenery and stage equipment. Everything in good condition. Must be disposed of before June twenty-seventh. **L. C. Barnes**, Fuller Theatre, Kalamazoo, Michigan.

SIMPLEX PROJECTOR, purchased from Community Motion Picture Extension Service, Chicago, complete with Mazda Lamp House, Steel Booth and all accessories, used less than fifteen times. \$450 cash. **Rev. Leon M. Linden**, 392 Fifth St., Aurora, Illinois.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. **Ruby Film Company**, 727 Seventh Avenue. New York.

CINEMA

The Motion Picture Review
of the Orient

Manager: **E. ATHANASSOPOULO**

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT



Grand View Hotel
Lake Placid, N.Y.
in the Adirondacks

Accommodations for 300 Guests
Thoroughly Modernized
and Fire Protected
...Carefully Selected Clientele...

Charmingly Situated in a Private Park
Otop the Hill
Overlooking the Lake

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY EIGHT YEARS' EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

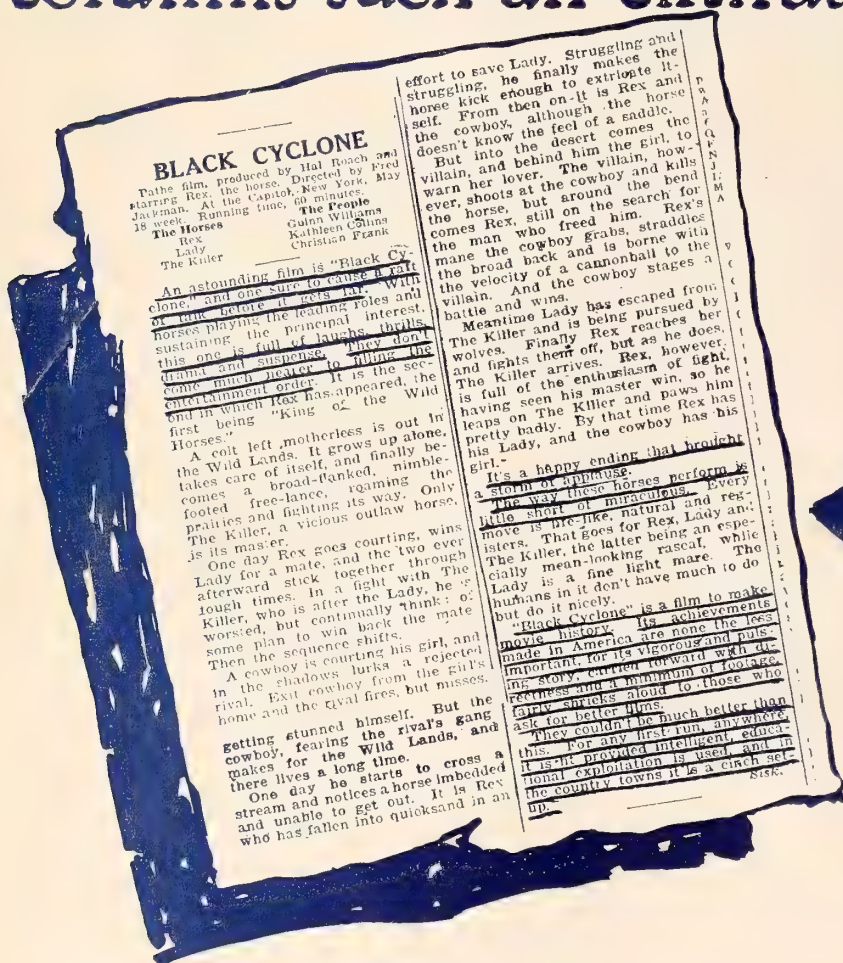
Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Hal Roach presents
“ REX-The Wild Horse ”
 in
BLACK CYCLONE

Variety, as usual, calls the turn and when did you ever read in its columns such an enthusiastic review?



Written and Produced by
HAL ROACH

Directed by
FRED JACKMAN

Everyone on Broadway is talking about "Black Cyclone". When they name the ten best pictures of 1925 they can't leave this one out!

Pathépicture

TRADE



MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Big Pictures NOW:

"Lost A Wife"

William de Mille's

BRILLIANT COMEDY PRODUCTION OF
THE NEW YORK AND PARIS HIT BY—
ALFRED SAVOIR (CLARE KUMMER'S ADAPTA-
TION) SCREEN PLAY BY CLARA BERANGER

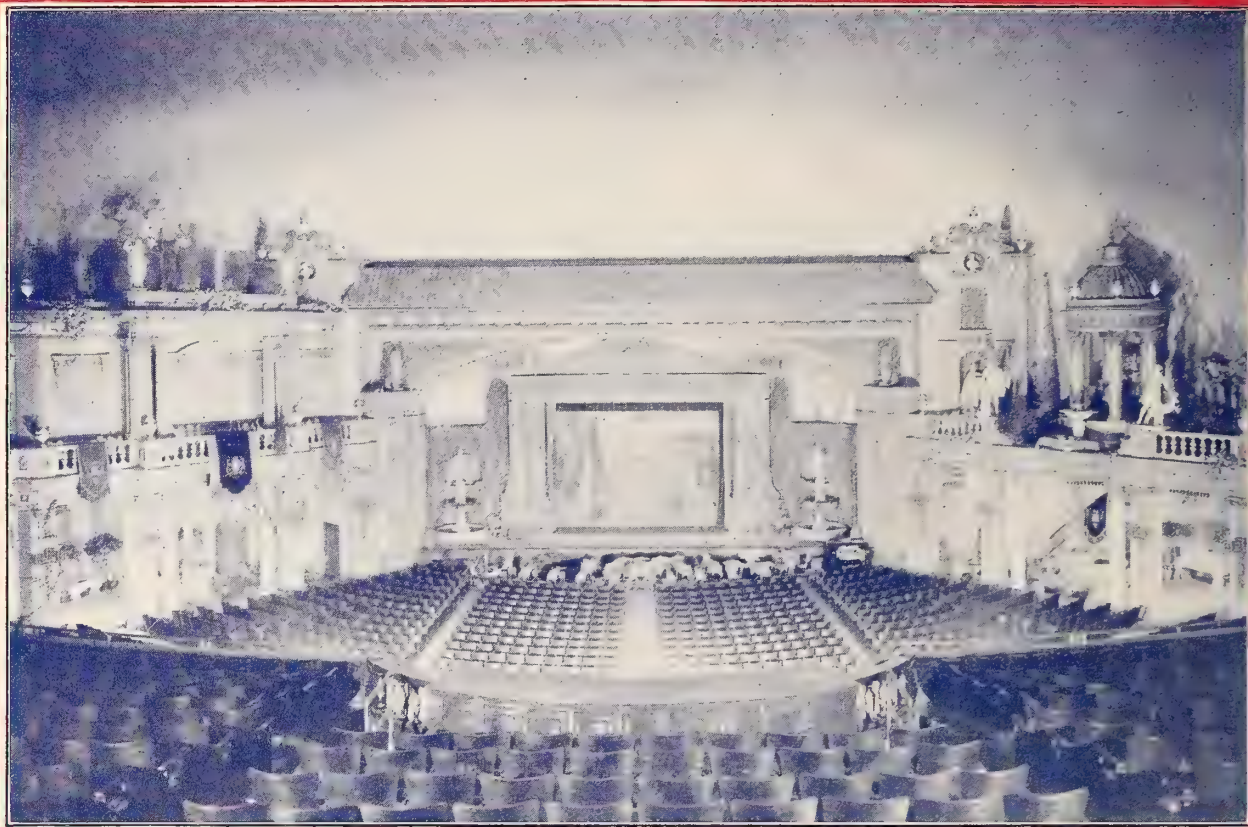
WITH

**ADOLPHE MENJOU
GRETA NISSEN
ROBERT AGNEW**



"World's Most Novel Theatre" Features the Mighty **WURLITZER UNIT ORGAN**

REG. U.S. PAT. OFF.



The New **Capitol Theatre** *Chicago, Ill.*

The Wurlitzer Grand Piano because of its great volume and fine tone is ideal for use in the theatre orchestra. Send for catalog.

The Mighty Wurlitzer provides music that is in perfect harmony with the splendor of this magnificent new playhouse and contributes its full share in attracting patronage.

The Mighty Wurlitzer has come to its present dominant position in the motion picture industry because of its unrivalled box office value.

Wurlitzer branches in thirty-three cities from coast to coast serve Wurlitzer Organ owners. Our staff of experts will advise you on your music problems.

WURLITZER

REG. U.S. PAT. OFF.

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

CINCINNATI
121 East Fourth St.

NEW YORK
120 West 42nd St.

CHICAGO
329 S. Wabash Ave.

SAN FRANCISCO
250 Stockton St.

LOS ANGELES
814 S. Broadway

Write today for Beautiful New Theatre Organ Catalog—just off the press

WHAT MONEY CANNOT BUY!

Astor Distributing Corporation offers FREE TO EXHIBITORS

- 1**—Every true-life story the True Story Film Company, a **Macfadden** enterprise, produces will be published as a novelette or in installments in one of the widely read **Macfadden** Publications.
- 2**—Beautiful covers of the **Macfadden** Publications will be used for pictures of stars and leading players in True Story films.
- 3**—Sketches, "layouts" of photographs, scenes from the productions, interviews and stories about the stars and players will be printed in the **Macfadden** Publications.
- 4**—The 16,400,000 readers of the **Macfadden** Publications are the same people who patronize motion pictures.
- 5**—A gigantic advertising and publicity campaign for exhibitors, giving an unparalleled intensive service to bring into the theatre the vast number of people who are readers of one of the most important group of magazines in the world.
- 6**—Advertising in and active co-operation with these magazines: "Movie Weekly," "Radio Stories Romances," "Dream World," "Dance Lovers," "Modern Marriage," "Muscle Builder," "Physical Culture," "Fiction Lovers," "Your Car," and the great New York daily tabloid newspaper, "The Graphic."

8 "GOLD MEDAL" PRODUCTIONS 8

FROM
TRUE STORY FILM COMPANY, Inc.
A
BERNARR MACFADDEN ENTERPRISE

- | | |
|-------------------|--------------------|
| 1—THE WRONG-DOERS | 5—FALSE PRIDE |
| 2—ROGUES' RICHES | 6—THE DANGER LINE |
| 3—BAD HABITS | 7—WIVES AT AUCTION |
| 4—THE HAREM GIRL | 8—BROKEN HOMES |

COMING:
"CHILD WIVES"
FIRST ASTOR ARISTOCRAT

ASTOR DISTRIBUTING CORPORATION

HARRY RATHNER, President

LOEW STATE BLDG.

NEW YORK CITY

Exclusive Foreign Agents: Inter-Globe Export Corporation, 25 West 45th Street, New York

Let a 5 YEAR FRA

The One Way—
to build your business
to insure your future
to keep independent

Ask at the nearest WARNER EXCHANGE for
the details of this marvelous protective plan

WARNER ANCHISE

PROTECT

*Your theatre
Your home
Your family!*



WARNER BROS
Classics of the Screen

How Many Trade Papers

*ARE EDITED WHOLLY IN THE INTEREST OF
THE EXHIBITOR?*

How Many Trade Papers

*ARE GIVING THE EXHIBITOR UNBIASED
SERVICE IN NEWS, EDITORIALS, REVIEWS?*

How Many Trade Papers

*ARE TELLING THE WHOLE TRUTH ABOUT
THIS BUSINESS, WEEK BY WEEK, WITHOUT
REGARD TO WHERE THE CHIPS MAY FALL?*

ASK YOURSELF

ANSWER YOURSELF

THEN YOU'LL READ

Exhibitors Trade Review

(THE EXHIBITOR'S OWN PAPER)

45 W. 45th Street

New York

**You'll
They'll
We'll** **BE GLAD YOU BOOKED THEM!**

YOU because they're bound to meet your most fastidious patron's highest expectations and increase your prestige as a discriminating showman.

THEY because every one of these productions carries a well-spent, worthwhile evening's entertainment.

WE because they'll acquaint you with our policy, which is based on a creed: to satisfy the exhibitor by giving him the kind of product that tends to make the casual visitor a confirmed patron of his house.

The Anniversary Series consists of ten high-grade first-run attractions, designed to please every class of picture patron. Here's your chance to look them over:

"CHARLEY'S AUNT"
with Syd Chaplin

You've heard all about this one—fourteen weeks on Broadway, breaking all laugh records. It's a Christie!

"HER MARKET VALUE"
starring Agnes Ayres

A brand new theme, a wow of a title and run your eye over this supporting cast: Taylor Holmes, Anders Randolph, Hedda Hopper, Edward Earle, and Gertrude Short.

"THE GIRL OF GOLD"
starring Florence Vidor

Beautiful Florence in her greatest role—a society ball staged down in a gold mine and interrupted by a terrific cave-in supplies one of the big thrills.

"THE CRIMSON RUNNER"
starring Priscilla Dean

It comes to you after a successful Broadway run. Alan Hale, Ward Crane, Mitchell Lewis and Taylor Holmes are also in the cast.

"ON THE THRESHOLD"

A masterful picturization of Wilbur Hall's unique Saturday Evening Post story that has been read the country over. —That means a ready-made audience for you.

"FRIENDLY ENEMIES"
with Weber & Fields

Another one that lined them up on Broadway for several weeks—the critics told New Yorkers and New Yorkers told each other.

"STOP FLIRTING"

Made by the men who made "Charley's Aunt."—Leave it to John T. Murray, Wanda Hawley, Hallam Cooley, Ethel Shannon, Jimmie Adams, and Jack Duffy to make 'em howl!

"THE AWFUL TRUTH"
starring Agnes Ayres

You remember what a hit Ina Claire made in the stage version?—The screen version has been pronounced even better. Chuck full of light comedy and appealing heart interest.

"BEAUTY AND THE BAD MAN"

Adapted from the best story Peter B. Kyne ever wrote. It's a panorama of natural beauty with Mabel Ballin, Forrest Stanley, Russell Simpson and Edna Mae Cooper.

"PRIVATE AFFAIRS"

The novelty of the season! Adapted from George Patullo's Saturday Evening Post story. Mildred Harris and Gladys Hulette, are only two of the names on the extraordinary cast.

Released by

Producers Distributing Corporation

F. C. MUNROE, President

RAYMOND PAWLEY, 1st Vice Pres. & Treas.

JOHN C. FLINN, Vice Pres. & Gen. Mgr.

Foreign Distributors, Wm. Vogel Distributing Corp.

Member of Motion Picture Fr

ms and Distributors of America, Inc., Will H. Hays, Pres.

LOS ANGELES ~ ST. LOUIS ~ BOSTON records broken!

Form 1225

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at
ST. LOUIS MO

R A ROWLAND
FIRST NATIONAL PICTURES
383 MADISON AVENUE
NEW YORK CITY

CHICKIE BROKE ALL HOUSE RECORDS AT GRAND CENTRAL WEST LYRIC AND
CAPITOL THEATRES KINDEST REGARDS

SPYROS P. SKOURAS

Form 1225

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 41 East 46th St, New York
2NY K 20 N

LJOSANGELES CAL JUN 1

R A ROWLAND NEWYORK

CHICKIE BROKE HOUSE RECORD OF LJOEW STATE THEATRE YESTERDAY ALSO
TWO DAYS SATURDAY AND SUNDAY RECORD FOR THE HOUSE REGARDS

SOL LESSER.

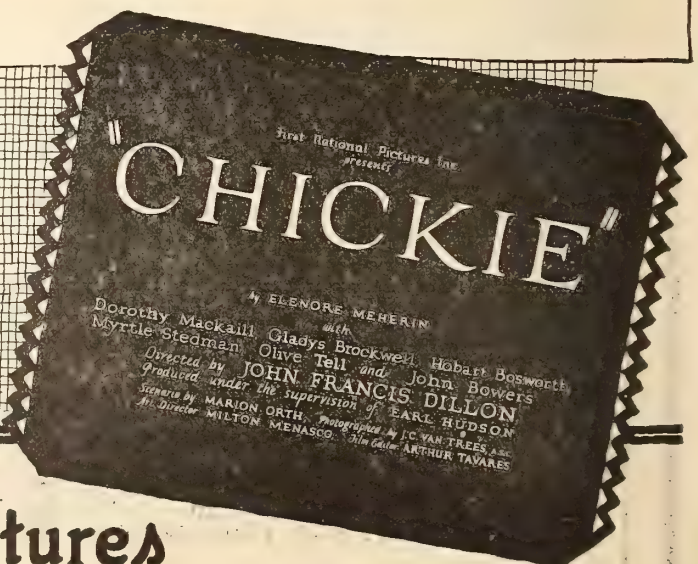
Morning Telegraph

"CHICKIE" (First National) Washington Olympia—Second week. From a box-office viewpoint it stops them all. Business Still S. R. O.



First National Pictures

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol 18

June 20, 1925

No. 4

CONTENTS

EDITORIAL FEATURE

I'M LEARNING SOMETHING EVERY DAY 28

HIGHLIGHTS IN THE NEWS

FAMOUS BUYS ANOTHER CHAIN 12

PLAY DATE BUREAU NEARLY READY 12

UNITED ARTISTS EXPANDING 12

SHUBERTS BACK UFA HERE 12

WARNERS INVADE EUROPE 12

NEW YORK M. P. T. O. SPLIT 12

INDIVIDUAL STAR RETURNING 14

THIRD F. B. O. FILM TO CAPITOL 14

JERSEY CONCLAVE TO HEAR WOODHULL 16

MACFADDEN TELLS OF TIE-UPS 17

U. S. FILMS CONTROL DENMARK 18

PATHE FORMS SALES DIVISION 19

WEISS SAILS FOR EUROPE 24

PICTORIAL PRESENTATIONS

"MY LADY'S LIPS" Frontispiece

REGULAR DEPARTMENTS

EDITORIALS 9, 15

NEWS PICTORIAL 20

EXHIBITOR NEWS 25

GREATER MOVIE SEASON 29

EXPLOITATION IDEAS 30

SALES NEWS AND PERSONALITIES 59

HOLLYWOOD CLOSEUPS 60

PRODUCTION HIGHLIGHTS 62

BOX OFFICE REVIEWS 68

BIG LITTLE FEATURE 71

EQUIPMENT NEWS 73

CLASSIFIED ADS 74

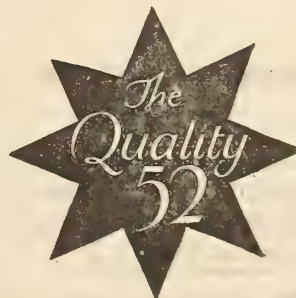
Copyright 1925 by Exhibitors Review Publishing Corporation

Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer; M. M. Fernsler, Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

Ask
the man
who is
cleaning up
with
Metro-Goldwyn
in the current
year—

he'll tell
you that in
1925-1926
he's going
to play



The Talk of
the Industry



In B. P. Schulberg's latest Preferred Picture there is sufficient drama for a dozen photoplays. It is a hair-raising melodrama dealing with the activities of those night hawks who prey on mankind. The remarkable cast includes Clara Bowe, Frank Keenan, Alyce Mills, William Powell, John Saintomis, Ford Sterling, Mathew Betz, and Gertrude Short, all players with large individual followings among photoplay enthusiasts.



"My Lady's Lips"

The thrilling action of life in the underworld is vividly depicted in this Preferred Picture

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

This Is the Time to Sit Tight

MANY exhibitors are wondering just what is going to develop out of the noise of the last couple of months in the way of real help for the independent theatre owner.

Where there is so much noise, for a time, followed by a period of intense quiet, it isn't surprising that some people imagine the project has flivvered.

It hasn't.

But a situation as bad as the one that pervades the field today can not be rectified by noise alone.

There must be something more tangible, more lasting.

Chiefly, that something takes the form of work.

Plans must be laid with care. Otherwise they won't command the support necessary to put them into action.

Conflicting ideas must be reconciled and they are almost endless.

The human element figures prominently in the situation, because what is to be done must be done with the aid of men who have most of the normal human frailties, including their share of vanity. Some of them must have their part of the glory.

But the important fact, today, is—

The plans are being laid. The work is being done.

If every independent exhibitor who hopes to remain independent will sit tight just a short while, satisfactory results are assured.

PLAY DATES are the vital thing. Play dates massed for defense.

Play dates turned over to the distributor-theatre combine are so much squandered ammunition.

The Bureau of Trade and Commerce, organized under the auspices of the M. P. T. O. A., is going to be a gigantic institution, if it gets anything like the support it ought to have from exhibitors.

It will be the range-finding apparatus making possible the effective use of the play date ammunition that heretofore has not been consolidated.

As far as possible, this institution should be given the full handling of the situation.

Which means that you, if you are an independent exhibitor, should place your trust in and your play dates with the Bureau.

Bookings that can not wait for completion of the organization should be handled as it would handle them if it were in full operation.

That is, they should be so handled as to accord preferential treatment to the independents.

And right here it is well to emphasize the fact that some people who are shouting "Independent" in the loudest tones may prove to be decidedly short on credentials when the test comes.

To determine who belongs in the "Independent" ranks is one of the important functions of the Bureau of Trade and Commerce, a function that it will have to undertake because no one else can.

For the present it may be well enough to assume that any concern which claims independence is what it represents itself to be. There doesn't seem to be any alternative.

Play dates that can not be held for handling through the Bureau may properly be handled in accordance with this premise.

But it is inevitable that some of the distributing organizations which must be taken on faith for the present shall be smoked out a little later, when facts about their financial affairs are brought to light.

It is becoming increasingly important that any concern which chooses to park in the independent fold shall be careful where it borrows money.

A few million-dollar obligations maturing in the wrong hands may put an effective quietus on almost any outfit's independence.

There is much digging to be done to get at facts that are essential if the roots of monopoly are to be destroyed.

So it is important that every exhibitor shall realize this one thing:

We have passed the stage of noise and torch-light parades. The job is getting under way. There may not be so much ballyhoo for a while, but this is the most important of all times to—

Hang on to those play dates!

Frank Rembusch Pictures What National Organization Might Do

Offers Concrete Suggestions for Action to Relieve Monopolistic Pressure on Exhibitors Who Would Remain Independent

RECENTLY President R. F. Woodhull asked F. J. Rembusch, of Indianapolis, Ind., for suggestions for the betterment of the M. P. T. O. A. The request brought a prompt comeback, in the form of a letter that is of exceptional interest in that it is a forceful plea for action.

Indications are ample that the ideas advanced by Mr. Rembusch are actually and definitely in line with the ideas of many of the directors of the M. P. T. O. A., perhaps of the majority, and that the long-sought action is coming rapidly.

EXHIBITORS TRADE REVIEW takes pleasure in printing most of Mr. Rembusch's letter, for the information of independent exhibitors who are interested in the future development and practical value of the organization:

Mr. R. F. Woodhull,
National President,
Motion Picture Theatre Owners of America,
New York, N. Y.

DEAR MR. Woodhull:

YOUR FRIENDLY and most interesting letter at hand:

THOSE KIND words are appreciated.

MAY I wish you every success?

YOU REQUEST my counsel and advice!

HEREWITH IT is—Brutally Frank.

THAT GREAT War President, Woodrow Wilson—said—

“THOSE THINGS that cannot be remedied by corrective legislation

MAY BE corrected by the White Light of Pitiless Publicity.”

THESE INSPIRED words may well be applied to our industry.

THIS IS a symposium which may dispell some of the fog and confusion.

“IN POINTED Paragraphs”

“A POINT in each Paragraph.”

POINT ONE (The Keystone)

THE NATIONAL Organization of Theatre Owners—

MUST QUIT STALLING and DO THINGS—

DROP THE WORDS—and GO INTO ACTION.

THE THEATRE Owners must awake—

STUDY OUR National Problems—

WHICH CONFRONT and mitigate to unhorse us—

ENGAGE THE best lawyer in America—

QUIT HAVING SHAM BATTLES—

DISPERSE THE smoke screen—

THAT CONFUSE even the Elect—

FIGHT FOR THE RIGHT—WITH BULLETS THAT HURT—

RAISE A DEFENSE FUND OF OUR OWN DOLLARS—

AND PLENTY OF THEM—ORGANIZE AND PAY—

DO AWAY with paper organizations—

PLACE A representative in every film center—

DO THINGS!

POINT TWO (Business)

BUSINESS IS Business—a battle—Not a benefaction.

BUYERS AND Sellers cannot sit on the same side of the table,

OR ONE or the other will dominate.

THERE MUST be continual bargaining—competition—and adjustment.

THE CONTRACTS between the Buyer and Seller—

ARE WHAT make the wheels go round.

IF THE contract reads so that the Seller gets the best of it—

THE BUYER suffers and vice versa.

IF FILM Companies own theatres in key centers—

THEY MAY dominate over Independent Companies.

ALL SHOULD have the same chance to live.

WE WANT fair contracts and not framed contracts.

WE WILL get them if we battle for them.

POINT THREE (Some History)

FIVE YEARS ago at Cleveland the M. P. T. O. of A. was born.

THAT CONVENTION adopted as its only child—a proposition—

FILM PRODUCERS WERE NOT TO OWN OR OPERATE THEATRES.

EVERY NATIONAL Convention since—

INCLUDING THE one last week at Milwaukee—

REITERATED AND repropounded—the same War Cry—

WHILE—

EVERY YEAR Film Producers—

ARE ACQUIRING and owning—more and more theatres.

THEY STARTED with one her and there—

NOW THEY take them by circuits—wholesale—

THE BIGGER the Film Company—the more theatres they grab.

THEY ARE nearer and nearer—to dominating the business.

NOT THE SLIGHTEST EFFORT HAS BEEN MADE TO STOP THEM.

SHAM BATTLES—Yes—Bunk—Yes—Promises—

THE NATIONAL Organization just sleeps on.

POINT FOUR (While we blab—the Producers grab.)

DURING THESE five years Messrs. Hays, Pettijohn and Company?

OR SOMEONE—representing the Producers—

ORGANIZED — Everywhere — FILM BOARDS OF TRADE—

WHERE FILM Managers meet—

DISCUSS AND raise prices of pictures to Theatre Owners—

CONTRARY TO LAW.

THEY INSTITUTED—ARBITRATION—A thing—

UNLIKE CHARITY—except it covers a multitude of sins.

THEY INVENTED—the Uniform Contract—whereby—

A THEATRE Owner cannot buy a foot of film—

UNLESS HE signs away his every God given property right.

IT MATTERS NOT—how poor the pictures—or how unsuitable—

WE MUST play and pay—AND IF WE OBJECT—

A JUDGE and Jury of three film men—HIRED BY the Hays Organization—and

THREE THEATRE Owners—mostly influenced and handpicked—by Pettijohn—

MAY PENALIZE us—beyond our ability to pay—and—

CLOSE OUR theatres.

MEN UNLEARNED in jurisprudence—biased and prejudiced—

MAY BY this unfair and inequitable means—pass on our property rights.

SHADES OF Patrick Henry!—Those rights for which men have fought—

SINCE AND before the Magna Carta—For hundreds of years—

THE HAYS Organization takes away in one paragraph.

RIGHT IS right—Wrong is wrong—No arbitration board—

HAS THE right nor the ability, nor the justice, to substitute—

FOR AN unbiased judge and jury—OF A legally constituted Court of Justice.

THERE CAN be no compromise on this question.

EVEN THAT great attorney, Nathan Burkhon,—

CANNOT MAKE a rose of a thistle—or change stench to perfume.

MR. HAYS says—“The principles of arbitration are so beautiful.”

AND SO they are—FOR THE FILM TRUST—

WHY DOES the National Organization sleep as these things happen?

POINT FIVE (The Poison Gas)

THE UNIFORM Contract—is the key—THAT WORKS the locks in our doors.

TAKE IT to a banker—or a lawyer—they will say—

“BY THIS a Producer can close any independent theatre.”

JUDGING FROM past experience—they will eventually?—Perhaps.

BY USING this contract, the Sellers of pictures have been able—

TO SO Bulldoze—discourage—and frighten the Buyers—

AS TO—BREAK THE HEARTS OF MANY THEATRE OWNER.

A MORE confused and anxious group there is in no business.

THEY DO NOT seem to realize what it is all about.

AND YET —————

THE NATIONAL officers at Milwaukee TRIED to prevent any discussion on the uniform contract.

MR. GOLDBERG said, "Let's move to more important business."

IN THE name of all horse sense—

WHAT COULD be more important than our contracts with Producers?

THE "Steering Committee" attempted to "bottle it up"—

INTO A committee of one man—

WHERE THINGS that could protect the Theatre Owner—

HAVE BEEN bottled up for the last five years—We presume

SO THE Hays Organization—or whom it represents—

MAY NOT be embarrassed.

THOSE THINGS THAT COULD PROTECT THE THEATRE OWNER ARE PUT TO SLEEP AND MADE TO SLEEP. (It's a great system.)

POINT SIX (Our Eyes Are Being Opened)

EVERY DELEGATE at Milwaukee—must have seen the efforts—

BY THE "Steering Committee" to prevent myself and others—

FROM SPEAKING ON THE UNIFORM CONTRACT.

(A WEEK before, I was asked to lead the discussion?)

THANKS TO Sid Samuelson—A. B. Momand and others

THAT CONVENTION did find out—

THAT WE are most vitally interested—

IN THE kind of contract we sign with Film Companies.

WE HAVE formed ourselves into a committee—to demand—

THAT THE National Organization get on the band wagon—and—

SECURE A fair contract for the Theatre Owners—at once.

A FEW Theatre Owners claimed to favor the Uniform Contract.

SO I made a careful survey—and in every instance—

THOSE DO—"That Serve on the Board"—ONLY THOSE.

"VIRTUE IS its own reward"—so the Board members get their reward—

FOR THEIR efforts in indirect, direct, and substantial ways.

IN SOME cases the Theatre Owner Organization uses it to get members.

THE THEATRE Owner must join—pay Two Hundred fifty—

OR HIS CASE WILL NOT BE HEARD.

THERE SHOULD be some way to force—FOR THEIR OWN GOOD—

EVERY THEATRE OWNER into the M. P. T. O. of A.

EVERYONE SHOULD pay until it hurts—because—

YOU GET back more than you put in—organization—and everything else—

THE RIGHT kind of organization pays a hundredfold to its members.

ALL MUST get in—then it will be all-right.

THE THEATRE Owners are not so dumb.

THIS CONTINUED confusion and smoke they know is not right.

TRUTH IS always direct and simple and not befuddled.

A NATIONAL Organization sincerely and truly—

DEVOTED TO the protection of its members—

WORKING FOR the good of the entire industry—

CAN RAISE a million dollars in defense, overnight.

I BELIEVE IT—I know it.

WE MAY object to giving our money to an organization—

THAT SPIKES our guns and goes to sleep.

POINT SEVEN (The Yearly Chautauqua)

FOR DAYS at Milwaukee and other conventions—

A WONDER gathering of Theatre Owners—

LISTEN TO a "Motion Picture Chautauqua."

NICE, SWEET, sugar-coated speeches—

THAT DO NOT mean a thing as to solving the problems—

OF OUR future prospects and present needs.

(WE HAD lots of fun—and for certain reasons—

I WANT to go back to Milwaukee quite often)—but—

DOWN DEEP in our hearts—we want to know—

HOW BEST to protect our business interests—

WE WANT to join hands in combat against the Octopus—

THAT SEEKS to take our theatres. To know—

HOW TO MAKE money out of the picture business—

POINT EIGHT (A Good One)

WE DIGRESS—

YOU KINDLY ASK—that I suggest—

ADDITIONS TO the National Executive Committee.

ON THE Uniform Contract I nominate—

SID SAMUELSON, of Newton, N. J., A. B. MOMAND, of Oklahoma.

THIS IS about the best point I have so far.

POINT NINE (Help)

THE DEPARTMENT of Justice, at Washington, D. C.,—

HAS RECEIVED so many letters and complaints—

OF THE wrongs done by the Film Boards of Trade—

THAT AN investigation is being made. THEY ASK that the demands, letters, wires, awards, etc.,—

OR ANY duress, by film managers or salesmen be sent to the Department.

THEY WANT evidence, not general statements.

"NO MATTER what political influence one may have—

THE GUILTY are to be punished."

THIS MAY be one way of preventing—

A FEW from hogging the industry. BUT WHY all this nonsense? Of about four hundred letters—

I HAVE seen, ninety percent were small theatres—

THAT WERE bulldozed and frightened in a criminal manner.

WHEN HAVE the Theatre Owners failed

TO PAY THE HIGHEST POSSIBLE PRICES FOR GOOD PICTURES?

WE ARE always willing to pay Big prices for Big pictures.

BUT WE want to shelve the poor ones.

THIS IS only good sense and good business.

IT IS sound both morally and economically—It's Gospel.

WE WANT the privilege of selection and cancellation—

AN OPEN market brings good pictures to the screen—

THE PUBLIC demands it—

I ALWAYS pay a good price for good pictures.

ONLY SIDNEY and I know—

THAT HE made a speech at Milwaukee—

FOR MY special benefit. (I got it, Sid.)

WHEREBY SID orated—

"WE DO our work diplomatically, etc., etc.,

WE WANT no Federal Trade Commissions, or Department of Justice,

DELVING INTO our business, etc., etc.,"

WELL—neither do I—but—

SOME MONTHS ago, the Film Board of Trade notified me—

TO PAY Sixty Thousand Dollars at once—

OR I GET no more pictures—my theatres are to close.

SAY, SID—Should I say diplomatically,

"Certainly, Mr. Hays, thanks, take them?"

(PERHAPS PETTIJOHN wants to make of me a Horrible Example—

BECAUSE I refused to appear before the Board.)

WELL, PERHAPS I am—but—

IT SO happens that I do not want to quit—and—

WHEN THEY try to shove you off—I believe—

IT IS about time to call a spade a "Damned Old Shovel."

I REFUSE to sleep on my rights—or have my property confiscated—or—

GIVE UP my Day in regular Court, if a court there must be.

I HAVE been buying pictures for twenty years.

THE UNIFORM CONTRACT prevents it—

THE NATIONAL Organization sleeps on it.

POINT TEN (Between Friends)

MORE OFTEN too much than too little—Now—

IF THERE ARE any adjustments to be made—I want to make them—

WITH THE Film Companies direct—and not through a court—

OF BIASED managers and three competitive exhibitors.

I NEVER HAD to go to court, for it was never mentioned before.

THAT IS MY CASE.

POINT ELEVEN (A personal Reference)

LONG AGO this industry decided—that—

HAS AS MUCH right as another to fly—

AROUND THE chandeliers and kiss the back of his own neck.

THEREFORE pardon a little personal reference.

I AM most wonderfully interested in the proposition—

"PRODUCERS shall not own and operate theatres"—

BECAUSE IT was under my two months administration—

AS NATIONAL President of the Independent Theatre Owners—in 1920—

THAT THIS movement came to life.

IN THE short time I had the reins, WE accomplished thusly—

FIRST to bring out the BIG MAN idea proposing Mr. Taft—

SECURED AN agreement from all Independent Producers—

NOT TO GO INTO BUSINESS AGAINST THEIR CUSTOMERS.

BROUGHT A wonderful convention to Cleveland—

WHAT I START I LIKE TO FINISH—and sincerely—MY REGRET IS THAT THESE ACTIVITIES WERE TAKEN OUT OF MY HANDS.

ALLOWING MY ego to run riot, I know if given two more months—

THAT MOVEMENT would have set the stakes of this industry.

I HAVE HAD five years' rest from organization work.

AM PROUD of the many offices I held—

THEY MEANT nothing financially—but—I appreciated the confidence—

PLACED IN ME and it was never mis-carried.

NO NEW honors or any more offices for me—I had about all there was—

AS NATIONAL President of the first organization of all branches of the industry—

PRECEDING Mr. Hays about ten years—WITHOUT THE SALARY—

NATIONAL Secretary and Director continuously for years—

I HAVE no complaint—there was joy in working for principles—

AND HAPPY associations.

THE POINT is, it seems my ideas work—and—

NO ONE could be identified with national organization work—

FOR ABOUT fifteen years without learning what it is all about—

AND WHO is who, and what is what.

AGAIN PARDON my ego—all—I want is—

ACTION, DO THINGS, and I will be the first to say, Bravo!

POINT TWELVE (Let Us Presume)

PLAY DATES—That is a great idea—hold your play dates.

SELL THEM and only put into them the best pictures. But—

WHAT IS A PLAY DATE PLEDGE COMPARED TO A CONTRACT?

SUPPOSE every Theatre Owner that was at Milwaukee—

WOULD SIGN a contract with the National Organization—

NOT TO BUY a picture from any company that owns or operates theatres?

SUPPOSE THAT had been done in Milwaukee—

DON'T YOU think the stock market—WOULD HAVE reflected a few points depression?

IF ANY Film Company lost twenty-five percent of their business—

IT WOULD hurt, and hurt very much.

I HEAR the spineless Theatre Owner, WHO NEVER looks beyond his own nose—say—

"WHERE ARE we going to get pictures?"

(WELL—WHERE are we going to get them later on?)

THEY ARE wrong because—

IF TWO OR THREE large companies—WOULD STOP at midnight tonight delivering pictures—

THERE WOULD NOT be a dark house, or a penny lost in the box-office.

MOST OF US have such a narrow view of this motion picture thing.

GOD DID NOT give the brains all to one person.

IS IS NOT BRAINS that are being used against us—it is mostly force.

FORCE MUST be met with force.

HAYS AND PETTIJOHN are good men for the Producers—

ASSUMING THE role of a droll philosopher—

SUPPOSE WE match Mr. Hays with a big man—

A BIG ATTORNEY, like Clarence S. Darrow—and—

(BY THE WAY, I have never seen or spoken to Mr. Darrow—

BUT I GUARANTEE you he is available.) How is that?

AS TO Pettijohn—

MAY I HAVE him—to outsmart him—I can.

MR. HAYS has his place—let us give him all the credit we can—

HIS CONTACT WITH THE OUTSIDE PUBLIC IS INVALUABLE—but—

HIS CONTRACTS, ESPECIALLY THE UNIFORM CONTRACT IS DESTRUCTIVE TO THE ENTIRE INDUSTRY.

MR. PETTIJOHN is not a business man—

HE BUZZES around the Film Board of Trade for no good to anyone.

THIS INDUSTRY should make him a legislative agent for life—

AT THAT HE IS A SUPERMAN—and invaluable.

LET EVERYONE take his proper place and let—

ALL IN this industry share a part of its rewards.

POINT THIRTEEN (Summary)

MR. WOODHULL, go to the Exhibitors of America—and—

DEMAND A budget be created of a million—more or less—

WE CANNOT do much without money—strange, isn't it?

SECURE THE services of Mr. Darrow to PASS ON OUR OWN SIDE OF THE QUESTION.

LET THE Producers write something—we write something—

THEY TAKE OUT something—and so do we—that is business.

WHAT IS the matter with the moving picture business?

MOSTLY LACK of confidence.

THE THEATRE OWNER is so circumvented by uncertainty and despotism—

THAT HE has not the courage and inspiration to go ahead.

SUCCESSFUL BUSINESS today means service—

LET US forget all of the past—battle for our rights—demand them—

LET THE Producers give us fair marketing conditions—

LET US GIVE the greatest rewards to the best pictures—

LET US STAY with the old-fashioned principles—of right to all—

LET THE PRODUCT OF MERIT WIN AND GET THE REWARDS.

THEN WE WILL HAVE A "GREAT-ER MOVIE SEASON" ALL YEAR AND FOR ALL TIME.

YOU HAVE a fine new Executive Committee—

IT SHOULD be a joy for you to work with them.

LET THEM Execute—

THINGS ARE just right now for action—LET THEM do things.

I DON'T envy you your job—

YOU HAVE my best wishes and hearty co-operation.

Very truly yours,
FRANK J. REMBUSCH

* * *

FOUR COMPANIES STARTING WORK AT F. B. O. STUDIOS

HOLLYWOOD, June 13.—With several independent units working on the lot, not to mention its own production units working in and out of the studio, head by the Leo Meehan company, which is filming Gene Stratton Porter's novel, 'The Keeper of the Bees,' four other production outfits get under way at the F. B. O. plant in Hollywood this week.

Fred Thomson starts his new picture, "The Wild Bull's Lair," within a few days at most. Evelyn Brent starts on "Lady Robinhood," her next starring vehicle on Wednesday. Casting has been virtually completed on both these productions, and the list of the supporting casts will be announced soon.

Richard Talmadge gets away from the wire this week, beginning "The Isle of Hope," a South Sea treasure hunting story. Bob Custer, under the tutelage of Jesse Goldberg, starts on "Jack, the Man," Thursday or Friday.

These four units will give F. B. O. approximately a dozen companies working on the lot or on location. Preliminary work is also going forward on Lefty Flynn's next comedy drama, as yet untitled, and on the new two-reel series, details of which will be announced later.

The available stage space at Hollywood is already proving insufficient for the increased production program and for the number of rental companies that are operating on the lot independent of F. B. O.'s own units, so the sides are being knocked out of stages 1 and 2 and they are to be converted into one huge stage which, when completed, will be the largest enclosed floor space in any Hollywood studio.

The broad studio street which separated the two stages will now form a part of the combined stage. This construction work is in addition to that which is being done in enlarging and remodeling the studio dressing rooms, the property rooms and other departments. An increased in the electrical plant is also contemplated.

* * *

MORE RAYART SALES

Progress Pictures Company of St. Louis secured the Rayart serials, "Secret Service Sanders" and "Battling Brewster," for the St. Louis territory while Security Pictures Company of Chicago secured the same pictures for northern Illinois and Indiana.

First Graphic Exchanges of Buffalo secured the six Rayart Superior Melodramas for the upper New York territory, while Liberty Film Corporation of Philadelphia purchased the Kenneth Harlan release "for Another Woman" for eastern Pennsylvania, southern New Jersey and Delaware.

Wilmer and Vincent Gain is Reported Sold to Paramount

HARRISBURG, Pa., June 13.—Famous Players-Lasky is reported here to have purchased the Wilmer and Vincent chain of theatres in Western Pennsylvania. Through this deal which involved about \$5,000,000 these houses will go to Paramount:

Able Opera House, Easton; Colonial, Allentown; Majestic, Harrisburg; Rajah Reading; Colonial, Bethlehem; Orpheum, Altoona, and several other theatres.

With the absence of Harold Franklin, director general of Paramount theatres, none at the New York offices of Famous Players would discuss the matter.

* * *

UNITED ARTISTS TO LAUNCH EXPANSION PROGRAM FOR FALL

Plans will also be discussed for additional special productions under the United Artists banner which will add vast sums to the \$81,000,000 which will be spent in motion picture production this year.

These announcements were made by Joseph M. Schenck, chairman of the board of directors of United Artists, and producer of pictures starring Norma and Constance Talmadge and Buster Keaton.

Mr. Schenck is in Chicago conferring with Hiram Abrams, president of United Artists. Later they will go to New York for further conferences with picture executives.

(Continued on Page 14)

* * *

SHUBERTS TO SHOW UFA FILMS; JOIN IN PRODUCTION PLANS

Lee and J. J. Shubert will actively enter motion picture production and distribution through an arrangement with the UFA organization of Berlin, according to Frederick Wynne-Jones managing director of UFA-USA American representatives of the German company.

By this agreement "Siegfried," with Wagner's music synchronized to the film, will be released August 23 at Century theatre, New York City, and later in twenty-nine Shubert theatres in as many cities.

A number of future special productions will be made from plays produced or controlled by the Shuberts and these superfeatures will be road-showed through the Shubert circuit.

(Continued on Page 14)

* * *

LOEW OPENS ANOTHER

Formal opening of Loew's Coney Island was scheduled for Wednesday evening, June 21. Many stage, screen, cabaret, and newspaper celebrities accepted Marcus Loew's invitation to attend.

* * *

ADD 2 TO SCHEDULE

To their 1925-26 production schedule Warner Brothers added Clyde Fitch's "The Climbers" and Charles Klein's "The Third Degree," stage hits.

PLAY DATE BUREAU PLANNED AS SEPARATE M. P. T. O. A. UNIT; F. B. O. CONTRIBUTES

NEW YORK M. P. T. O. DIVIDED AS GOTHAM IGNORES UP-STATE

ALBANY, June 13.—At the very moment when exhibitors representing two-thirds of New York state are launching a campaign toward a better support of the independents, the New York M. P. T. O. has been split by dissension, with the result that the Albany and Buffalo Zones find themselves without the support of the New York City section.

The break has not come openly, but has been a silent ceding on the part of the metropolitan district through the ignoring of all communications upon state matters from the other two zones.

Although the Albany and Buffalo Zones met and elected a president of the New York State M. P. T. O., William Dillon, of Ithaca, a question has now arisen as to whether or not New York city will recognize Mr. Dillon in view of the fact that the exhibitors from the metropolitan district did not participate in the election.

There is no question but that exhibitors throughout New York State, losing money hand over first on many an occasion by reason of the fact that they have regarded their play dates too lightly, are more strongly in favor today, than ever before, of giving

(Continued on Page 14)

* * *

WARNERS INVADE EUROPE SEEKING HOUSES, 'CHANGES

Warner Brothers, not content with their recent expansion in exchanges and theatres, now plan to invade Europe and build up a foreign exchange system.

They plan ten in England, seven in France, one in Belgium, one in Switzerland and one in Africa.

Assured of a large increase in product for the new season, the Warner organization intends to obtain adequate distribution and plans to branch out until it is represented in every country in Europe and the Far East.

The Warner exchanges through recent acquisitions number thirty-seven in the United States and Canada.

Warner Brothers also plan to extend their theatre building activities to foreign countries. Albert Warner has sailed to Europe for a survey of theatrical properties abroad and from his reports the company will decide whether to enter the foreign theatre field simultaneously with their domestic first run theatres.

Gus Schlesinger, manager of foreign distribution, will join Mr. Warner abroad.

* * *

FAMOUS DIVIDEND

Board of directors of Famous Players-Lasky Corporation declared a regular quarterly dividend of \$2 a share on the preferred stock, payable August 1 to stockholders of records at the close of business, July 15.

Final details in the organization of the Play-Date Bureau and the Bureau of Trade and Commerce approved at a meeting of the Board of directors of the P. T. O. A. at Hotel Roosevelt, New York City, are being completed.

In order to keep the Bureau of Trade and Commerce a clearly defined organization concerned solely with trade and commerce, it was decided to keep the funds, management and development of this bureau as a distinct unit; and not directly a part of the M. P. O. A. Organization, although under its guidance and patronage.

A committee consisting of five exhibitors, Nathan Yamins, W. A. Steffes, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen, with Jake Wells and James Ritter as alternates was appointed. This committee was given complete authority to work in conjunction with representatives of Universal, Film Booking Offices and the Independent Motion Picture Producers and Distributors Association and other producing companies expected to join in the bureau.

These will form a committee of ten which will select an additional committee of five from public service units so that the Bureau of Trade and Commerce may have direct contact with production, exhibition and patronage, as expressed by producer, distributor, exhibitor and the public.

The action of the national treasurer, L. M. Sagal and chairman of the board, Sydney S. Cohen, in depositing the money advanced by Universal, F. B. O. and the I. M. P. P. D. Association, for the Bureau of Trade and Commerce, separately from the treasury of the organization, was endorsed by the board. This precedent will govern the bureau's finance.

A tentative budget was adopted by the board.

Recommendations for the engaging of the services of an organization manager were also made and adopted.

A committee designated as the committee on by-laws and legislation was appointed to revise the present constitution and by-laws. The committee will report at a later meeting of the board.

The report and recommendation regarding arbitration and the standard exhibition contract submitted by Joseph M. Seider and approved at the Milwaukee

(Continued on Page 14)

Play Date Bureau Nearly Ready

F.B.O. LATEST FIRM TO SUPPORT BODY; OTHERS WILL FOLLOW

(Continued From Page 13)

kee convention, will be carried out by the board of directors.

A committee was appointed following the decision of the board to confer with producers on the approved standard contract and on a resolution adopted at the convention regarding the inability of theatre owners to secure film.

After due deliberation and in consideration of the fact that the negotiations for the putting into operation the mandate of the convention in relation to the allocation of product, unfair competition and unfair competitive methods of circuits and chains of theatres operated by producer theatre owners, this committee was called on to carry out action sought in the resolution passed at Milwaukee.

The national convention at Los Angeles was fixed for the first week of June, 1926. A committee was appointed and is at work on the proposed plans.

The ways and means sub-committee governed the question of dues and recommends the 1924-25 plan with this alteration that theatres in towns under 2,500 population be assessed \$5 a year and theatres in towns under 5,000 population \$10 a year. The schedule of dues now in operation follows;

Theaters of 500 seats or under	\$26 per yr.
Theatres of 500 to 1,000 seats	52 per yr.
Theaters of 1,000 to 1,500 seats	78 per yr.
Theaters of 1,500 to 2,000 seats	104 per yr.
Theatres of 2,000 to 2,500 seats	136 per yr.
Theatres over 2,500 seats	156 per yr.

A sub-committee of the board, including R. F. Woodhull, national president, was selected to appoint the new members of the Executive Committee at Large and the executive committee. The following vice presidents and members were chosen:

Vice-Presidents

W. C. McLaren, Jackson, Mich.
Joseph W. Walsh, Hartford, Conn.
Theodore Hays, Minneapolis, Minn.
C. C. Griffin, Oakland, Calif.

Executive Committee at Large

Dave Adams, Concord, N. H.
Dave Bershon, Santa Monica, Calif.
J. C. Brady, Toronto, Canada.
H. M. Crandall, Washington, D. C.
Frank H. Durkee, Baltimore, Md.
D. A. Harris, Pittsburgh, Pa.
David J. Hennessey, Newark, N. J.
Ernest Horstmann, Boston, Mass.

William James, Columbus, Ohio.
Maurice Jencks, Topeka, Kans.
Frank Koch, Rochester, N. Y.
Dan Markowitz, San Francisco, Calif.
Joseph Mogler, St. Louis, Mo.
Charles L. O'Reilly, New York.
H. J. Schad, Reading, Pa.
J. H. Silliman, Milwaukee, Wis.
Martin G. Smith, Toledo, Ohio.
E. P. White, Livingstone, Mont.

Executive Committee

John Ackerman, Cincinnati, Ohio.
H. Alexander, Toronto, Canada.
R. V. Bassen, Minot, N. Dak.
A. J. Bethancourt, Houma, La.
E. H. Bingham, Indianapolis, Ind.
E. A. Boedecker, Bozeman, Mont.
Max Bryant, Rock Hill, S. Car.
William Cadoret, Wilkes-Barre, Pa.
C. E. Daffin, Tallahassee, Fla.
J. R. Denniston, Monroe, Mich.
A. D. Dennis, Montreal, Canada.
L. O. Davis, Hazard, Ky.
J. Friedman, St. Paul, Minn.
Ray Grombacher, Spokane, Wash.
O. C. Hauser, Pine Bluffs, Ark.
Walter Hays, Buffalo, N. Y.
Claude Hansen, Redfield, N. Dak.
C. E. Hildinger, Trenton, N. J.
H. H. Hoke, Taylor, Texas.
W. C. Hunt, Wildwood, N. J.
J. M. Hone, Seattle, Wash.
Will Horowitz, Jr., Houston, Texas.
A. J. Kleist, Pontiac, Mich.
Solomon Levitan, Madison, Wis.
Henry H. Lustig, Cleveland, O.
Ray Lewis, Toronto, Canada.
C. M. Maxfield, New Hartford, Conn.
F. J. McWilliams, Madison, Wis.
L. M. Miller, Wichita, Kansas.
A. B. Momand, Shawnee, Oklahoma.
Morris Needles, New York City.
M. J. O'Toole, Scranton, Pa.
H. T. Palmer, Fairport Harbor, O.
Hector Pazmezoglu, St. Louis, Mo.
William Quinn, Los Angeles, Calif.
Charles Rapoport, Philadelphia, Pa.
C. M. Patee, Lawrence, Kansas.
I. W. Rodgers, Cairo, Ill.
J. Louis Rome, Baltimore, Md.
M. A. Rosenberg, Pittsburg, Pa.
Rudolph Sanders, Brooklyn, N. Y.
C. B. Sawyer, Kankakee, Ill.
Charles Sears, Nevada, Mo.
M. A. Sybert, Moundsville, W. Va.
Michael White, Dover, N. Hamp.
C. E. Williams, Omaha, Neb.

* * *

SHUBERTS WITH UFA

(Continued From Page 13)

Mr. Wynne-Jones sailed on the Aquitania and will meet Lee Shubert in Berlin, where details of the agreement will be settled. It is to be a mutual agreement, with the theatrical company holding up its share of the expense and sharing in the profits.

When in Berlin Mr. Wynne-Jones will also confer with Erich Pommer, head of UFA, on two proposals for American release of the UFA product by large distributing organizations here, with reciprocal showing in the UFA circuit of theatres throughout Central Europe of the American product.

By aligning with Ufa the Shuberts will be able to begin immediate production of super-specials, the UFA studios at Neubabelsburg and Tempelhof being now in operation. American as well as German film and legitimate stage stars will be used in these productions, as well as directors from both countries.

ORGANIZATION HURT AS CITY CONTINUES TO IGNORE UP-STATE

(Continued From Page 13)

their business to independents, providing, of course, that these latter can produce the goods that will assure box-office values.

In Albany, where there are a dozen or more closely grouped exchanges, and a city that is visited by exhibitors from a territory as far north as the Canadian line, there has been a sentiment growing steadily, more so perhaps during the last three or four months than ever before, that there has been too little exertion made by exhibitors when it came to shopping.

Handed a contract and with it a line of guff about some picture, the exhibitor has been altogether too quick in signing "the dotted line." Perhaps it has not been as easy in many instances to search out the independent and book their products, but those who have taken the trouble declare that it has been found to pay.

When the last state convention of the New York State M. P. T. O. was held in Buffalo, it was decided to divide the state into three zones, each of which was to function independently of the other, in so far as its own territory was concerned, but when it came to state-wide matters, the three zones were to act as a unit.

When it came to financing the proposition all present agreed to a plan calling for raising the sum of \$14,000, of which the exhibitors in New York city and the section immediately surrounding the metropolis were to pay \$8,000, the Buffalo zone to contribute \$4,000 and the Albany zone \$2,000. To all of this the New York city exhibitors consented, and even went so far as to agree to the abolishing of the position of secretary at \$5,200 a year and the removal of the state headquarters from New York city to Albany.

Since the headquarters came to Albany, however, the New York city exhibitors have simply ignored, it is said, the other two zones, not replying to any communications on state matters, and failing to meet their financial obligations or their pledges of their share toward the running expenses of the state organization.

* * *

UNITED ARTISTS EXPAND

(Continued From Page 13)

Of equal interest is Mr. Schenck's announcement of definite plans to begin the first production in which William S. Hart will stage his screen "come back" after several years of idleness. The new Hart picture, which will go into production almost at once, and will be ready for September release, will be "Tumbleweed."

The other pictures which will be ready for fall, and which represent an expenditure of more than \$5,000,000, are: Charles Chaplin's "The Gold Rush," Douglas Fairbanks' "Don Q," Mary Pickford's "Annie Rooney," and Rudolph Valentino's new production, tentatively titled "The Untamed."

Addition of Norma and Constance Talmadge to the list of active United Artists stars will be made within a year, Mr. Schenck revealed.

A Letter That Might Be Written to Certain Distributors



IN VIEW of the extent to which some of the distributing organizations permit politics and personalities to interfere with the efficient administration of their advertising departments, it is surprising that some of the much-harried advertising managers of the film business succeed in turning out the creditable material for which they are widely noted.

There are in this business a number of advertising men whose work merits the highest praise. Men who would win perhaps even greater reputations in other fields, particularly in fields where it is general practice to assume that the advertising manager is manager of the advertising department.

Not long ago a well-known film man showed me a copy of a letter that was written a good many years ago by a man who subsequently became almost world-famous as an advertising authority. It was addressed to a great corporation which had suggested to the writer that it would be pleased to engage his services as "advertising manager."

So directly do the ideas contained in this letter apply to the internal operation of some of the film companies that it seems to be worth reprinting here, with names deleted, of course:

Dear Sir:

In fifteen years of advertising experience the greatest indignity that has been offered me is the suggestion that I might consider relations with your concern.

It is an axiom that nobody who can do anything would have anything to do with the Company, and I look upon your proposition, whether to me or to any other capable advertising man, as a piece of damned impertinence.

There is no personal animus in this statement, because I am not personally acquainted with any one of your company; but I know that the Company for the past ten years has made itself ridiculous by its attitude toward advertising; that it can not get a good man and would not know how to treat one if it did; that it has squandered thousands of dollars to gratify the whims and caprices of its management; that the only advertising men who have anything to do with it are those who go there for a brief period for the sake of a few months' salary; that there can be no continuity of plan or coalescence in the work; that the output in printing and all sorts of publicity is crude and amateurish to a degree; that you spend large sums of money by fits and starts in an attempt to get good work or good people—as though the rarest ability would be worth anything when tampered with, mucked over and "left to the judgment" of those who haven't any.

About the only thing you have to recommend you is a blithering, blundering nerve. You have the courage of your incapacity and your work is so raw as to have become a national joke. I think your trouble is that you are over-ballasted on the executive side. You utterly fail to under-

stand creative work. We find many such men at the head of boiler factories and brass foundries, whose idea of business is to put up a sign in their offices "Do It Now," and who have a certain compelling force over the mechanics in their employ because of the power to take their jobs away from them.

Where such men fall down is when they touch the creative world or ideas, where all their crude aggressiveness and all their jumping up and down in their tracks avail nothing. You can discharge your hands in the factory, Mr. —, but you cannot discharge the public! It is when the factory-autocrat type of mind tries to reach the public that it makes a spectacle of itself. A certain amount of success in purely executive and mechanical lines often develops this presumption and egotism in relation to all avenues of effort.

When it comes to imposing a thought upon other minds, creating a sentiment in behalf of a commodity, you are dealing with subtle forces, and it would probably take several generations to evolve a man of good publicity instinct out of the aggressive, smart-aleck executive.

You undoubtedly have there some positive qualities that are not altogether bad. You have an excellent product and show a certain intelligence in the management of your sales-force and the like—which is quite natural under the circumstances. I have no doubt that wherever factory methods and elemental selling are concerned your organization leaves little to be desired. This fact only throws into greater contrast your agonizing efforts at publicity.

Now, Mr. —, don't mistake the tenor or purpose of this letter. It is not written in rancor. I have no grudge to pay. It is just this, that if ever men needed to be told they were a set of Indians, you are the men! It would be encroaching upon your own methods to try to kick you into a proper appreciation of your relative position before the advertising world, so that all I am left is the duty of telling you what I think about it.

Yours very truly,

This letter, of course, was addressed to the head of a manufacturing corporation. But the suspicion occurs, at times, that some of the film companies are merely manufacturers, with the shortage of vision that sometimes goes with the operation of machinery driven by "hands."

As to its applicability to the film business, you can write your own ticket. Or better, have a private consultation with any of numerous advertising managers—thoroughly competent men who know what they are doing all the time. They can tell you a lot of mighty illuminating things about how some film enterprises are run.

Willard C. Howe

Next Week: What Will the Future Bring in Entertainment?

JERSEY CONVENTION TO HEAR WOODHULL ON FILM PROBLEMS

ASBURY PARK, N. J., June 13.—R. F. Woodhull, president of the Motion Picture Theatre Owners of America, will attend the opening session of the sixth annual convention of the Motion Picture Theatre Owners of New Jersey, at the New Monterey Hotel here on June 29.

It is known that President Woodhull is mapping out an intensive campaign for the national exhibitor organization for 1925-26, and it is expected that his "keynote speech" at Asbury Park will touch upon subjects of vital importance to New Jersey theatre owners. He is expected to discuss Sunday opening, among other matters.

Joseph M. Seider, president of the New Jersey state organization, this week announced the designation of this committee on attendance for the convention: Sidney E. Samuelson, Sussex County, chairman; Mortimer Lewis, Atlantic County; Morris Kitinsky, Bergen; J. Fox, Burlington; Lewellyn Pizor, Camden; A. D. Austin, Cape May; Norman Lewis, Cumberland; Eugene Steinhart, Essex; Benjamin Schindler, Gloucester; Leon Rosenblatt, Hudson; L. Rosen, Hunterdon; Pierson Hume, Mercer; Sherman Dennis, Monmouth; Al Roth, Morris; Leo Juskowitz, Middlesex; I. M. Hirshblond, Ocean; A. W. Hill, Salem; L. Gerard, Somerset; Alexander Okin, Union; George Kirby, Warren; Louis Gold, Passaic.

The ladies' committee on entertainment includes Mrs. R. F. Woodhull, Mrs. Charles Hildinger, Mrs. Sidney Samuelson, Mrs. Henry P. Nelson, Mrs. William Keegan, Mrs. Benjamin Schindler and Mrs. I. M. Hirshblond.

One of the outstanding features of the convention will be the co-operation given to the New Jersey showman by one of the leading exponents of the art of staging presentations and prologues. This will take the form of a campaign which will have its inception at the convention and will have for its slogan: "Bringing Broadway to Main Street."

Mr. Seider has arranged with an expert to have a number of interesting events shown to the theatre owners and demonstrated for their benefit.

The water carnival planned in conjunction with the convention promises to attract much interest. New Jersey theatres have started a contest to select the most popular girl to represent her theatre section in the carnival. Letters have been sent out to all New Jersey theatre owners by President Seider, urging them to get behind the contest and utilize every means of publicity as well as advertising.

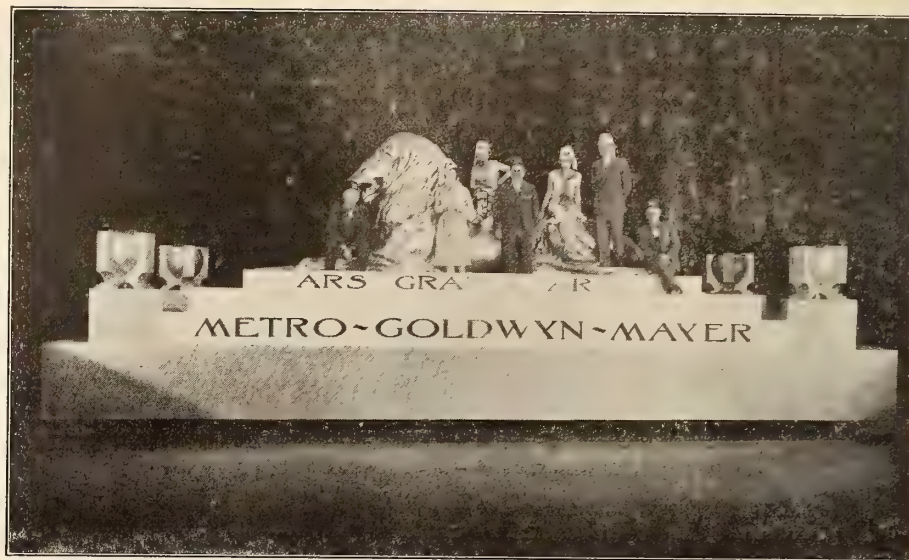
Suggestions have been made to use the radio stations of New Jersey to publicize the event and to tie-up with local department stores who may be prevailed upon to furnish each winner with a bathing suit to wear at the water carnival.

PRODUCTION PROGRESS ON HOLT SERIES

Richard Holt, is at work on the fifth of the feature comedy thrill dramas for Gerson. This is being made under the working title, "Winner Takes All," from an original automobile racing story by Arthur Hoerl.

Work on this comedy drama will be completed about July 1, and two more stories have already been selected by B. Berger, general manager of Gerson pictures, to follow it. They are "Easy Going Gordon" and "Once in a Lifetime." The latter story is another original written by Arthur Hoerl.

Metro Throws Culver City Studios Open to Shriners Visiting Coast



LOS ANGELES, June 13.—Metro-Goldwyn-Mayer played host to the visiting Shriners, who held a convention here. The Culver City studios were thrown open for an entire day to the Shriners, and many thousands of them took advantage of the opportunity to inspect the studios from top to bottom.

The visitors were given an opportunity to watch Jack Conway directing scenes for Elinor Glyn's "The Only Thing," now being produced with Eleanor Boardman and Conrad Nagle in the leading roles. The entire cast of this picture, including Edward Connelly, Louis Payne, Arthur Edmund Carewe, Vera

Lewis, Carrie Clark Ward, Mrs. C. E. Wylie, Dale Fuller, Ned Sparks, Mario Carillo, David Mir and Michael Pleschokoff were on hand to help entertain the guests.

The visitors were given access to every section of the studios, including the dark rooms and finishing rooms. Interest centered, however, in the sets and in the players.

Two large and spectacular floats were entered by the Culver City studios in the big parade which was starred in Los Angeles by the Shriners, of whom there were here some two hundred thousand for the convention.

THIRD F.B.O. PICTURE TO CAPITOL IN MONTH

Enthusiastic reception tendered "Drusilla with a Million" and "Parisian Nights," two F. B. O. Gold Bond productions at the Capitol Theatre, New York, prompted S. L. ("Roxy") Rothafel to book another F. B. O. production for the Broadway house. "Smooth as Satin," an underworld melodrama, starring Evelyn Brent, based on the play "The Chatterbox," by Bayard Veiller, will go into the world's largest playhouse Sunday, June 21, for a week's run.

The booking of "Smooth as Satin" by the Capitol theatre sets a record for the independents. This is the first time in several years that three independent productions, coming from the same distributing company, play the Capitol theatre in one month.

* * *

SCHULBERG SETS RELEASE DATES

J. G. Bachman, general manager of distribution for B. P. Schulberg Productions, determined release dates for the first three on the company's schedule of eighteen for 1925-1926.

Schulberg Productions will begin its new season of activities with the release on August 1 of "Parisian Love," a Gasnier production now in the making on the west coast.

The second release will be on August 20, of Gertie D. Wentworth-James' book, "The Girl Who Wouldn't Work." Marcel D. Sano, director, already has this production well in hand.

On September 5 the first showings of Fanny Heaslip Lea's novel, "With This Ring," directed by Fred C. Windermere, will be held.

PATHE FIRST

Pathe News scooped other reels by showing in San Francisco theatres on Monday the remarkable scenes taken of the Indianapolis auto races on Memorial Day (Saturday). The film was delivered by airplane from Chicago.

The Memorial Day Automobile Races which took place at Indianapolis on Saturday afternoon were "shot" by a large Pathe News camera corps. The film was developed and printed at the Pathe Chicago Laboratory and shown in the Windy City on the evening of the same day.

That night prints were rushed by airplane and fast trains to: Dallas, Minneapolis, Los Angeles, St. Louis, San Francisco, Pittsburgh, Cincinnati, Cleveland, Oklahoma City, New Orleans, Milwaukee, Butte, Kansas City, Denver, Portland, Double I, Omaha, Seattle, Salt Lake City, Indianapolis, Detroit, Des Moines, and Memphis.

* * *

STUNT SCENES FOR "PLAY BALL"

Stunt scenes for the new Patheserial "Play Ball," which is based upon a story by John J. McGraw, were staged on the Harlem River near New York during the past week. Allene Ray is the star and Walter Miller, leading man. Spencer is directing the chapter-play which will be in ten parts.

One of the stunts which won the applause of the crowd was performed by Walter Miller, who raced down an old pier, tripped over a beam and plunged head-first into the Harlem River. The fight scenes between Miller and several opponents also won acclaim from the onlookers.

The first chapter of "Play Ball" will be released on July 19th.

MACFADDEN TELLS EDITORS OF TIE-UP WITH PUBLICATIONS

How the latest Bernarr Macfadden enterprise, True Story Film Company, Inc., will have back of it the force of the Macfadden Publications, with a monthly reading public of more than 10,000,000, was told by Bernarr Macfadden to publishers and editors of motion picture trade publication at a luncheon at Hotel Astor.

The luncheon was given by Harry Rathner, president of Astor Distributing Corporation, which will distribute the eight productions of the Macfadden company.

In addition to Mr. Macfadden, addresses were made by Fulton Oursler, editor in chief of the Macfadden publications, and Nat G. Pendleton, production head of True Stories Film Company.

The Macfadden publications are *Movie Weekly*, *True Story*, *True Detective Mysteries*, *Dream World*, *Dance Lovers*, *Modern Marriage*, *Muscle Builder*, *Physical Culture*, *Fiction Lovers*, *Your Car*, and the New York tabloid newspaper, *The Graphic*.

"The motion picture business has always fascinated me and largely because of the tremendous possibilities. It is a bigger field than the publishing field to my mind and I am quite sure that if we can get into it under proper auspices, which I believe looks good to me at the present time, and if we can make pictures of the sort I have in mind, I believe that the possibilities are unlimited and stupendous.

"I don't know what you gentlemen know about our publishing business, but I would say that we put out between five and six million magazines every month. The *True Story Magazine* circulation last year I think was 2,350,000. *True Romances* has a circulation of half a million, *Dream World*, one quarter million. In other words, there we have three million true story magazines that are going into the homes and into the hearts, and souls of the American people.

"Now you all know what that means. It means that we have perhaps at least ten million readers monthly, ten million monthly readers of these publications. And of course we have a number of other publications, *Physical Culture*, so many in fact, that they don't trip off my tongue very easily.

"We will naturally use our advertising possibilities among our readers to help the sale of these pictures. Now that we are trying to do, is to make them different from what has been done before in pictures. *True Story Magazine* has had a special appeal, it has had a different appeal. I think Mr. Valentine was one of the first men to see the possibilities of *True Story Magazine*. He said of *True Story* that it would reach the half million mark or more without any effort on our part, and his state-

ments were absolutely true. It did reach the half million without effort on our part. After reaching one half million we realized what we had. Enthusiasm always has to be put into a thing. But sometimes enthusiasm does have to be dampened a bit, but we did not dampen it. We raised our circulation on this publication, spending \$4,000 a month in newspaper advertising and in other ways and increased it considerably over a million.

"We are going to try to put these stories that made such a stupendous success, a world record, we are going to try and take the intimate details of these stories and put them on the screen as nearly as and just as true as we have put them in the magazine.

"We are going to try to put them into first person angle. The great difficulty, in my mind, that most pictures get into has been, (I can see no especial difference in what company makes them) they all seem to make the mistake of making stories inconsistent and unreasonable.

"I saw a story, I don't care to mention the name of the picture company, a high priced story, which to my mind was inconsistent, so inconsistent, in fact, that a school boy or girl could see the flaws.

"I want to tell a story in picture form that will seem as though it were possible, naturally true and human. It seems to me that ought to be done. I don't know, but if we can do this I want to tell you that we can put this true story on the screen the way we are putting it in the magazine.

"These ten million readers that are now reading these true story publications, *Dream World*, *True Romance*, *True Stories*, etc., each one will be a prospective spectator for these true story films."

* * *

FRANK B. ROGERS MOTION PICTURES CORPORATION FORMED

Frank B. Rogers, long in the film industry, announces the formation of the Frank B. Rogers Motion Picture Corporation, with offices at 1482 Broadway, New York. Mr. Rogers is president and general manager of the new company. Augustus M. Wise is vice-president and treasurer, and T. J. Tevlin, secretary. Mr. Tevlin will also be sales manager.

The new motion picture corporation will enter at once upon a plan of nation wide distribution, details of which will be announced later. They will release five productions during the first year.

The first release is to be "The Peak of Fate," a thrilling story of the adventures of mountain climbers which was filmed in the Tyrolean Alps and which has been developed and constructed by Eugene Walter, the American dramatist, author of the stage plays, "Paid in Full," "The Trail of the Lonesome Pine," "The Easiest Way" and many other notable stage successes.

A Broadway showing of "The Peak of Fate" has been arranged by Mr. Rogers who will present the feature picture at the Central Theatre, Broadway and 47th Street, commencing Friday (June 12).

OLD EGYPT FINDS AMERICAN PICTURES SURPASS EUROPEAN

WASHINGTON, June 12.—American films are finding an increasing market in Egypt, according to a report to the Department of Commerce from Trade Commissioner Richard A. May, of Alexandria, Egypt. There are at present in Egypt more than forty motion picture theatres of which more than twenty are in Cairo and Alexandria. There are others in the out-doors scattered throughout the country.

The exact number of American pictures shown in Egypt for 1924 is not known, but it is known that more American pictures were shown than any other, the amount from the United States representing about 55 per cent, with probably 30 per cent coming from French producers and the remaining fifteen divided among German, Italian, Danish and Swedish concerns.

The fans in Egypt are divided into two classes, the resident Europeans and upper-class Egyptians who frequent only the best theatres, and the lower-class Egyptians and Arabs who seem to be taking more and more each year to motion pictures. In general, those films which accentuate Western civilization get the best returns. Titles are usually in French and Arabic and English and sometimes in Greek.

Before being shown, films must be passed by the board of censors in Cairo. This censorship is very careful and expert and is confined chiefly to political and religious phases.

* * *

6 STATES AND CUBA CLOSED BY A. G. STEEN

A. G. Steen closed the following territories, on the Bruce Gordon series produced by B. A. Goodman Productions, Inc.: Michigan, Ohio, West Virginia and Kentucky to Standard Film Service Co., Harry Charnas, president; Indiana and northern Illinois to Reelcraft Film Exchanges, Morris Hellman, president, Chicago, Ill., and on "Paddock in 9 3-5 Seconds": Cuba to Liberty Film Company, of Havana, through Inter-Ocean Film Corporation.

* * *

"PALS" SECOND TRUART NOVELTY

The second of the Truart Novelty series, "Pals," in which Rex, the wonder dog, and Black Beauty, equine performer, are the stars, is scheduled for release early in October. The first, "Three in Exile," will be released in September.

"Take your coats off, boys," was the greeting extended by Harry Rathner, president of Astor Distributing Corporation at a luncheon tendered Bernard Macfadden, the newest entry into the motion picture production field.



EDUCATIONAL HOLDS 4TH ANNUAL SALES CONVENTION IN N. Y.

Fourth annual sales convention of Educational Film Exchanges, Inc., just concluded, is pronounced one of the most successful ever held by that firm. It was called to order at Pennsylvania Hotel, New York City, by E. W. Hammons, the president, who expressed gratification at the splendid work done during the past year and then announced the line-up of product for the coming year. He was followed by Mr. Kirkpatrick, assistant general manager, who gave a resume of the year's activities, and then by D. J. Chatkin, acting sales manager, who led the discussion on sales methods and problems.

The morning of the second day was given over to the producers. Captain George McL. Baynes, president of the Kinograms Publishing Corporation; Charles Christie, business manager of the Christie Company, and Lupino Lane, newly signed to make a series of Lupino Lane Comedies addressed the managers.

The afternoon session opened with an address by Gordon S. White, director of advertising and publicity, who outlined the plans of the organization for the coming year and propounded a plan whereby the managers could assist in the "Greater Movie Season" campaign.

* * *

3 COMPANIES SHOOT FILMS FOR STEINER

Edith Thornton has started work in the first of her new series of society comedy dramas for William Steiner Productions. The working title is "Dorothy's Guardian." The supporting cast includes Lou Tellegen, George Fawcett, Eddie Phillips, Joan Standing, Gino Corrado, Lincoln Steadman and others.

Charles Hutchison is preparing to shoot the first of his new series, "The Sky Pirate," a stunt melodrama. Leo Maloney is in the midst of his new production, "The Blood Bond," a romantic story of the West.

* * *

PRISCILLA DEAN RETURNS AFTER FIVE MONTHS' TOUR

HOLLYWOOD, June 12.—After a five-months' tour in the East and Middle West during which she appeared in person in connection with the showing of "A Cafe in Cairo," and "The Crimson Runner," Priscilla Dean has returned to the Hollywood studios to resume her starring contract with Hunt Stromberg for P. D. C.

Miss Dean will start immediately upon "The People Versus Nancy Preston," a New York crook story by John A. Moroso.

* * *

SPECIAL PRESS BOOK FOR BARRYMORE FILM

Chadwick Pictures Corporation is preparing a special press book for "A Man of Iron," Lionel Barrymore's latest drama, released June 1, as the seventh of the Chadwick line.

* * *

KRALY SIGNS LONG CONTRACT

Hans Kraly, who recently wrote "Her Night of Romance" for Constance Talmadge, and is also the author of Constance's forthcoming production, "Her Sister from Paris," has just signed a contract with Joseph M. Schenck to write eight original stories for Norma and Constance Talmadge.



HARRY BEAUMONT
DOES HONORS
IN INTRODUCING
PAULINE GARON,
POPULAR
WARNER STAR,
TO
NANCY MELFORD,
STAR OF
"NO, NO, NANETTE."



SEMON 2-REELERS TO BE RE-ISSUED BY WARNER BROS.

Warner Brothers are going strongly into production of comedies for the new season. Special interest has been created by the plans to star "Syd" Chaplin in three comedies, in the first of which, "The Man on the Box," he will be supported by Alice Calhoun, former Vitagraph star. Fred Newmeyer director of Harold Lloyd successes, will handle the megaphone and "Chuck" Reisner will supply the gags.

Matt Moore and Dorothy Devore will also be featured in three comedies, the first of which, "Three Weeks in Paris," by Gregory Rogers, will be directed by Roy Del Ruth. In addition there will be a re-issue of twelve two-reelers starring Larry Semon, which were produced by Vitagraph. They include "The Grocery Clerk," "The Fly Cop," "School Days," "Solid Concrete," "The Stage Hand," "The Suitor," "Bears and Bad Men," "Friends and Frenzies," "Humbugs and Husbands," "Scamps and Scandals," "Traps and Tangles," and "Pluck and Plot-ters."

* * *

PATHE EXCHANGE SHIFTS

Pathe has placed Charles Stombaugh, formerly branch manager of Pathe's Albany office, in charge of the Company's Newark exchange. Leon Medem has been appointed to the branch-managership of the Albany office, where he has been serving as two-reel comedy salesman.

* * *

ANN PENNINGTON JOINS CHRISTIE

Ann Pennington, of the Ziegfeld Follies, signed a contract with Al Christie to appear with Julian Eltinge in a Christie feature to be released through Producers Distributing Corporation following "Seven Days."

* * *

"SHIPWRECKED" PURCHASED

Motion picture rights to "Shipwrecked," a stage success, have been purchased by Hunt Stromberg and will be produced by him as a special to be released by Producers Distributing Corporation.

"Shipwrecked" was written by Langdon McCormick, author of "The Storm."

* * *

SONG TO "MY LADY'S LIPS"

Los Angeles, June 5.—Lee Zahler, composer, has named his latest of B. P. Schulberg's production, "My Lady's Lips," and has dedicated it to the picture's star, Clara Bow. Zahler and his Wampas orchestra sang this piece over radio station KFI.

AMERICAN FILMS GAIN CONTROL OF DENMARK MARKET

WASHINGTON, June 12. — American motion pictures have captured more than 70 per cent of the Danish market, according to reports to the Department of Commerce. Of the remaining 30 per cent about 20 per cent goes to films of Danish origin and the balance to Swedish, German, French and British.

Of the 668 films passed by the censors during the last year, 466 were of American origin, 131 Danish, 27 Swedish, 20 German, 15 French, 7 English and 2 Russian.

There are in Denmark about 350 theatres of which about 250 give daily performances part of the year. Admission prices range from 70 c to two crowns in the smaller theatres to six or eight crowns in the three or four large theatres in Copenhagen. Programs are usually changed once or twice a week in small theatres, but in the first runs, as a rule, a picture stays as long as it continues to draw.

So far as the distribution of films is concerned, Copenhagen is the logical center. A number of American branch offices and agents are there located. Rentals are on a percentage basis. In Copenhagen this charge is 12 or 20 per cent, and in the Danish provincial cities about 20 to 25 per cent.

* * *

HOFFMAN CLOSES FOR FOUR STATES

M. H. Hoffman of Tiffany-Truett Productions, closed the franchise for the Tiffany Big Twelve and the Truett Blue Ribbon, Novelty and Cinemelodrama series, with Harry Charnas, president of the Standard Film Service, of Cleveland, for Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia. Standard has exchanges in Cincinnati, Cleveland, Pittsburgh and Detroit.

* * *

"PASSIONATE YOUTH" TO RENOWN

Renown Pictures, Inc., will release on its 1925-1926 Quality program, "Passionate Youth," with a cast including Frank Mayo, Beverley Bayne, Pauline Garon and Bryant Washburn.

* * *

TOURISTS TO SEE "LOST WORLD"

"The Lost World" has been booked by Burns theatre, Colorado Springs, starting July 26. It will play at \$1 top.

"PERFECT SETTINGS" AND "GEMS" FEATURE OF TIFFANY-TRUART

Output for 1925-26 of the Tiffany Productions, Inc., and the Truart Film Corporation will feature a diadem of "Gems" and "perfect settings," according to M. H. Hoffman, vice-president.

In the "gem" class under the Tiffany banner there will be these big twelve, based on the stories and books of noted authors: "Lightning," by Zane Grey; "Souls for Sables," by David Graham Phillips; "The Sporting Chance," by Jack Boyle; "Morals for Men," by Gouverneur Morris; "The Lodge in the Wilderness," by Sir Gilbert Parker; "Morganson's Finish," by Jack London; "The Travis Coup," by Arthur Stringer; "Tales of a Vanishing People," by Rex Beach; "The Wrong Coat," by Harold McGrath; "The Dumb Head," by Rupert Hughes; "The Life of a Woman," by De Maupassant, and one other to be announced.

Truart's fourteen "perfect setting" productions will consist of the six Blue Ribbon features: "Marrying Money," "Dollar Down," "Salvage," "Age of Indiscretion," "The Hurricane," and "Where the Worst Begins."

The Four Novelty Series will consist of extraordinary film entertainment. Four scheduled are "Three in Exile," "Pals," "The Silent Witness" and "The Wild Girl," with the featured players being Rex, the wonder dog, and Black Beauty, the equine star.

Four melodramas, "The Cinemelodrama Series," of the old-fashioned thriller type, will be on the forthcoming Truart program.

* * *

BEN WILSON SERIALS SOLD TO PITTSBURGH EXCHANGE

Hunt Miller, president of the Standard Film Exchange, Pittsburgh, Pa., closed leases with John Pelzer, special representative of the Davis Distributing Division, Inc., for the two Ben Wilson serials, "The Mystery Box" and "The Power God" for Western Pennsylvania and West Virginia.

In addition to this Standard secured the second series of eight J. J. Fleming Productions, featuring Al Ferguson in outdoor dramas.

* * *

FILM RE-SELLING BOOK

According to D. Hilton, an official of Appleton and Company, publishers of Harold Bell Wright's books, the Principal Pictures version of "The Re-Creation of Brian Kent," has enhanced the value of the novel to such a degree that thousands of new readers have been added to the large following already being enjoyed by the famous author.

Appleton is cooperating in every way possible where the published book and the film production can be linked together for the general benefit of the exhibitor presenting "The Re-Creation of Brian" or any other Harold Bell Wright stories.

* * *

SCHULBERG PRODUCTIONS MOVES

Owing to a greatly augmented fall schedule of eighteen productions, B. P. Schulberg Productions moved into larger quarters at 117 West Forty-fifth Street, New York City.

* * *

ROTCHFORD PROMOTED

John J. Rotchford, who has been statistician in Warner Bros. contract department, was made assistant general manager of the Vitagraph Company. He will act as General Manager Sam E. Morris' aide.

PATHE FORMS NEW SALES DIVISION TO MEET RAPID GAINS

Expansion to meet increasing business of Pathe Exchanges, Inc., brought about the creation of a new sales division—the mid-west—the appointment of a new district manager to preside over it, transfer of three branch managers and the appointment of a fourth branch manager. These changes in operation and personnel were announced by J. E. Story, general sales manager.

The new district has been created by dividing the former central district into two divisions, the central and the new mid-west. Pathe now has five sales divisions.

Fred C. Aiken was promoted from management of Chicago branch to mid-west district manager. He will be replaced at Chicago by J. S. Gillick, who has been the manager of the Double "I" branch. Succeeding Mr. Gillick will be H. D. Graham, former manager at St. Louis. T. G. Meyers, who has been Omaha manager, will take charge of the St. Louis branch. The newly appointed branch manager, F. W. Gebhardt, formerly special representative of "Chronicles of America" photoplays, will succeed Mr. Meyers at Omaha.

* * *

SAM ZIERLER SECURES NEXT EIGHTEEN SCHULBERG RELEASES

J. C. Bachman, general manager of distribution for B. P. Schulberg Productions, closed with Sam Zierler, president of Commonwealth Film Service, for distribution of eighteen Schulberg releases for next season in the New York and northern New Jersey territory. This will mark Zierler's fourth year as the franchise holder for the pictures produced under B. P. Schulberg's supervision.

* * *

DE MILLE SIGNS CAMERAMAN

Cecil B. De Mille has signed Arthur Miller, cameraman, to a long-term contract. He will photograph "The Road to Yesterday" under De Mille.

* * *

IRIBE AND URSON ASSIST DE MILLE

Cecil B. De Mille appointed Frank Urson and Paul Iribé as his chief aides for the production of "The Road to Yesterday," his first personally directed offering.

Joseph Schildkraut, stage star, will be for the male lead. He will be supported by Jetta Goudal and Vera Reynolds.

* * *

DE MILLE BUYS "SILENCE"

"Silence," by Max Marcin, a dramatic success of the current theatrical season in New York City, was purchased by Cecil B. De Mille for screen translation. It will be produced under the direction of Rupert Julian for release through Producers Distributing Corporation on the coming season's program.

* * *

TERRIS FILM RENAMED

Associated Exhibitors has selected the title "His Buddy's Wife" for the Tom Ferri's feature production, which has heretofore been publicized by that organization as "My Buddy's Wife."

* * *

METRO BUYS COMEDY

Louis B. Mayer has purchased film rights to "Sally, Irene and Mary," musical comedy by Edward Dowling, for Metro-Goldwyn-Mayer.

Three original stories have also been purchased by this organization: "The Light Eternal," by Benjamin Christianson; "I Can Do It," a comedy drama by Max Marcin, and Carey Wilson's "Paris."

PRODUCTION SPEEDS UP ON WEST COAST WARNER BROS. LOT

LOS ANGELES, June 12.—These are busy days at Warner Brothers' plant. Not only is every bit of studio space occupied with production work—besides several locations elsewhere—but scenarists, adaptors and cast directors are working overtime in preparation for other productions.

A wide range of subjects is covered in the attractions now under way. Marie Prevost is now to do a melodrama. Her next picture will be "Wanted by the Police." The scenario is by Louis Millstone and Darryl Francis Zanuck. Mr. Millstone will direct. In the cast are Clive Brook, John Patrick, Charles Conklin, Claude Gillingwater and Matilda Brundage.

James Flood will direct Lowell Sherman in his first Warner picture, "Satan in Sables," from Bradley King's alluring novel. Mr. Sherman's support will be June Marlowe, John Harron, Gertrude Astor, Frank Butler and Otto Hoffman.

Herman Raymaker, who lately finished "Below the Line," will direct the Vitagraph production, "The Love Hour," from the story by Gregory Rogers, with scenario by Bess Meredith. In the cast selected are Ruth Clifford, Huntly Gordon, Louise Fazenda, Willard Louis, John Roche, Gayne Whitman and Charles Farrell.

W. Van Dyke has been borrowed from Fox to wield the megaphone in the production of Vitagraph's "The Ranger of the Bog Pines," from Hamlin Garland's "Cavanaugh, Forest Ranger." In the cast are Kenneth Harlan, Helene Costello, Eugenie Besserer, Will Walling, Lew Harvey, Joan Standing, Robert J. Graves, Harvey Clark and Eugene Paulette. The scenario is by Hope Loring and Louis Lighton.

Harry Beaumont, who, directed Kathleen Norris's "Rose of the World," will perform the same service with Harry Leon Wilson's "His Majesty Bunker Bean," in which Matt Moore will star, with Dorothy Devore in the leading woman's role. Julien Josephson has prepared the scenario.

Noel Smith has been signed to direct "The Clash of the Wolves," Charles A. Logue's story, which gives a fine opportunity for the Warner canine star, Rin-Tin-Tin.

* * *

MEXICAN FILM MEN PAY VISIT TO "U" CITY

LOS ANGELES, June 12.—Senor Rafael Corella, of Mexico City, the largest motion picture producer and theatre owner in Mexico, headed a party of distinguished Mexicans on a visit to Universal City, where they were guests of Jack Hoxie, one of Universal's Western stars.

Corella spent practically an entire day at Universal getting pointers on the making of pictures.

Others in the party were Judge M. Truchuelo, of the Mexican Supreme Court; Senor M. Hernandez, of the Mexican Senate; Dr. Bernardo Batis and Ruperto G. Batis, both of Mexicali, Mexico; and Francisco R. Escobar and Gabriel Corella, the latter Senor Corella's son. John Silver, of Los Angeles, one of Corella's cameramen, also accompanied the visitors.



Men at Work, the sign says. And Warner Brothers claim they can prove it with "The Limited Mail." Do you recognize "King George" Willard Louis as a hobo?



Here's Barbara, and "The White Monkey," and Director Phil Rosen and a few of the cast appearing in the picture which Sawyer-Lubin made for First National.



A new star, Husky Hanes, by name, is claimed by Director-general Dick Jones of Hal Roach's aggregation. He'll soon be seen in Pathe pictures.

Put 'em on or the fans won't know you, Harold. Mr. and Mrs. Lloyd, formerly Mildred Davis, pause on the gallery of their Hollywood home after a day's work for Paramount.



One in seventy-three is Belle Bennett, who has been selected from the other applicants to play the title role in "Stella Dallas" which Goldwyn will make for First National release.



Listening in is one of the favorite diversions of Alberta Vaughn. Here she is at home after a day on the F. B. O. lot

"All Aboard" to see America first and incidentally to tell America more about Universal photoplays. The Big U extra girls staged a party for the travellers before they left for 'Frisco.



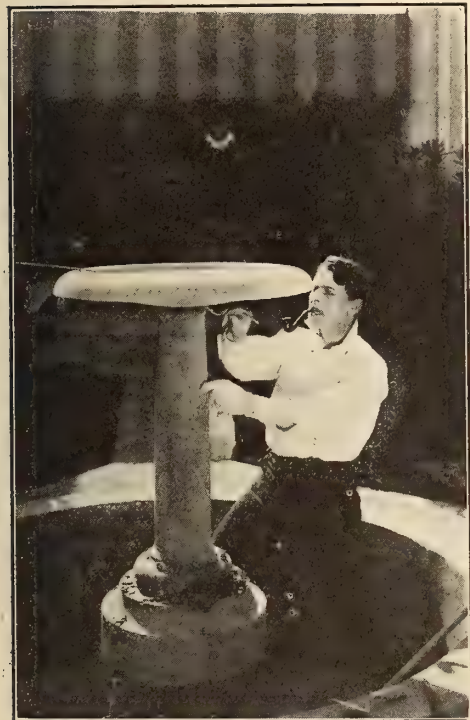
"Tears, idle tears," are what Conrad Nagel shed in Metro's "Sun Up." They had to be coaxed out by the studio violinist.



A little conference about the script of Warner Bros. "Bobbed Hair" between director Alan Crossland and Marie Prevost.



Cute? She's Gertrude Short, late of "The Talker," and now in Famous-Players "Beggar on Horseback," which opened last week at the Criterion Theatre, New York.



Forrest Stanley, featured player in Embassy Production, "Two Gates," made at the F. B. O. Studios, shows how handy he is at home, too.



This time Rudolph is in the supporting role of his horse Yaqui. Rudolph Valentino will soon be seen in United Artist's "The Bronze Collar."



To the right, we have proof positive that Huntly Gordon, the Warner star, answers his own fan mail. Plenty of it there.



Max Stahl, manager of the Milwaukee branch of Educational Film, shows what he had to show during the convention.



Meet the Admiral! Anyway Wesley Barry hopes to be one some day and he is going to enter Annapolis after finishing "Midshipman Sterling" for Metro.



Wanda goes jay-walking in an exploitation stunt for the Milk Fund Bouts in New York. Miss Wiley, the Century Comedienne, wanted the crowd to know that she'd be up to help the good cause. (Photo by International News Reel.)



An exhibitor expert in the person of Joe Skirboll, has been selected as general manager of Frank Lloyd productions. Here he is talking with Mr. Lloyd regarding the showmanship value of First National's "Winds of Chance."

Take your choice, blonde or brunette, both Helene and Dolores, fair daughters of the handsome Maurice Costello, appear in Warner Brothers "Bobbed Hair."



Will friendship cease? Some day Noah Young is going to go too far with his little playmate Sammy Brooks. Yet Sammy has stood it for ten years on the Hal Roach lot where the two appear in pictures for Pathe release.



"Allez oop!" cries Norma Dunton, the seventeen months old baby athlete, and International News shows her in some of the death defying deviltries with which she will some day thrill audiences.

"Pretty Ladies," a Metro-Goldwyn-Mayer production, seems to have plenty of them if Evelyn Salmond is any criterion.



Irene Rich is invited to see Producers Distributing Corporation's "Friendly Enemies" by President Gore, of West Coast Theatres. The picture opened at the new Boulevard Theatre, Los Angeles. Miss Rich enjoyed it—so did 2,500 others.

"Cobra" is the name of Valentino's latest for Paramount. It is an adaptation of the sensational stage play.



Two good Americans meet at the White House. The President and the equally well known Fox star, Tom Mix, have a chat during the recent visit of Mr. and Mrs. Mix, and Tony, to Washington.



Some birthday present was given to Gardner James playing in Vitagraph's "The Happy Warrior." It was divvil a thing at all but the royal signet ring of ould Brian Boru, himself, the Irish king of a thousand years ago.



"Ride 'em cowboy" is what Yakima Canutt can do nothing else but. He is the champion of all the world and other planets when it comes to riding and bull-dogging. He is working for F. B. O. making "The Human Tornado."



"Come and get it," shouted the chuck wagon chef, and Jack Hoxie lined up with Lola Todd and Director Cliff Smith to take on a few helpings of mulligan while on location for their latest Universal photoplay.

WEISS SAILS FOR EUROPE TO SEEK FOREIGN PRODUCT

Alfred Weiss, of Weiss Brothers' Artclass Pictures Corporation and former vice president and general manager of Goldwyn Pictures, sailed on the *Leviathan* for an extended trip to Europe.

While there he will make a survey of European market and production activities with a view toward purchase of the best foreign film product for American distribution.

It is Mr. Weiss' contention that there is a very good market in this country for many pictures now being made in Europe, particularly when these pictures are backed up with the same degree of forcible advertising and sales effort given to American productions of equal importance.

Mr. Weiss expects to bring back with him the very best of the pictures which are now being made over there. Mr. Weiss plans to assemble a comprehensive and well-balanced program. On his return he will open offices in all key cities and arrange for exploitation and distribution of the pictures from these centers.

JOHN INCE BRINGING PRINT OF HIS SOCIETY FILM TO A. G. STEEN

LOS ANGELES, June 12.—John Ince, who is directing a series of six five part society melodramas starring Herbert Rawlinson for A. G. Steen, Inc., left here for New York.

He is taking with him a print of the initial feature of the series, for trade showing. He will confer with Mr. Steen about producing a second series of high class dramatic production for the independent market, following the completion of the present series.

The working title of the feature is "The Great Jewel Robbery," with Herbert Rawlinson, Grace Darmond, Chester Conklin, Frank Brownley, Marcella Daley, Carlton Groffin and Muriel Lawlor.

TUNNEY AND GIBBONS SEE SELVES IN PATHE BOUT FILM

Pathe official pictures of the Tunney-Gibbons heavyweight battle staged at the Polo Grounds are reported by that company to have drawn heavy business. The pictures opened in New York at B. S. Moss' Broadway theatre. Both Tunney and Gibbons were in the audience at the first screening of this sporting special.

All through New York state the films were shown the afternoon following the combat. To insure having the pictures for its first afternoon show on Saturday, the Garden theatre of Buffalo sent a special representative to New York to rush the film up state.

ERROL TO MAKE EIGHT

Richard A. Rowland, General Manager of First National Pictures, Inc., has signed Leon Errol comedian, for a series of eight pictures.

BUYS TWO SCREEN STORIES

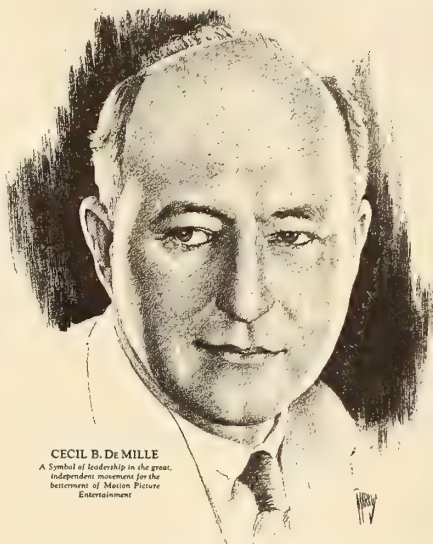
First National purchased the screen rights to the as yet unpublished novel by Gertrude Atherton, "The Crystal Cup," and William H. Crawford's "Jail Birds, Incorporated."

"LOST WORLD" IN GRAUMAN'S

Los Angeles, June 12.—First National-Watterson R. Rothacker's "The Lost World" will be at Grauman's Million Dollar theatre.

The first of a series of educational full-page newspaper ads promoted by Producers Distributing Corporation that appeared simultaneously in thirty-nine of the leading papers of the country on June 10.

The Public This Year Will Have Something to Say About Its Motion Picture Entertainment!



CECIL B. DE MILLE
A Symbol of leadership in the great
Independent movement for the
betterment of Motion Picture
Entertainment

A GREAT American industry, the motion picture, is in the throes of a struggle for its existence. Gigantic forces are in opposition within its ranks, fighting for freedom of artistic expression and competitive exhibition against the aggressions of a small but powerful group that is driving and scheming towards monopoly.

Great theatre circuits affiliated with or operated by producing companies are exhibiting to the public films manufactured in groups of such numbers as to exclude from the screens of some of the finest theatres, the efforts of competitors. Monopoly, which fifteen years ago held the industry in its destructive grip, is setting the trap. Monopoly failed then—it will fail again.

Leaders in the ranks of producing forces have rebelled against the system. Courageously they have broken the shackles of incipient mediocrity, and are carrying direct to the American public a message of better pictures and more wholesome entertainment.

Cecil B. De Mille, Marshall Neilan, the Christies, Sam E. Rork, Frances Marion, A. H. Sebastian, Hunt Stromberg, Renaud Hoffman, and other established producers of world-wide reputation have sought a distributing outlet, independent and untrammelled, casting their fortunes and their futures before the public which alone shall be judge and jury of selective entertainment. Independent theatre owners remaining outside the organized monopolies have responded to their determined pledge that competition shall live within the motion picture industry.

Many of the popular favorites of the screen, writers, directors and the best of theatrical craftsmen who are concerned in this struggle, have joined with the producers in an unselfish protest that the future shall hold out hopes of progress in art.

Into these producers' hands have been placed the literary masterpieces of the day for effective presentation on the screen—the works of William J. Locke, Mary Roberts Rinehart, William De Mille, Frank Speer, Ernest Pascal, Jessie Macpherson, Bulfinch Marie Dix, Ethel Watts Mumford, Oscar Rejz Cohen, Anthony Paul Kelly, Kosmo Berovic, Max Marcin, Cosmo Hamilton, Wilkie Collins, Richard Washburn Child, Avery Hopwood, Langdon McCormick, Bret Harte, and Arthur Stringer. Building, therefore, from such a base, their craftsmanship joins mastery at the outset.

Interpreting the works of these great writers, we find Leatrice Joy, Rod La Rocque, Joseph Schildkraut, Julian Eltinge, Noah Berry, Jera Gaudel, Lewis Stone, Harry Carey, Priscilla Dean, Vera Reynolds, Robert Edeson, Lillian Rich, Robert Ames, Edmund Burns, Rockliffe Fellowes, Helene Sullivan, Julia Faye, Lillian Tashmah, Creighton Hale, Agnes Ayres, Leon Errol, Ann Pennington, Trude Frimans, Theodore Kosloff, Sally Rand, Clive Brook, Raymond Hinton, Tully Marshall, Josephine Norman, William Cullen, Ethel Wales, Tom Wilson and Mabel Lennane Scott—a host of artists whose names are indelibly associated with the greatest successes the screen has known.

And most important for the future is the great De Mille Stock Company into which is being gathered the most promising youth of the screen and from which Gloria Swanson, Leatrice Joy, Rod La Rocque, Wallace Reid, Bebe Daniels, Theodore Roberts, Thomas Meighan and Raymond Griffith rose to stardom. This stock company forms a great reservoir of talent and De Mille, the maker of stars, through this medium gives to the world the new screen faces that it demands.

And back of this masterful association of author, director and artist is the expression of an unalterable ideal—the never-satisfied determination of the Producers Distributing Corporation—an organization that in a few short years, fighting always for the independence of the motion picture exhibitor and his public, has forged to a post of leadership in a great industry.

PICTURES THAT THEATREGOERS WANT TO SEE—AND THEATREOWNERS WANT TO SHOW—SEASON 1925-26

<p>CECIL B. DE MILLE presents "THREE FACES EAST" by Anthony Paul Kelly with Agnes Ayres and Robert Ames Directed by RUPERT JULIAN</p> <p>CECIL B. DE MILLE presents "HELL'S HIGHROAD" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p>	<p>CECIL B. DE MILLE presents "RED RICE" by Robert Edeson Adapted from the novel "The Iron Choker" by O. Henry Directed by RUPERT JULIAN</p> <p>CECIL B. DE MILLE presents "LEATRICE JOY" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p>	<p>Two Cecil B. De Mille Personally Directed Special Productions "THE ROAD TO YESTERDAY" with Joseph Schildkraut, Julia Gaudel and Vera Reynolds Adapted by Ernest Pascal and Joseph Schildkraut Directed by CECIL B. DE MILLE</p> <p>"THE VOLGA BOATMAN" by Konrad Bercowicz Adapted by Ernest Pascal Directed by CECIL B. DE MILLE</p>	<p>CECIL B. DE MILLE presents "THE AMERICAN" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p> <p>CECIL B. DE MILLE presents "THE WEDDING JOY" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p>	<p>CECIL B. DE MILLE presents "THE COMING OF AMOS" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p> <p>CECIL B. DE MILLE presents "THE MILLION DOLLAR HANDICAP" by Ernest Pascal Adapted by Ernest Pascal Directed by RUPERT JULIAN</p>
<p>Eleven Hunt Stromberg Special Productions "THE LAST FRONTIER" Adapted from the novel by C. S. Forester Directed by HARRY CAREY</p> <p>"SHIPWRECKED" Adapted from the novel by C. S. Forester Directed by HARRY CAREY</p> <p>"THE OPEN SWITCH" Adapted from the novel by C. S. Forester Directed by HARRY CAREY</p>	<p>Four Sam E. Rork Special Productions "FIFTH AVENUE" with Lillian Rich Adapted by Ernest Pascal Directed by SAM E. RORK</p> <p>"CLOTHES MAKE THE PIRATE" Adapted by Ernest Pascal Directed by SAM E. RORK</p> <p>An Edward Belasco Special Production "THE PRINCE OF PLEASURE" Adapted by Ernest Pascal Directed by EDWARD BELASCO</p>	<p>Three Al Christie Special Productions "SPEN DAYS" Adapted by Ernest Pascal Directed by AL CHRISTIE</p> <p>"MADAME LUCY" Adapted by Ernest Pascal Directed by AL CHRISTIE</p> <p>"CHARLEY'S AUNT" Adapted by Ernest Pascal Directed by AL CHRISTIE</p>	<p>Four George Melford Productions "WITHOUT MERCY" Adapted by Ernest Pascal Directed by GEORGE MELFORD</p> <p>"STEEL PREFERRED" Adapted by Ernest Pascal Directed by GEORGE MELFORD</p> <p>A Renaud Hoffman Special Production "THE UNKNOWN SOLDIER" Adapted by Ernest Pascal Directed by RENAUD HOFFMAN</p>	<p>Two Frances Marion Productions "SIMON THE JESTER" Adapted by Ernest Pascal Directed by FRANCES MARION</p> <p>"THE NEW MAGDALEN" Adapted by Ernest Pascal Directed by FRANCES MARION</p>

Home Office: 469 Fifth Avenue, New York
F. C. MURDOCK, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

PARAMOUNT SHIFTS SALES PERSONNEL

George W. Weeks, Paramount distribution manager, announced these changes in personnel: Phil Reisman, formerly general manager of Paramount Canadian Exchanges, divisional sales manager at the Paramount home office succeeding Harry Ballance, transferred to Southern territory; Morris Milligan, Paramount district manager of Cincinnati, Louisville and Indianapolis, to succeed Mr. Reisman at Toronto; Charles Reagan, Indianapolis branch manager, to Mr. Milligan's former office, and F. E. Wagoner, Indianapolis salesman, to succeed Mr. Reagan.

BALLANCE GIVES LUNCHEON

Prior to departure for his new post as district manager of Atlanta, Ga., Harry Ballance, formerly Eastern divisional sales manager of Famous Players-Lasky Corporation, was guest of honor at a luncheon at the New York Athletic Club by S. R. Kent and his department heads, George W. Weeks, general manager of the distribution department; John D. Clark, western divisional sales manager; A. M. Botsford, Charles E. McCarthy, Hal A. Shauer, Claud Saunders, George Spidell, and others.

BACHMANN WILL TOUR SCHULBERG 'CHANGES

Tour of B. P. Schulberg exchanges will be made by J. G. Bachmann, general manager of distribution. Mr. Bachmann will outline his company's sales policy to each franchise holder. Special advertising campaigns will also be outlined in each city.

Before returning to New York Mr. Bachmann may visit the Schulberg studios in Hollywood, where three units are at work on next season's product.

FINISH COLOR FILM

Diamant Film Company completed "The Marionettes," starring Hope Hampton and Otto Kruger. It was directed by Diamant Berger, and was made entirely in natural colors by the Technicolor Process.

TIFFANY NAMES TWO

Tiffany announces "Tale of a Vanishing People" based on a story by Rex Beach, and "The Life of a Woman," by Guy De Maupassant, will be two of the Big Twelve on the Tiffany program for 1925-1926.

News of Exhibitor Activities

ST. LOUIS BANDITS STEAL RECEIPTS OF TWO MORE HOUSES

ST. LOUIS, June 13.—Two more theatres were robbed here.

Three bandits entered the lobby of the Congress theatre, 4023 Olive street, and compelled Miss Ivy Loving, cashier, to turn over \$450 in cash. One of the robbers struck Miss Loving with a revolver when she hesitated to obey their commands. In the meantime one of the trio marched Manager Frank C. Tabler into a corner of the lobby, and took \$60 from him.

They escaped in an automobile.

Several hundred spectators in the theatre were unaware that a robbery was in progress.

Cullen Espy, manager of West End Lyric theatre was stuck up at Twentieth and Pine streets and robbed of two packages containing \$3,000 in currency. He was on his way to the St. Louis National Bank, Twentieth and Market streets, but two blocks from the scene of the crime.

The money represented the Saturday night and Sunday receipts of the West End Lyric and Lyric Skydome owned by Skouras Brothers Enterprises.

Espy through a rear vision mirror in his machine observed that three men in an automobile following his car were putting on handkerchiefs. He sped up his machine but was halted by traffic on Olive street which enabled the pursuing car to catch up with him at Pine street.

One man jumped onto the running board of his car and shoved a revolver into his face.

* * *

WEST SALEM, Del., June 13.—R. C. Williams is giving up his lease on the Puritan Opera House.

* * *

MT. OLIVE, Del., June 13.—Odd Fellows Temple is closing for the summer.

* * *

ST. LOUIS, June 13.—Yale theatre closed for the summer.

* * *

CAMPBELL, Mo., June 13.—T. A. Medley is now owner of the Lyric theatre.

Power Firm Buys Niagara Theatre for Terminal Use

NIAGARA FALLS, N. Y., June 13.—Niagara Falls Power Company purchased International theatre property from John F. McDonald.

The plan calls for the remodeling of the building for the use of the Niagara Gorge Railroad company and its associated Gray Bus line. The International was one of the oldest theatres in the Cataract City and has had picture and legitimate policies on and off for many years.

Eddie Hayes, former Buffalo First National manager, at one time managed the house.

13 THEATRE MEN

K. C. ROW VISITORS

KANSAS CITY, Mo., June 13.—Among the out-of-town exhibitors at this market were:

Jack Moore, Olive Patie, St. Joseph, C. L. McVey, Dreamland, Herrington, Kas.; Ben Levy, Hippodrome, Joplin, Mo.; H. Ulamperl, Gem, Topeka, Kas.; Lee Miller, Best, Topeka, Kas.; Lawrence Brenninger, Topeka, Kas.; Ed Frazier, Pittsburg, Kas.; Herb Welsh, Atchinson, Kas.; M. W. Reincke, St. Joseph, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Charles Sears Circuit, Nevada, Mo., and S. E. Wilholt, Jefferson, Springfield, Mo.

* * *

PLAN FIRST RUN HOUSE FOR KANSAS CITY, KAS.

KANSAS CITY, Kas., June 13.—This city of 135,000, which has only one big downtown first run theatre, may soon have a second. Edward J. Grubel and Frank C. Grubel, owners of the Electric theatre, the town's only big house, purchased a site of 125 feet facing Minnesota avenue, between Seventh and Eighth streets, which will be reserved as a theatre site.

THEATRE MEN WIN FIRST LEGAL ROUND IN CLOSING FIGHT

LOGAN, Utah, June 13.—D. G. Thatcher, G. W. Thatcher and William Spicker, theatre owners, who were charged with violation of an old state law by County Attorney L. Tom Perry in connection with the operation of their houses on Sundays, were declared not guilty by Judge Preston of the city court.

The friends of the showmen are congratulating them on having won the first round in their fight against the church people, who had expressed the strongest opposition against the operation of the show houses on the Sabbath. It seems certain that the controversy will not be permitted to rest there. An appeal will either be made to the higher courts or a proposed city ordinance presented to the city commission for their consideration.

In his decision Judge Preston said it was not the intention to make the term "place of business" apply to places of amusement, and a theatre was not a business house within the meaning of the Sunday closing law.

The theatres opened in Logan on Sundays for the first time in April. Since then the church leaders of the city have been trying to close them. The controversy has overshadowed everything else in the life of the community.

* * *

22 DALLAS PARKS SHOW FREE FILMS

DALLAS, Tex., June 13.—Free moving picture shows are being shown in twenty-two parks here under the direction of R. H. Schulze.

The shows are given at each park three times a week. In nine parks the shows will be offered on Sunday.

The parks are Fair, Oak Lawn, Exall, Marsalis, City, Parkview, Buckner, Cliff Negro, and Hall street Negro.

* * *

FACES THEFT CHARGE

DETROIT, June 13.—Russell F. Keller, former manager of the Madison theatre and later exchange salesman, faces a charge by George Sampson, general manager of the Cinderella theatre, of embezzlement. Sampson alleges Keller, while house manager of the Cinderella, stole \$257.

* * *

BUYS GRAND RAPIDS HOUSE

GRAND RAPIDS, Mich., June 13.—Powers theatre has been acquired by W. S. Butterfield, head of the Bijou Theatrical Enterprises, controlling about twenty motion picture and vaudeville theatres in Michigan and Ohio. The Powers has been operated by E. S. Sommers as a road show house.

* * *

TO ATTEND SHRINE MEET

DETROIT, June 13.—Among Michigan theatre and exchange men who will attend the Shrine convention in California are Maurice Caplan, president of the Metropolitan Motion Picture Co. and Charles Carlisle of the Mecca-Palace theatre at Saginaw.

* * *

WACO, Tex., June 13.—Levy and Hanner will open their new Palace theatre soon.



"LOOKS LIKE
WRECK,"
COMMENTS
GEORGE HILL,
DIRECTOR, WHILE
MAKING "THE
LIMITED MAIL"
WITH MONTE BLUE
FOR WARNER BROS.



OWNER RE-OPENS THEATRE FAMOUS CLOSED BY LEASE

REGINA, Sask., June 13.—The Metropolitan theatre, which was once the big Allen theatre here has been re-opened by its owner, George Broder, following the termination of the lease of the theatre to Paramount's Western Canadian Corporation. The latter had kept it closed for months to throw patronage to the Capitol theatre.

Major J. Graham, who has been manager of the Grand at Regina for some time, will look after the Metropolitan.

Vanished Manager Found in Hospital

OTTAWA, Ont., June 13.—William Green, manager of Russell theatre here, was found at Montreal, Quebec. He had been missing a month.

Mr. Green was located by the Royal Canadian Mounted Police in a hospital in Montreal.

VISIT ST. LOUIS ROW

St. Louis, June 13.—Visitors of the week were: Mrs. I. W. Rodgers, of Cairo, Ill.; S. E. Brady, Cape Girardeau, Mo.; S. E. Pertle, Jerseyville, Ill.; Bert Rea, Vallier, Ill.; Henry Lory, Highland, Ill.; Leo Bernstein, Springfield, Ill.; W. W. Watts, Springfield, Ill.; Billy Sohm, Quincy, Ill.

MANAGER RESIGNS

East St. Louis, Ill., June 12.—Clarence F. McCarthy, house manager for Lyric Theatre, resigned. Charles Burns formerly with Waverly Theatre, East St. Louis, is slated to succeed him.

ST. LOUISANS IN GOTHAM

ST. LOUIS, Mo., June 13.—Billy Goldman of Kings and Rivoli Theatres and Spyros Skouras, head of the Skouras Brothers Enterprises, have gone to New York City.

CLAYTON, Mo., June 13.—A new air-dome has been opened here.

ST. LOUIS, June 12.—J. A. Miller has opened Dunbar theatre at Kinloch Park, St. Louis County, Mo.

HUNTER, Mo., June 13.—Jose Miller Combs sold the Community theatre to J. P. Couch.

ST. LOUIS, June 13.—Yale theatre has closed for the summer.

WEST SALEM, Ill., June 13.—Lease on the Puritan Opera House, was given up by R. C. Williams.

MT. OLIVE, Ill., June 13.—Odd Fellows Temple has closed for the season.

CAMPBELL, Mo., June 13.—Lyric Theatre was taken over by T. A. Medley.

ST. LOUIS, June 13.—Don Albert, musical director of the Loew's State Theatre, is the proud father of a baby boy.

BUETTNER CALLS MEETING ALBANY ZONE EXHIBITORS

ALBANY, June 13.—Louis Buettner, of Cohoes, N. Y., chairman of the Albany zone called a meeting of all exhibitors in the zone for Tuesday afternoon, June 16.

The meeting will be held in the zone headquarters in the Mark Strand building in Albany. It will be the last meeting, in all probability, until next fall.

Among the matters that will come up for action will be the Greater Movie Season, as well as the possible ratification of by-laws. There will also be a report on the joint meeting of the Albany and Buffalo Zones in Syracuse.

ROWLAND AND CLARK BUY 4 MORE HOUSES

PITTSBURGH, June 13.—Rowland and Clark Theatres through its general manager, A. S. Davis, purchased four theatres in three Pennsylvania towns. They are: the Jefferson and Majestic, Punxsutawney; Strand, Ridgeway and the Ritz at Indiana. These houses were owned by Cartney Johnson & Kurtz. W. P. McCartney will continue as general manager for Rowland & Clark.

BUYS PENNSY THEATRE

SHENANDOAH, Pa., June 13.—The Independent Theatre Corporation, which Lew Berman, heads, acquired the Strand theatre.

BECOMES EXHIBITOR

GERMANTOWN, Pa., June 13.—Jack Flynn, former manager of Metro-Goldwyn exchange in Philadelphia, bought the Walton theatre from Mrs. John McMahon.

CHESTER, Pa., June 13.—Leon Washburn sold the Washburn theatre to a syndicate.

DETROIT, June 13.—John H. Kunsky's new State theatre will be ready late in October.

Impersonator

Jimmy Quinn Impersonating Eddie Cantor in "Pretty Ladies," Metro-Goldwyn-Mayer Production.



\$1,250,000 HOTEL AND THEATRE FOR HOUSTON PLANNED

HOUSTON, Tex., June 13.—William Eppstein and J. W. Colvin will erect a sixteen-story hotel and theatre building at a cost of \$1,250,000.

SPENDING \$100,000 TO CONVERT BUILDING

SHREVEPORT, La., June 13.—C. T. Thompson, of Texarkana, Ark., has taken over the Dambly building here, and plans to remodel it into a motion picture theatre to be known as the Capitol theatre. It is estimated the alterations and improvements will cost about \$100,000.

NEW ALABAMA HOUSE

Birmingham, Ala., June 12.—The new motion picture theatre owned by the Dothan Motion Picture Corporation, will open its doors on June 15. The building, which has been leased for the theatre is now being remodelled and seats are being installed. Frank Long will be associated with the company in the management of the picture house.

BACK FROM CONVENTION

OTTAWA, Ont., June 13.—Back from the recent Shriners' Conclave in Los Angeles, Calif., is Oral D. Cloakey, one of the most aggressive of Canadian moving picture men.

MASSES SITE FOR HOUSE

SYRACUSE, N. Y., June 13.—Three pieces of real estate in South Salina street were bought by Thomas Hogan, attorney and realty operator, as a site for a new theatre. The deal invoiced \$300,000.

According to a report, Mr. Hogan has been offered by a theatrical firm a long term lease for a theatre.

RENAMES THEATRE

NIAGARA FALLS, N. Y., June 13.—Allan S. Moritz has changed the name of Lumberg theatre here to the Ritz.

WAYLAND, N. Y., June 13.—Charles Kimberly of Buffalo has sold Weinhart theatre here to Theodore Post Corporation.

ALTUS, Okla., June 13.—A \$40,000 theatre will be constructed here.

STILLWATER, Okla., June 13.—Mr. Abbott is enlarging and remodeling his theatre here. He is also adding a new cooling system.

POCAONTAS, Ark., June 13.—Roy Duty has purchased the Kozy theatre.

TUCKERMAN, Ark., June 12.—Charles Lawrence has purchased the Star theatre.

MACHIN, Tex., June 13.—J. C. Catman has opened his new Palace theatre.

McALLEN, Tex., June 13.—Roy E. Kintz open his new Southern theatre.

ANSAN, Tex., June 13.—Purifoy is building a new theatre here.

Albany, N. Y., June 13.—Bessie Dollard, billing clerk at the Universal exchange in Albany, resigned a few days ago to become a June bride. Employees of the exchange presented her with a chest of silver.

AMUSEMENT TAX RETURNS EXCEED CANADA ESTIMATE

OTTAWA, Ont., June 13.—The Provincial amusement tax has been running ahead of the Government estimate in the Province of Manitoba during the eight months ending April 30 last, according to a Government statement just issued.

The provincial authorities estimated that the tax returns from theatre patrons during the eight months would be \$180,000. The actual payments from the theatres totalled \$182,000.

* * *

ARRANGES CANADIAN BOOKINGS OF FAMOUS CHAIN OF THEATRES

TORONTO, Ont., June 13.—To line up current bookings for summer showing in the Western Canadian theatres of Famous Players Canadian Corporation, H. M. Thomas of Winnipeg, western division manager, has been spending the past two weeks at the Toronto headquarters of the company.

Mr. Thomas has charge of the Capitol Theatre at Winnipeg. During his absence the theatre is being managed by Charles Bishop.

* * *

LE ROY, N. Y., TO GET NEW \$100,000 HOUSE

LE ROY, N. Y., June 13.—This town will soon have a new \$100,000 moving picture theatre, according to an announcement by Ralph E. Blouvet, who owns the Family here, and the Strand in Brockport. Mr. Blouvet has completed negotiations whereby he becomes associated with the Western New York Theatrical Enterprises, Inc., which will open the new Lafayette theatre in Batavia. Fred M. Zimmermann of Buffalo, is one of the officials of the Western company.

* * *

PLAYS STOCK IN SUMMER

GRAND RAPIDS, Mich., June 13.—Thomas F. Ealand, general manager of the Regent, announces his summer policy will be devoted to stock plays.

* * *

MANAGER RESIGNS

EAST LIBERTY, Pa., June 13.—John A. Fullwood, resigned as manager of H. B. Kester's Cameraphone theatre. He was succeeded by his brother, George R. Fullwood.

* * *

CHANGES IN CENSOR BOARD

ALBANY, N. Y., June 13.—Changes in the New York State Motion Picture Commission resulted in Earl Leonard, a prominent Democrat of Saratoga Springs, replacing Ansel Brown, of Pulaski, as a deputy at \$3,500 a year.

* * *

GLENS FALLS, N. Y., June 13.—John Garry, manager of the Empire theatre was married and is on a two week's honeymoon. Alex Sayler, manager of the Clinton Square Theatre, in Albany, is taking Mr. Garry's place.

* * *

TROY, N. Y., June 13.—Miss Sadie Epstein, cashier at the King theatre, will be married tomorrow.

* * *

Nashville, Ill., June 12.—The house here has closed for the summer.

* * *

Joppa, Ill., June 13.—Logan theatre has closed temporarily for repairs and redecoration.

* * *

St. Louis, June 13.—Elmer Harris, assistant manager of Rivoli theatre, resigned.

Parent-Teachers' Approval Won by Films at K. C.

KANSAS CITY, MO., June 13.—The Better Films Committee of the Parent-Teacher Association approved the following films:

"North of 36," Roanoke theatre.
"The Silent Accuser," Linwood theatre.
"Flying Hoofs," Maple theatre.
"Gold Heels," South Troost theatre.
"If I Marry Again," Warwick theatre.
"Charley's Aunt," Apollo theatre.
"Learning To Love," Benton theatre.

STOCK VAUDEVILLE WITH SCREEN BILL

KANSAS CITY, Mo., June 13.—Following leasing of Globe theatre, one of the larger downtown houses, by the Richlyn Amusement Company, the theatre has announced a change in policy under the management of N. J. Flynn. A two and one-half hour show will be divided up into ninety minutes devoted to a first run picture, twenty minutes of vaudeville and forty-five minutes of stock musical comedy.

* * *

BULLETIN IS ISSUED BY MIDWEST GROUP

KANSAS CITY, Mo., June 13.—A bulletin answering an avalanche of questions on music tax which have poured into M. P. T. O. Kansas-Missouri headquarters in the last three months will be distributed to Kansas exhibitors by the association.

* * *

LABOR LAW TANGLE

CANTON, N. Y., June 13.—State troopers were responsible for Alce Papayanakos, veteran exhibitor, spending a few disagreeable hours, when he was found conducting his theatre here without possessing a certificate of compliance necessary under the state labor law.

A warrant was issued for Mr. Papayanakos and the theatre was ordered closed. His attorneys obtained a delay. Mr. Papayanakos hustled to New York where he secured the required certificate.

* * *

FAMOUS SEEKS HOUSES

DETROIT, June 13.—Famous Players-Lasky agents have been feeling out first-run exhibitors in Michigan with a view of operating in some of the key-cities. Famous recently took over five theatres in Bay City from the Steele-Watson interests.

* * *

ERECTING THEATRE

DETROIT, June 13.—James N. Robertson Enterprises is erecting a 2,000 seat theatre at Mt. Elliott and Charlevoix avenues. It will be called the Savoy.

* * *

PITTSBURGH, Pa., June 1.—Isador Cousin purchased the Grandview theatre, Duquesne Heights, from Sam Lurie and Nat Cherkosky.

* * *

ABILENE, Tex., June 13.—The Shackelford Brothers are erecting a \$100,000 theatre here.

* * *

AUSTRALIAN FILM PLEASES

OTTAWA, Ont., June 13.—The Australian feature, "The Man They Could Not Hang," is still doing good business as a road show in the Canadian province. It is being presented with prologue and lecturer under direction of James Travis, who was formerly Pathe exchange manager at Toronto.

FAMOUS TO PLAY PANTAGES ACTS IN WINNIPEG HOUSE

Winnipeg, June 13.—Walter F. Davis, manager of Metropolitan theatre, has closed the house until Monday August 3, when it will re-open under a new policy for presentation of selected pictures and Pantages vaudeville.

During June and July the theatre will be remodeled at a cost of \$50,000 to take care of the vaudeville presentation.

The Metropolitan is operated by Famous Players Canadian Corporation.

* * *

PORTION OF THEATRE SITE NETS \$200,000

KANSAS CITY, Mo., June 13.—A twenty-four-foot frontage, comprising the north quarter of the site upon which the Newman theatre, the largest first run house here, stands, was purchased by George M. Sittenfeld from the heirs of the McGonegal estate for \$200,000.

The ground is under lease to Frank L. Newman of the Newman theatre, from whom an annual rental of \$12,500 a year will be received.

* * *

NEW HAMPSHIRE EXHIBITORS UNITE

MANCHESTER, N. H., June 13.—Organization of film men in New Hampshire, under the name of New Hampshire Moving Picture Exhibitors' Association, with headquarters here, is under way. Theatre managers are eligible for membership.

* * *

MANAGERS SHIFTED

ALBANY, N. Y., June 13.—Jacob Golden, who has been managing Harmanus-Bleecker Hall, was transferred to Griswold theatre in Troy. Mr. Golden was succeeded by Joseph Saperstein, who has been handling the Griswold for the past several months.

* * *

WINNIPEG CHANGES

WINNIPEG, June 13.—Walter Deering who has been directing moving picture theatres here for years, is now manager of Stratford Theatre. He has been succeeded at the College Theatre by T. Wainwright, formerly of Vancouver, B. C.

* * *

PRAISE MORNING FILM

ROCHESTER, N. Y., June 13.—Representatives of Parent-Teacher Association who reviewed "The Blue Bird," the feature of the Saturday morning special motion picture show for children, declared it to be one of the best pictures ever shown to the young folk here.

* * *

MANAGES OTTAWA HOUSE

OTTAWA, Ont., June 13.—D. H. Coplan was appointed manager of Imperial theatre by his father, A. H. Coplan, who is the proprietor of both the Imperial and Princess theatres here. The Imperial theatre was operated for many years by the late Harry Brouse of first National fame. A. H. Coplan has had it under lease for the past six months.

* * *

PITMAN, N. J., June 13.—A new theatre, which is being built here, will have a capacity of 1,100.

MT. CILIBER, Pa., June 13.—Mrs. Rose Blackburn, proprietor of the Western Star theatre, in Hazlewood, Pittsburgh, has purchased R. B. Webb's State theatre here.

* * *

St. Louis, June 13.—Rivoli theatre was closed temporarily when a large smoke stack on an adjoining office building broke loose from its moorings and threatened to plunge to the ground 80 feet below. The police roped off the vicinity while a mooring mast was erected alongside of the stack.

* * *

LOVEJOY, Ill., June 13.—The only theatre here has been reopened by Ben Wilson.

"I'm Learning Something Every Day!"

Says

IRVING M. LESSER

Vice President

Principal Pictures Corporation



SINCE I took over the Great Neck "Playhouse" at Great Neck, Long Island, I've learned some interesting things concerning what a theatre needs and what it should possess. I've found from actual experience that managing a theatre isn't just opening the doors and letting the community know you're ready for business. You've got to get out after it hard, and when you have it you must hold on to it!

COURTESY NEVER CEASES

Clean pictures, music that should be given much forethought before it is rendered, finely balanced programs, special concentrated drives with carefully written publicity and advertising courtesy that must never cease—all these and more go into the running of a successfully managed theatre. Sixty days isn't such a very long time, I'll admit, but it does acquaint one with the intricate affairs a theatremen has to give a good many more than eight hours to.

THEATRE PERSONALITY

When I took over the "Playhouse," which is today on a paying basis, it was run down—not in appearance, but in personality. The theatre hadn't an iota of personality, not a Chinaman's chance had there been two or three theatres in competition. I started off with a great opening-night splurge—and have never since stopped plugging. I give a special short musical revue—something that the community waits impatiently for each week. I present pictures direct from runs that add to the prestige of the film—and I keep up a dignified campaign with carefully written material going into many of the nearby towns, which are gradually making up a good portion of my patronage. I cater to them in the same manner as those in my own community and I recommend this highly to all exhib-

itors who can and will reach into nearby towns for business that must be gone after properly. Keep up a rat-tat-tat of consistently good printed material, and live up to all promises made! Keep the community, as well as all other communities you go after, informed of your programs—days in advance.

When I first took over the "Playhouse," the lobby hadn't been used very much, except in a very small way, and I saw in this medium a splendid source of keeping my program before my regular patrons—and many of those who only came to the town two or three times a week. I went to the expense of having the entire lobby remodeled—and today my lobby is one of my greatest assets. My sixty days experience have shown me what a tremendous force a theatre's lobby is and I cannot impress it too strongly the great importance of making it as attractive and dignified as possible. Don't overlook what might be termed the "theatre's twenty-four sheet stand," which is worth concentrating upon.

I also found to my subsequent profit that an attractive program-throwaway is indispensable, and I give a great deal of attention to the general appearance of such a program.

ETERNAL VIGILANCE

I have established a fine mailing list, and I have found that the mail-carrier bringing to patrons my program is a most welcome person. This has done much in establishing the theatre and in many instances persons come to my theatre now not only to see the picture, but because they know my organist and my orchestra will always please them with carefully chosen selections. The program is a super prestige-winner and I am quite

sure that the past owner of the Playhouse did himself a great wrong by overlooking this quite essential part of showmanship. Again I reiterate that showmanship is not only running a theatre and booking "any old thing," but limitless attention to a hundred and one necessary items. The program must not be overlooked, if you want to keep the name of your theatre before patrons and potential patrons. It is as necessary, or nearly as necessary I will say, as the show given within the four walls of your "picture palace."

PLEASE THEM ALL

Be careful of the films you present. I studied the psychology of my community—and the neighboring communities—before I started booking films. I found out what they liked and what they disliked and I have profited thereby. You will, too, for your theatre is an "entertainment service station," and as long as you keep that thought in your mind you'll serve to the best of your ability. I want every patron of mine to feel—and they do now, after sixty hard days—that the picture presented on the screen, and the music rendered with and without the films, are prepared especially for them. I don't want to displease 50 percent of them—and please 50 percent. It's one hundred percent with me in the running of my house—and sixty days of doing so has taught me that "you can please all the people all the time," if you take care in picking your films—but you must also please yourself by doing the right thing to the films you play . . . and in doing so you've got to publicize, advertise and exploit. Kimberly would still have millions of dollars worth of diamonds under its soil, if men hadn't gotten behind it and pushed. Your diamond mine is right in your theatre. That is what I have learned.

SMASH THRU SEASON WITH GIANT ADS

TO CLINCH any campaign use newspaper advertising: To clinch this campaign use more!" says one editorial that accompanies an unusual array of copy, designs and lay-outs for Greater Movie Season. "Every dollar spent means not only an immediate return but also a continuous return; for Greater Movie Season is institutional, not keyed to one picture or to five pictures but to a whole year's program. What you do now will build patronage permanently."

Thirty-five examples of advertisements, from full page smashes down to two-inch single-column teasers, hit that objective. Sound, constructive thought is evident throughout them—constructive but not ponderous; for the copy catches both the gala spirit of the occasion and the human-interest—"behind the screen" appeal that registers with regular picture-goers no less strongly than with those who must be "sold."

GREAT CATCH LINES

Quoting the introduction of a full-page:

"Celebrate Greater Movie Season . . . From yesterday's flickers to today's masterpieces—yes, real ones! . . . From penny arcades to theatres of ease and elegance where most of us go to see and be seen—and don't we? . . . From the battered piano to the splendid orchestral accompaniments! Plenty to celebrate!"

EXCELLENT COPY MATTER

The drive's objective is well expressed. The new season's motion pictures have arrived; the improvement both on the screen and in the entertainment surrounding it is driven home by frank comparisons with movies as they used to be. That vein is followed in a quarter-page headed, "Don't look for the 'good old days!'" illustrating the entrance to an old nickelodeon in sharp contrast with a modern auditorium.

Copy that for three years has stood the test of Los Angeles and San Francisco campaigns will be immediately recognized by Cali-

**To Clinch Any Campaign,
Use Newspaper Space—
To Clinch this Campaign,
Use More!**

Mr. Exhibitor, accept and utilize this slogan for the Greater Movie Season, and you can bet your last dollar to a second hand cruller that when the smoke has cleared, you'll be in the money.

fornia exhibitors in the three-column advertisement "Are You Behind the Times?" This is an appeal for fair judgment by people who are still prone to regard motion pictures from old-fashioned viewpoints. Experience on the Coast showed that this persuasion won instant and favorable reaction. To repeat it, thus bringing it to the notice of all exhibitors, reveals a sound conception of responsibility on the part of the national service bureau.

FOR THE RETICENT

"Entertainment is for sale and entertainment means just as much to the critics as to the friends of motion pictures," according to a statement from the Greater Movie Season bureau. "The man who rarely attends picture theatres may or may not have perfectly good reasons for his ab-

THERE is no more expense attached to running a full page "Split-a-page" ad than if you were to have run your regular little newspaper ad. In fact, it is cheaper. Why? You pay, say, \$100 for a full page, divided among ten dealers, making \$10 a piece, for a tenth of a page each. Suppose you wanted the same amount of space in the ordinary course of newspaper ads, do you think you could buy it for the same money? You could not. And don't think that there is any extra trouble involved for you. Take it up with the newspaper in your town, and the regular solicitor will handle all the details for you.

sence; but we have endeavored to present to him the very important facts that motion pictures today rep-

resent the efforts of leaders in every art, while, in most cases, the presentation of those pictures, the music and divertissement, also entail considerably more thought than goes into the average theatrical performance at \$2 a seat."

LAY-OUTS ALL PREPARED

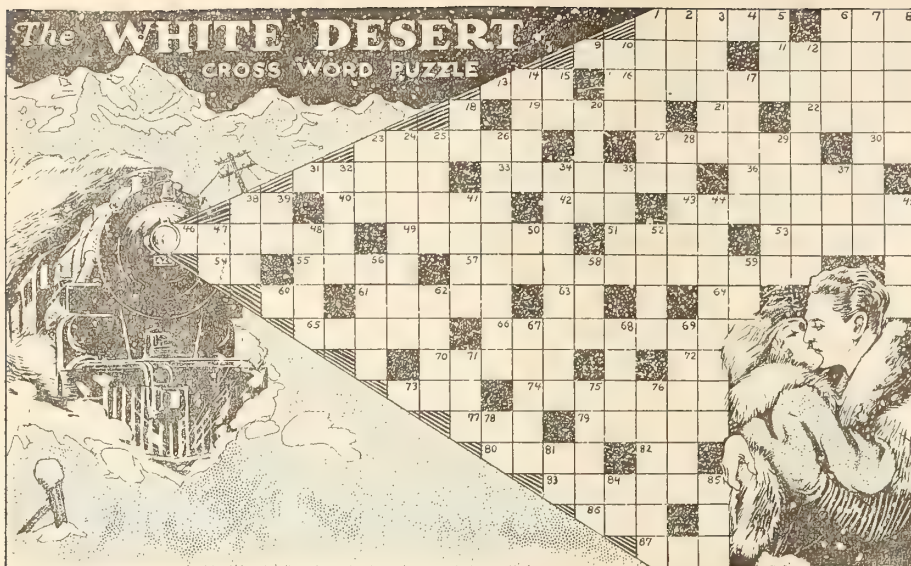
Many suggestions are made for co-operative advertising, chief of which is a full-page lay-out that should find ready acceptance by stores when newspaper space-sellers are enlisted with local activities. "Things are not as they used to be!" the streamer reads, and in individual lay-outs below, latest models of men's and women's clothes, automobiles, radios, phonograph records and electrical equipment are illustrated in striking contrast with their former styles. The copy for each store is written, requiring only the addition of names and addresses to complete the display. The central position tells of the new productions and the Greater Movie Season opening, with sufficient space to list current attractions.

Straight type ads, cartoon and teaser series, mailing card copy, program announcements, letters, proclamations for mayors to sign, all carry the diversity of appeal and the practical sense of showmanship that stamps the entire campaign.

INTER-CHANGEABLE FOR SPACE

Almost every piece of copy is interchangeable and equally adaptable to large and small spaces. The variety of cuts—twenty in all—ranges from half-column slugs up to seven columns; and what is highly important to exhibitors who may wish to alter the present lay-outs to suit their own particular style, no copy beyond the headlines or the actual words, "Greater Movie Season" has been worked into the illustrations.

As in the case of the posters, cuts and mats are available at cost price, through the co-operation the Western Newspaper Union has already extended to the Greater Movie Season Campaign.



Cool atmosphere in this X-word puzzle for Metro's "The White Desert."



By William R. Ferguson, Recently Promoted to Manager of Exploitation for Metro-Goldwyn Corporation.

Get Going Now For Summer Crowds

BOX-OFFICE records show that during the past year, motion picture theatres have reaped the greatest profits in their history, and the present 1925 Spring business is topping all previous attendance figures. This in itself is a forerunner that hundreds of theatres that closed their doors last summer are going to keep them open this year, and with a little extra attention given to promotion activities and house alterations, your efforts will be surprisingly rewarded.

CHANGING WEATHER CONDITIONS

A large number of changes are necessary for efficient operation and maintenance. Weather conditions change your system, the same as fashions, because it indicates new desires, new features of entertainment, and the exhibitor must convey these new angles forcibly but truthfully to his patrons. The public is alive to the changing season and casts anxious eyes toward your theatre advertising and lobby dress, waiting for that announcement of policy for the coming summer season. Are you prepared to make their vision a reality—and gather the fruits of your toil with increased receipts? Will you overlook the usual exploitation possibilities?

A summer policy announcement means not only an array of good program features, but an awakening on your part to the possibilities of increasing business by giving attention to proper theatre comforts.

Of course, the breaks in weather mean much to the exhibitor, but at least two or three cool or rainy days occur during each week of the hot summer season, which unquestionably assure you of a profitable run—providing you present an appealing

An excellent lobby display made from a poster illustration on Metro's "The White Desert." Very good for summer exploitation.



program—so be prepared at all times to give your patrons the best.

Careful selection of appropriate pictures is most essential. Fill in your summer dates with features that will be of greater advertising value to you at this time of the year—this does not mean inferior productions or an entire program of light, short subjects. Present the best to strengthen your program, and forcibly combat conditions and competition. For example: Metro-Goldwyn-Mayer is releasing, this summer, Reginald Barker's "The White Desert," an ideal hot weather attraction, filmed among the rugged, snow-capped mountains of the Continental Divide, refreshing and interesting entertainment, offering numerous business-building exploitation opportunities. You will find a few advance ideas on this production, illustrated on these pages—ideas that will interest every member of the family.

CREATE PLENTY OF TALK

Start your season with a good show—demonstrate to your patrons your capabilities as a showman. Get yourself talked about by opening with something attractive. Enliven your program with special features, including theatre decorations, summer exploitation novelties, such as fans, etc., also music presentation. If you cut your orchestra, use stringed instruments only.

Careful inspection of your ventilation system is a most important factor—don't be caught napping by waiting until the first hot day. Get busy now! Your future patronage will be guided by the first impression—after that, all the clamoring and "Cooler Inside" signs will be of no avail. If your finances do not warrant an extensive typhoon system, install numerous electric fans. The greater your investment on these, the greater your summer attendance.

BE READY FOR THE SMASH

Be sure and have your compo or card announcement about the excellent ventilation conditions ready for your lobby on the first hot day. Use plenty of snow decorations with copy—blue, white and yellow are appropriate color combinations. In some cities, it will pay theatre exhibitors to give their lobby front a new coat of paint of a lighter shade.

Summer foliage and flowers used in outer lobby, foyer or marquee, will lend an air of refreshing coolness, and form an excellent background for your advertising display.

Arouse interest with the standard suggestions of new, light, crisp uniforms for ushers, snappy looking seat covers, stage dress of trellis-work with floral decorations, strict atten-

(Continued on Page 32)



Next week—the biggest
exploitation tie-up for
you the Trade Review
has ever had on any
picture



GET GOING NOW!

(Continued from Page 30)

tion to ice-water service, even going to the expense of furnishing lemonade gratis on weak matinee days. Fans can also be secured from local merchant, by allowing him ad credits.

Timely tie-ups should be in keeping with summer policy, such as soda fountain co-operation, scout organizations, out-door activities, flower

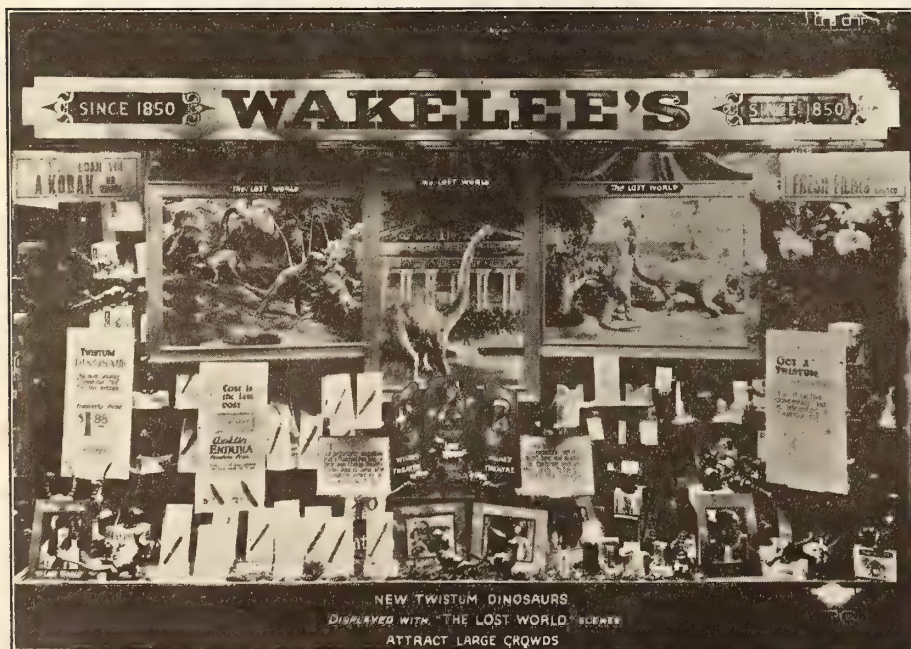


The walking thermometer for Metro's "The White Desert" will pull them in during the hot summer days to come.

shops, radio concerts, etc. These are merely suggestions for your consideration, and may form a basis to work on.

The biggest asset of all is to increase your out-door advertising, including bill-boards, street stunts and dodger distribution. Drive home the fact that your theatre is the coolest place in town.

Window for First National's "The Lost World" at Crawfordsville, Indiana



Film Jury Impanelled To Try "Oh, Doctor!"

Putting a picture up to the verdict of 1,000 people on the night before its official opening has been used successfully of late by the Liberty Theatre, Kansas City, Mo., and the Rialto Theatre, Des Moines, Ia. The picture "tried" was Reginald Denny's "Oh, Doctor!"

The ads in the newspaper ran like this:

WANTED!
One Thousand
People
To Sit on This Film
Jury

You know enough about a motion picture to be able to tell whether it is the most amazing creation that has ever been brought to the screen. If you do, we want you to sit on the biggest jury that has been impaneled in Kansas City.

We want you to sit in judgment on Carl Laemmle's presentation of Reginald Denny in "Oh, Doctor!" — a Universal Jewel production which will be shown immediately after the last performance tomorrow night.

At the close of the showing the audience were given slips of paper on which to write their verdict together with their names and addresses. This not only brought a big crowd to the last show, gave the theatres some



Twistum Toys made a real tie-up window for Wakelse's Drug Store (San Francisco) when First National's "The Lost World" played at the Wilkes Theatre there.

great lines for the coming week's ads on "Oh, Doctor," but also provided them with mailing lists of red hot fans.

In Des Moines, in addition to the jury stunt, Jack Edwards of the Universal exploitation staff put a clown on the principal streets bearing the cards front and back:

I May Be a Clown
BUT
I Know Enough to See
"OH, DOCTOR!"
Rialto Theatre This Week

Twistum Toys Ties Up With "The Lost World"

While "The Lost World" was being advertised as a coming attraction at Wilke's Theatre, San Francisco, Exploitation Agent Fred McClellan made a tie-up with the representative of the Twistum Toy Factory in Oakland, Cal. This company manufactures unbreakable toys and had just made a dinosaur for the toy trade and was very eager to tie-up with the showing of the picture in which these prehistoric monsters are shown on the screen. The toy dinosaur is so novel that the manufacturers hope to make it a fad through advertising it in connection with the showing of "The Lost World."

Window displays of this new twistum toy were obtained in six of the Wakelee drug stores in San Francisco. In addition there were paintings from "The Lost World."



PATHE

We are positive that comedy and variety entertainment has a much stronger appeal to the picture loving public than has drama or tragedy, as evidenced by the program we have arranged for your approval.

When you share this opinion and evidence that fact by properly featuring your short subject selections in all your advertising, your weekly and monthly box-office statements will show a tremendous increase.

Our 1925-1926 output is costing about 30% more than last year's program, —the improvement is delightful.

We believe you will cheerfully pay more for a better product.

We know you can get more for it no matter how you present it, but if you refrain from booking inferior short subjects and really advertise well, people will very shortly be attending your theatre regularly regardless of their like or dislike of any particular dramatic offering.

Resolution; Pathe shall not release anything that is not the best of its kind on the market.

ELMER R. PEARSON,
Vice-President and General Manager
Pathe Exchange, Inc.
35 West 45th Street, New York

Harold Lloyd

In his Latest and Greatest Feature Comedy
FOR FALL RELEASE

The supreme box-office attraction, the true Monarch of Merriment, in a veritable miracle of mirth.

Eleven years of picture making for Pathe, and this is his best.

PRODUCED BY
HAROLD LLOYD
CORPORATION

A Pathe Picture





MICHELSON

HAL ROACH PRESENTS

REX

in

The King of Wild Horses

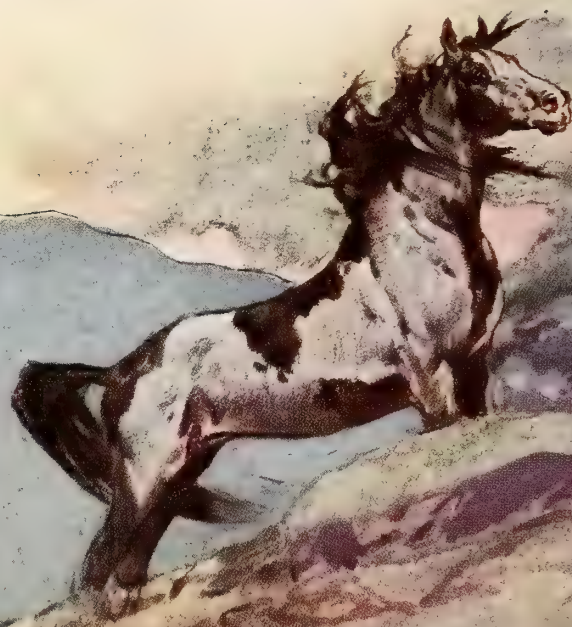
"Black Cyclone" is a marvellous animal love story,—a Romance of the great open spaces, the domain of the Wild Horse in all its majestic grandeur.

There is mortal clash of hoof and tooth as noble stallions prove their right to the allegiance and affection of their favorite mates.

"Rex" and "Lady" and "Killer," the nobility of horseflesh, will be the talk of the country.

The picture that's different.

Pathépicture



Black Cyclone

A Feature





104 Reasons

Why you should

book 104 Pathé Comedies this year.

1- Mack Sennett.

2- Hal Roach.

3- Pathé guarantees them to be better than any equal number ever released.

4- Many of these comedies can be seen at any Pathé Exchange now.

You'll see the other 100 reasons when you count up at the close of playdates.

E.R.P.

“ Our Gang”

Hal Roach presents

Two Reels Comedies

Mickey, Farina, Mary, Jackie,—

What family doesn't know them,—look for them on the screen?

More familiar, more popular, than princes and presidents;
loved for their antics, their naturalness.

Shown to more audiences than
any two reel comedies known;
praised by more exhibitors,
reported on more times in the
trade papers.

Their quality is proven, their
box office value is no experi-
ment but a certainty.

ONE EVERY
FOUR WEEKS

HAL ROACH says: “On many an
exhibitors' program the two-reel
comedy is one-fifth the entire show
in length, one-half the show in en-
tertainment value, yet gets one-
tenth of nothing in the advertising.
Tell 'em about it!”

Pathécomedy





Hal Roach

PRESENTS

Charley Chase Comedies

Two Reels

Pathécomedy



ELMER PEARSON says; "If you advertise only one feature of your entertainment, do not blame the public for coming or staying away in the ratio they happen to care for that one feature."

Before Chase was put into two reel comedies, he won his spurs in the one reel Hal Roach Comedies.

Exhibitors told us he was the best star those comedies had presented since the old days of Harold Lloyd.

You only have to see him to know why one reel comedies were too short for him.

ONE EVERY FOUR WEEKS

Hal Roach

presents

Clyde Cook Comedies

Two Reels

Clyde Cook - a real attraction on stage, screen, and in vaudeville.

Where could you find another of whom the same could be said?

Now signed by Hal Roach, who knows a comedian when he sees one, and presented in a new and shining series of two reel comedies with laughter the object and no expense barred.

ONE EVERY FOUR WEEKS

Pathécomedy



WM. A. JOHNSTON says:
"The wise merchant puts his drawing card in the show window. The wise exhibitor features his comedy in his advertising. It's the one sure bet in his program."



MICHELSON

Hal Roach ^{Two} _{Reel} Comedies

With Hal Roach's own name on these comedies they've *got* to be good.

In them will appear a very strong company of comedians with all of whom you are familiar—James Finlayson, Frank Butler of "The Spats Comedies," Noah Young, Martha Sleeper, Marjorie Whiteis, Lucien Littlefield and Blanche Mehaffey.

Roach promises lavish production, real comedy stories, lots of laughs. You can promise your patrons more than their money's worth on the comedy alone.

ONE EVERY FOUR WEEKS

WILLARD C. HOWE of the "*Trade Review*" says; "A lively two reel comedy is more of a feature than a lot of the "Features" on which we build our box office hopes. *Advertise the comedies.* The box-office will pay you back in cash."

Pathe'comedy



Hal Roach *presents* Glenn Tryon Comedies

Two Reels

Those of you who saw and played the Tryon comedies "A Haunted Honeymoon" and "Hold My Baby" know and appreciate what this young laugh-maker is capable of with the Hal Roach organization behind him.

He gets better and better. In this new series he will be supported by such players as Martha Sleeper, Fay Wray, Katherine Grant, Marjorie Whiteis, Blanche Mehaffey and the marvelous baby, "Husky" Hanes.

ONE EVERY
FOUR WEEKS

Pathécomedy



Hal Roach says: "If I had the agency for three or four fine cars and only advertised one, I wouldn't be surprised if I only sold one and missed the profits on the others. Advertise comedies and get all that's coming to you."



Mack Sennett Comedies

Two Reels



It is estimated that if the laughs created by Mack Sennett Comedies were placed end to end they would reach around the world several times.

When it is possible to get prettier girls, Mack Sennett will have them; when it is possible to think up more gags, the Sennetts will have them; when it is possible to make funnier comedies, Sennett will do it.

In the meantime, for beauty and mirth, Mack Sennetts every time and all the time.

ONE EVERY FOUR WEEKS

Pathécomedy



MACK SENNETT says; "There is no question but what the brightest spot on the program is frequently a two reel comedy. It's sound business to advertise a picture so important. It will make business better."



"We believe the greatest comedian on the screen today is Harry Langdon."—*The Film Mercury*.

"Harry Langdon is about right for big feature comedy successes."—*Wid's Weekly*.

"He gives every evidence of being the finest comedian that has flashed on the screen since Chaplin."—*Motion Picture Magazine*.

"He can get over more comedy with one small motion of an eyebrow than some comedians can with a whole outfit of gags."—*Los Angeles Times*.

"Harry Langdon is a howl."—*M. P. World*.

"We can recall no other comedian who does so little to express so much."—*Film Daily*.

THE MAN WHO'S MADE A SENSATION
IN A FEW SHORT MONTHS

ROBERT E. WELSH of the *M. P. World* says; "A picture worth showing is worth advertising."



Mack Sennett

presents

Alice Day Comedies

Two Reels

Alice Day, the sweet-faced charmer who has appeared in so many Sennett Comedies during the past year, now a comedy star in her own right.

When Sennett picks a star he picks one who has earned the name. Alice Day has.

As delightful a little lady as ever stepped before a camera, in real comedy stories, with first class casts, and oodles of gags.

You're picking peaches when you book the Alice Day Comedies.

ONE EVERY FOUR WEEKS

ELMER PEARSON says: "Vaudeville's headliner is rarely the longest feature. Why shouldn't we be just as truthful regarding pictures?"

Pathécomedy



Mack Sennett

presents



Ralph Graves Comedies

Last year Mr. Sennett announced a new star for two-reel comedies—Ralph Graves. The mere fact that Graves had been selected for the big part in a new series was significant. Mr. Sennett *knows comedy*.

The past year has justified the choice. The Graves comedies have definitely made good. The big, broad-shouldered, good-looking young star is no longer an experiment. He is a success. As such he is to be continued in a new series which is certain to be even better than the old.

ELMER PEARSON *says*; "Many patrons want to see *all* of some comedian's pictures. How can they do so without knowing when and where?"

ONE EVERY
FOUR WEEKS

Pathe'comedy



Mack Sennett Ben Turpin Comedies

PRESENTS

Two Reels

MACK SENNETT says; "A department store that only advertised its dress-goods couldn't expect to compete with those stores that advertised everything. Exhibitors should spend a proportionate amount of their appropriations in advertising their comedies. *It will pay.*"

Turpin is Turpin, and there's no one like him.

Famed for years, always popular, always identified with comedies of high laugh-power.

Presented by the man who made him what he is today, Mack Sennett, in a series of comedies showing him in his best work.

No untried star here, but one who has *proven* his drawing power.

Pathecomedy



Mack Sennett Star Comedies

Two Reels

"Baby Stars" selected by Sennett himself, out of his vast experience, as sure to climb high.

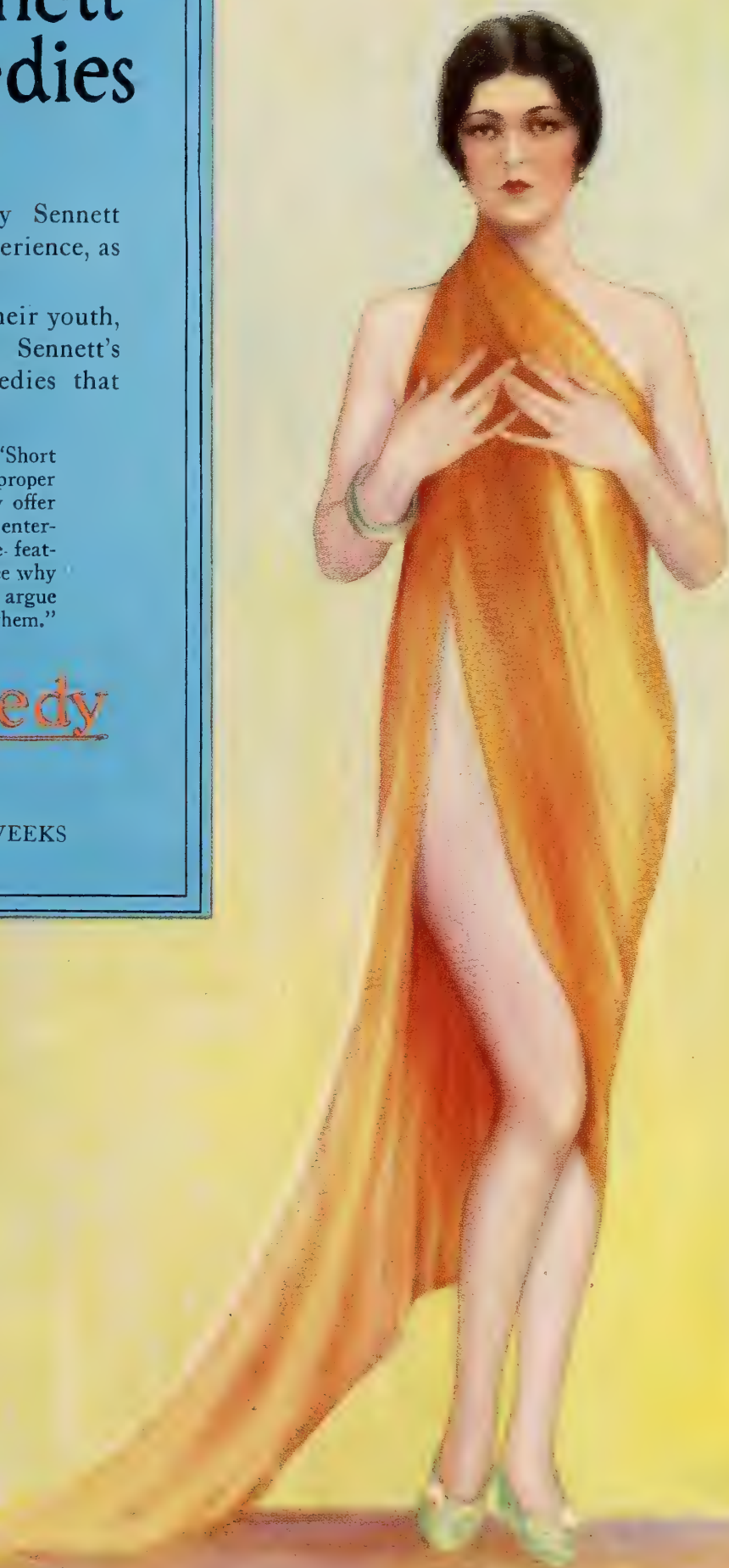
Gathered together in all their youth, talent and beauty, under Sennett's own supervision, in comedies that sparkle and delight.

ROBERT E. WELSH says: "Short subjects are necessary as proper balance to a show. They offer insurance of 'satisfactory entertainment,' even when the feature falls down. I can't see why it should be necessary to argue the point of advertising them."

Pathécomedy



ONE EVERY FOUR WEEKS



Hal Roach ^{One Reel} Comedies



ELMER PEARSON says;
"Attendance records at
New York theatres show
that the public rates
comedy far above every-
thing else. 'For Cash's
Sake' tell 'em about the
thing they like best."

Eleven years of uninterrupted success in producing one reel comedies! What producer can show a record like that of Hal Roach?

Despite longer features, despite more two reel comedies, the one reel comedies of the Hal Roach Studios are doing today a wider business than at any time during the past four years.

That's proof of sustained high quality, of a need fulfilled, of a demand for real laughter-getters in short length.

They're short in length but long in fun.

ONE EVERY OTHER WEEK

Pathécomedy


MICHELSON



Grantland Rice's Sportlights

One Reel

Thrill, action, beauty, absorbing interest.

You demand those qualities in the finest features. You find them all in these remarkable one reel pictures edited by the country's most famous Sporting Editor—Grantland Rice.

No matter what your program, no matter what is the class of your audience, you will find the Sportlights one of the most popular releases you can show.

Produced by J. L. HAWKINSON


EVERY OTHER WEEK

Pathépicture



Pathé

The bigger and better Patheserial is playing the bigger and better houses. When theatres like the Missouri of St. Louis, Newman of Kansas City, Mo., Orpheum of Detroit, Crandall's Circuit of Washington, Loew's Circuit, and scores of others like them, play Patheserials, it shows that the Pathe policy of stories by well known authors, casts with names, and true feature production, is meeting with just appreciation.



A Patheserial is insurance
for 10 Weeks' Good Business,
not merely one.

serials

Current and Coming Patheserials;

"IDAHO!" with Mahlon Hamilton and Vivian Rich; from the novel by Theodore Burrell; produced by C. W. Patton; acclaimed by exhibitors, reviewers and public as one of the strongest Western dramas ever released; now showing

"WILD WEST" with Jack Mulhall, Helen Ferguson, Eddie Phillips and Virginia Warwick; now in production at the famous Miller Bros. 101 Ranch in Oklahoma

"The Green Archer" from the exciting mystery novel by Edgar Wallace; for early production

"Janie and the Waning Glories" (title subject to change); from the novel by Raymond S. Spears

"SUNKEN SILVER" with Allene Ray, Walter Miller and Frank Lackteen; from the novel "Black Caesar's Clan" by Albert Payson Terhune; a drama of Florida; produced and directed by Geo. B. Seitz; now ready

"PLAY BALL!" story by John J. McGraw, manager of the N. Y. Giants; with Allene Ray, Walter Miller, J. Barney Sherry and Harry Semels; in production



Fables Pictures Inc. *presents* Aesop's Film Fables

Cartoonist Paul Terry



MICHELSON

What the big showmen say:

S. L. ROTHAFEL, *Managing Director of the Capitol Theatre, New York*, says: "The humor and cleverness of Mr. Terry are perhaps the best we have in animated cartoons. I always welcome an opportunity to put them on my program."

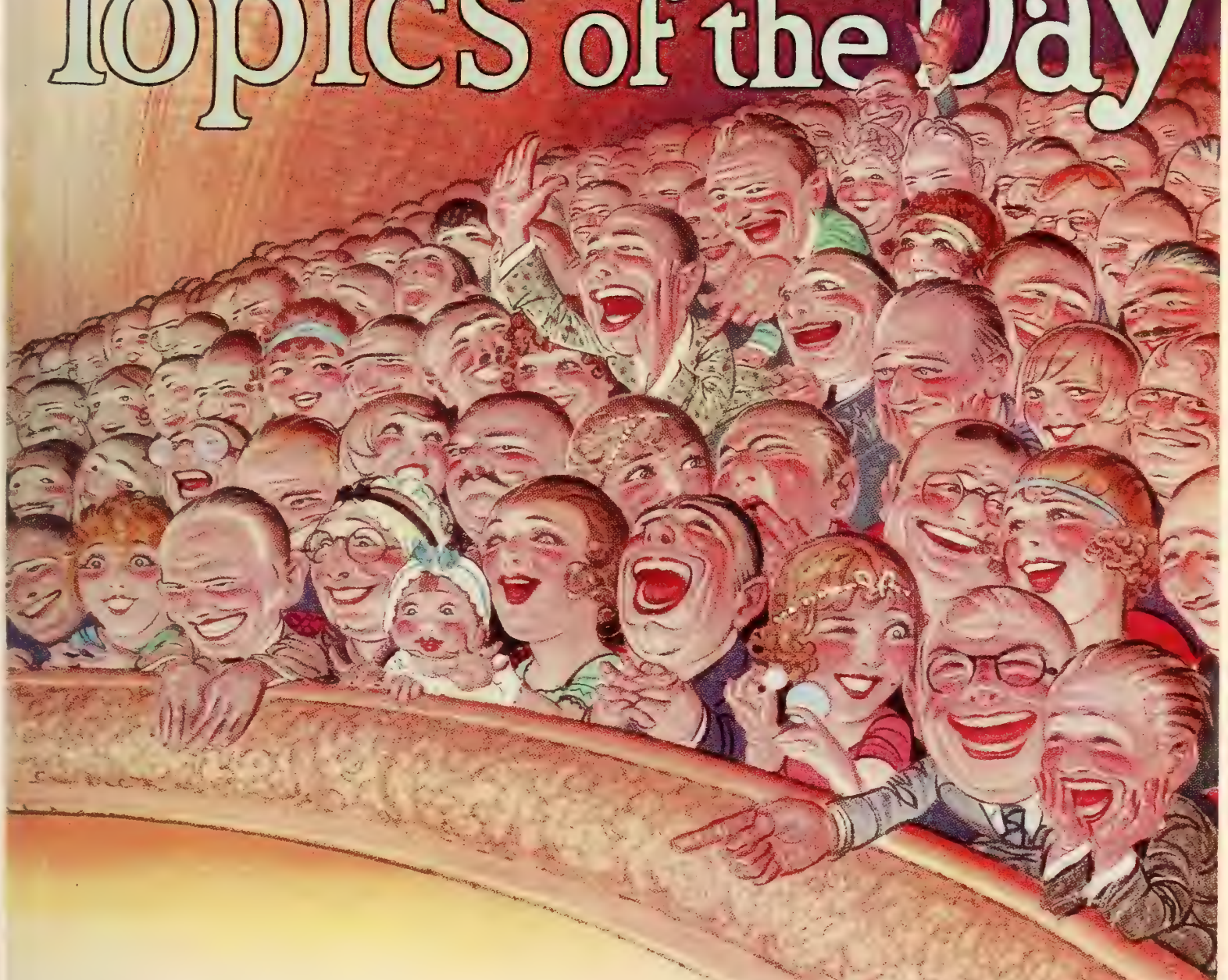
JOSEPH PLUNKETT, *Managing Director of the Mark Strand Theatre, New York*, says: "Aesop's Film Fables have been very successful on our program. The audience enjoys them immensely, and I want to congratulate you on the splendid animation and humor that is put into these pictures."

ONE EVERY WEEK



MARTIN J. QUIGLEY of *Exhibitors Herald* says: "Short subjects are truly great factors in affording the type of satisfaction to patrons that insures the success of a theatre. No exhibitor should jeopardize this success by failure to make known to his patrons, in an adequate way, just what short subjects he has in store for them."

Timely Films Inc. *presents* Topics of the Day



A short reel that "Saves the Show"

"Despite a long stage wait Monday night, caused by the lateness of the girl in James Barton's act, the Keith's Riverside bill (New York) played smoothly and to a healthy turn-out. The bill was considerably switched around after the matinee, the switches being responsible for the stage wait and also indirectly in giving *the laughing hit of the evening* to 'Topics of the Day'—VARIETY.

"TOPICS OF THE DAY" is a bright spot on *any* bill. It's a headline act in pictures.

ONE EVERY WEEK

"DANNY" says: "The exhibitor who doesn't advertise short subjects and tell the world the story of his well balanced program, week in and week out, hasn't any more right to be in this business than the railroad president who has Pullman equipment and keeps his mouth shut tight as a clam."



It rivals the newspapers in its swift presentation of the news.

For many years the standard of film quality. Undoubtedly the best known motion picture in the world.

With it you buy prestige that means better business and more profits; and a service that is truly incomparable.

ONE REEL TWICE A WEEK

Gordon Grant



Pathé Review

The Magazine of the Screen

Three, or more, real "feature stories" in every issue.

Pictures such as you can get nowhere else, each "feature" presented in installments, each installment complete in itself.

For instance; "The Prettiest Girl I Know," presenting the beauty nominations of celebrated artists, theatrical producers, etc.; "Brides of all Lands"; sport and science in Mongolia, India, etc. with the American Museum of Natural History; with Count Byron de Prorok in ancient Carthage; the incomparable Pathécolor, etc. etc.

ONE REEL EVERY WEEK

Ives-Leventhal

Stereoscopiks

A super-novelty, an unexcelled attention-getter.

Positively startling effects, with the figures and objects on the screen fairly jumping out at the observer.

So novel, so unusual, that on any program they will vie with the best feature in point of interest. See one and you'll understand why.

A series of four short reels, released one every eight weeks.

Pathépicture



Sales News and Personalities of the Week

IMMENSE TROPHY OFFERED TO UNI- VERSAL SALESMEN

Carl Laemmle, president of Universal Pictures Corporation, called upon all Universal exchanges to double their activity and efforts during the summer months. This move was prompted by his belief most exhibitors need better service and more attention in the summer time than at any other time of the year.

Any let down on the part of exchanges during the months of June, July and August invariably results in poorer service to exhibitors, he held.

This is Laemmle's third season of accelerated summer activities. Both in 1923 and 1924 all Universal exchange managers and salesmen were put on their mettle to keep Universal service up.

"If the beaches, amusement parks and other outdoor activities tend to draw patronage away from our exhibitor customers during the summer, it is all the more reason why we should make the best possible pictures available to them, and do our utmost to help them win back their public," Laemmle said.

To stir Universal exchanges to increased interest and activity, Laemmle created a sales trophy to be held for one year by the exchange which does the best work each summer. The trophy is an immense silver ornament, standing four feet high, and valued at \$10,000.

Each year the name of the winning exchange will be engraved on a silver panel near the case.

* * *

KANSAS CITY

Exchange men were hustling up and down movie row last week as though there was a real reason for it. O. B. Woody, brother of J. S. Woody, general manager for Associated Exhibitors, found his hands full in taking temporary charge of the Kansas City branch, D. L. Martin, branch manager, having been transferred to the managership of the Chicago office.

At the P. D. C. office, with Louis Reichert, branch manager, A. W. Day, booker, and Lew Nathason, salesman, attending the P. D. C. convention in Chicago, the office force seemed to be finding plenty to do.

Joe Rosenberg, hustling salesman for Universal, promoted to city salesman.

Four branch managers found their territories to their likings, T. O. Byerle of First National; E. C. Rhoden of Midwest; Bob Withers, of Enterprise, and C. F. Senning of Educational.

Miss Rae Lentzer, Enterprise booker, did nothing other than resign to marry Fred Horn, Metro-Goldwyn salesman. They will make their home in Kansas City. She was succeeded at Enterprise by Ralph Scherzer.

Bill Warner, assistant First National manager, gave the old bus two new tires and an overhauling last week, then departed for the territory to be gone a month.

C. A. Schultz, Vitagraph-Werner branch manager, returned from the Los Angeles convention of the newly merged company in an enthusiastic mood.

Bill Levy, veteran film salesman, has purchased the Farnum Hotel on West Twelfth street and announces that he now is a full fledged "realtor."



Exchange managers in Los Angeles for the recent Warner Brothers Convention welcomed by Sam Morris (left) and Mayer Lesser (right). The former is the general manager, and the latter is in charge of national advertising.

ST. LOUIS

B. J. (Buns) Derby, of the Vitagraph sales staff, recently proved himself a hero when he plunged into the Ohio River at Evansville, Ind., to save a ten-year-old girl from drowning.

* * *

"Buns" practically ruined his only suit and was forced to stay in bed while a tailor dried it and ironed out the kinks. He also caught a splendid cold for his bravery.

* * *

The little girl, Estelle Harton, and some companions, were playing on an old barge near a city park when a board broke and she fell into the water. Derby was on his way to the Ohio Theatre when he heard the girl's screams and jumped into the water in time to save her life.

* * *

Jimmy Hill, Southern Illinois and Southern Missouri salesman for Vitagraph, received a C. Q. D. to hurry to Columbia, Mo., on June 5 to welcome a son and heir that arrived in the University City that day. Congrats, Jim.

* * *

L. E. (Nicky) Goldhammer, city salesman for Universal's St. Louis exchange, has been promoted to assistant manager. He succeeds Jimmy Shea, who resigned to join Metro-Goldwyn-Mayer as a salesman. Told you fellows we'd hear more of Micky.

* * *

Morris Aaron takes Shea's place on the road for Universal, selling key cities and circuits. Hall Walsh, booker, goes on the sales staff, making Southern Illinois, while George McBride becomes booker. Bill Collins fills the vacancy as assistant booker caused by McBride's promotion.

* * *

Leo Wyrobeck is making Central Missouri for Universal, and doing nicely, thank you.

* * *

Rudy Lohrenz, who formerly sold Universal product in Southern Illinois, has joined Anheuser-Busch Company's staff. He sells the "almost beers" and other soft drinks made by that company. Rudy's strong for prohibition since he got the job. It helps business.

* * *

Manager Danke of Vitagraph reports a wide interest in the new Warner Brothers

product. He received a telegram a few days ago from Tom Reed, of Duquoin, Ill., who is in Los Angeles with the Shriners. The message read: "Had wonderful day with Jack Warner. Been entertained entire day at studios." Betcha it was some party.

* * *

Sol J. Hankin, manager for Educational, will go to New York for that company's sales convention. Welcome to our city, Sol. Drop in.

* * *

W. B. Bachmeyer, Cincinnati's new district manager, paid the St. Louis Fox office his first official visit this week. He has been on the job some three weeks and is swinging around the exchanges in his territory. For nine years he was manager for Metro-Goldwyn, and that's a darned long time.

* * *

DENVER

Sandy G. Biella of the Rialto theatre, Louisville, Colo., was a recent visitor in Denver. Says he's coming again soon.

* * *

Felix Feist, general manager of sales for Metro-Goldwyn, is in Denver, accompanied by Harry Lustig. There is a conference on with R. J. Garland, the local manager. All Metro-Goldwyn salesmen have been called in to attend.

* * *

Bob Ryan and Rube Harris have just been added to the sales force of the local Warner-Vitagraph exchange. Good luck, boys.

* * *

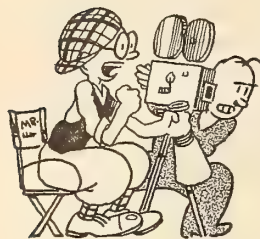
Guy Parfet, who was with Pathe for over eight years, severed his connections with that exchange to go with the local Universal office. Pathe's loss—Big U's gain.

* * *

Geo. T. Wassell, travelling auditor for Metro-Goldwyn, has just arrived in Denver from Salt Lake. He says the scenery through the Royal Gorge on his way to Denver was entirely different from what he had seen around New York City. He used to think the Royal Gorge meant a big feed.

* * *

W. H. Thomas, an exhibitor in Raton, N. M., has accepted a position on the F. B. O. sales force.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA



By F. HEATH COBB
Hollywood

FEIST IN CONFERENCE

Felix Feist, general sales manager for Metro-Goldwin-Mayer productions, arrived in Los Angeles yesterday to confer with officials at the Culver City studios on the fifty-two productions to be presented publicly during the coming year, starting August 16.

The first of the coming productions to come to the public will be "The Unholy Three," starring Lon Chaney, recently completed under the direction of Tod Browning, Mr. Feist announced.

"The Merry Widow," one of the most pretentious films of this organization, with John Gilbert and Mae Murray, directed by Von Stroheim, will receive its public premiere on September 20, he stated. Other pictures to be seen from this studio in September are "Never the Twain Shall Meet," a Cosmopolitan production; "Sun Up," with Pauline Starke, Conrad Nagel and Lucile La Verne, and "The Mystic," with Aileen Pringle and Conway Tearle.

The initial Erte picturization in which spectacular sets and clothes designed by the famous European artist will be presented, will be shown with Pauline Starke and Lew Cody in November, as will be the "Tower of Lies," starring Norma Shearer and Lon Chaney; "Exchange of Wives," with Elenore Boardman and Lew Cody.

* * *

Tom Forman, noted director with the Hunt Stromberg forces, collapsed suddenly from intestinal trouble while working on location at Universal City and was rushed to the French Hospital in Los Angeles, where an operation was immediately performed to save his life.

* * *

Victor Fleming, directing "A Son of His Father" on desert location in Arizona with his cast, is holding frequent conferences with Harold Bell Wright, the famous author of this novel, whose home is only 75 miles away from the company's headquarters on the desert.



Part of the fleet of busses with which the Hal Roach studios take care of the outside locations, seldom having to use rented cars.

Announcement from June Mathis, head of the scenario department of First National, brings word that Eve Unsell is in charge of the continuity of "Joseph Greer and His Daughter," the forthcoming picture that George Archinbaud will direct and over which Miss Mathis has supervision.



Just a little play—Connie Talmadge and Sid Franklin, her director, while at work on First National's "Her Sister from Paris."

SHIRLEY AT WORK

Shirley Mason will celebrate her entry into the free lance division of players by enacting the featured feminine role in First National's "Joseph Greer and His Daughter," under the direction of George Archinbaud. She will play opposite Lewis Stone in the production. Shirley has just finished playing opposite Stone in "The Talker," a Sam Rork picture.

"Joseph Greer and His Daughter" is under the general supervision of June Mathis, and Eve Unsell is responsible for its continuity. Production will begin at United Studios next week.

PRISCILLA RETURNS

After having been dined by Mayors and Governors and having addressed scores of women's clubs and Chambers of Commerce all over the United States and a goodly portion of Canada, Priscilla Dean will arrive in Los Angeles tomorrow, Friday, to resume her picture work under the Hunt Stromberg banner.

Miss Dean started her tour in conjunction with the presentation of her recent starring vehicle, "Cafe in Paris," a Hunt Stromberg production. Every house in which she made a personal appearance broke attendance records. She made a total of 83 personal appearances, visited twenty-seven key cities, dined with six Governors and fourteen Mayors and addressed the members of fourteen women's clubs.

Incidentally, Miss Dean, who was accompanied by Philip Gersdorf, had conferences with more than 200 exhibitors, branch managers and theatre managers regarding motion pictures and the kind of films people in the different parts of the country seem to prefer.

* * *

CHASE'S LATEST

Leo McCarey has finished the shooting of Charley Chase's latest Hal Roach comedy in which Katherine Grant, Lucien Littlefield, Jane Sherman, Ed Porter, William Gillespie, Martha Sleeper and Kay Des Lyc have the supporting roles. This is the fifth two reeler made by Charley Chase since his jump from the single reel class after less than a year of production.

* * *

Del Lord, Sennett director, has three comedies running simultaneously in three downtown Grauman first run houses.

"Skinners in Silk" opens this week at the Metropolitan, while "Super-Hooper-Dyne Lizzies" and "The Lion's Whiskers" are running at the Million Dollar and Rialto theatres, respectively.

Del Lord has just finished his twenty-ninth two reel comedy for Mack Sennett. It is called "From Rags to Riches" and features Billy Bevan, Madeline Hurlock, Andy Clyde, Sunshine Hart and Kewpie Morgan.

* * *

"From Rags to Riches" is the title of the fashion show burlesque completed at the Sennett Studio by Del Lord. Bill Bevan and Madeline Hurlock are featured in the comedy, and the bathing girls appear as models introducing the latest in bathing suits.

Lloyd Bacon's recently finished comedy is called "Isn't Love Cuckoo?" Raymand McKee, Marvin Lobach, Ruth Taylor, Eugenia Gilbert, Sunshine Hart and Irving Bacon have the principal parts.

Both comedies will be shipped to New York this week.

* * *

JACKIE'S NEW ONE

"Old Clothes," has been selected as the title for Jackie Coogan's first production on his new Metro-Goldwyn contract, according to advices received from Jack Coogan, senior. This production will be made and released as a sequel to "The Rag Man," the last production on Jackie's original contract with Marcus Loew.

SEEK LOCATION FOR REX'S NEXT

Six western states are being covered by Fred Wood Jackman, director of Hal Roach's feature productions starring Rex, the king of wild horses, the latest of which is "Black Cyclone," in an attempt to find the perfect location for the next Rex vehicle. Jackman is driving through Idaho, Wyoming, Montana, Utah, Nevada and South Dakota, visiting all Indian reservations in those states. Scenic possibilities and Indian reservation atmosphere are the particular objects of his search.

Meanwhile at the Roach studios preparations are going on for the making of the forthcoming production, and when Jackman finds his location a company will be ready to leave for several months to make the picture.

* * *

Vera Lewis has returned to her specialty of title roles, playing Princess Ereck in "The Only Thing," the Elinor Glyn production at Metro-Goldwyn-Mayer Studios.

* * *

Mary Alice Scully is completing the script on "Stella Maris" in which Charles Brabin will direct Mary Philbin at Universal. This is the Wm. J. Locke novel which served Mary Pickford as one of her most successful vehicles several years ago.

* * *

Gardner James, who recently finished Vitagraph's "The Happy Warrior," has received a unique birthday gift in the royal ring of his ancestor, Brian Boru, who was king of Ireland in 1014, A. D.

* * *

JACK MINTZ PRODUCING

Jack Mintz, studio manager of the California studios, announces the beginning of production work on "The Woman Known as Lou," in which Miss Dupont has the leading feminine role. Sheldon Lewis and Robert Ellis are in the cast. Dell Henderson is directing. Miss Dupont has the feminine leads in "Three Days" and "Raffles," recently released.

Mack Sennett's super-six beauties are working side by side at the studio this week.

Alice Day is being featured in a pastry shop story being directed by Art Rosson. Ruth Taylor is playing a flapper in the same picture.

Madeline Hurlock on the next set is a mannequin in a fashion show burlesque being directed by Del Lord. Natalie Kingston, not far away, is playing a Spanish amazon opposite Harry Langdon.

On another set Thelma Parr is playing with Raymond McKee under the direction of Eddie Cline, and Eugenia Gilbert is vamping her way through the same picture.

* * *

ROBBINS AN EARLY BIRD

"The last man out of the cutting room"—although he is a director, Jess Robbins, of the Hal Roach studios, bears this title among his friends. Robbins just completed the making of the second comedy starring Clyde Cook for Hal Roach, a two reeler of confused matrimonial ventures entitled "Mama's New Papa."

Robbins would rather take a half dozen scenes in hand, running the strips over the lighted glass in a cutting room and figuring their proper cutting down to the last frame, than hunt ducks—and duck hunting is his favorite outdoor "dissipation."

Film editors usually like the kind of a director who "putters" around with his raw films, because he doesn't throw all the burden of near-psycho understanding of his purposes upon the cutters' shoulders. At the end of each production Robbins may be seen for several evenings leaving the editorial department at Roach's later than any.

Sam E. Rork lost no time when he joined Producers Distributing. Before others knew he was on the job, he had already placed Julian Eltinge, the well-known impersonator, under contract.



"Paint and Powder," from an original story by Harvey Gates, has been shipped to New York for national distribution. Gates is now completing another original and continuity centering around a young actress who rises from obscurity to fame, which Stromberg will make for Chadwick Productions.

* * *

Al Christie obtained Lillian Rich from Cecil B. DeMille as his feminine lead for "Seven Days." Miss Rich has already been playing two weeks in the picture with prospects of continuing another two weeks, so it looks as though the seven days would stretch into one month.

* * *

Holmes Herbert's role of the prophet in "The Wanderer" was modeled after the Biblical character of John the Baptist, which was considered the exact type for the part.

ROACH'S BUSY

There couldn't possibly be a more descriptive title for the story of an "under dog" of military life, always "unnecessary" and in the way, than "The Fifth Horseman." That is why the title was chosen for the first Hal Roach comedy starring Clyde Cook under his new contract with Roach. Thomas Buckingham directed it, F. Richard Jones supervised it and H. M. Walker titled it.

"Chuckoo Love" is the title chosen for Glenn Tyrone's last comedy, directed by Fred Guill, which has the same leading woman as Cook's comedy—Blanche Mehaffey.

"Boys Will Be Boys" is the title for "Our Gang's" latest desperate adventure, directed by Robert McGowan.

* * *

First of the independent producing organizations to announce a 1925-26 program following cessation of convention activities in Milwaukee is the Raymond H. Gardner Productions. From headquarters at the California Studios, official announcement of the forthcoming group of pictures includes plans for eighteen features.

Work on "Reality" starts this week. Dorothy Hope, English stage and screen star, makes her American debut in this picture. Opposite her will be William Scott. John P. McCarthy will direct. In the cast are Fred Malatesta, Henry Barrows, William Buckley, Sabel Johnson, Edythe Raymond, Elsa Benham, Cuyler Supplee, Matilda Comont and Miles McCarthy. Lyman Broening is cameraman.

* * *

Agnes Ayres has one of the finest collections of Spanish mantillas in this country, one of which was made for Victoria, the reigning queen of Spain.

* * *

PARAMOUNT SIGNS RIGAS

From the Lasky Studio yesterday emanated the more or less thrilling news that Paramount has signed George Rigas on a long term contract to appear in productions for that organization. Rigas is a well known figure on the stage and screen, who lately distinguished himself in the role of the brother in "The Wanderer" that he was favored with a contract.

All guessing along alarm clock alley as to who would direct Raymond Griffith in his forth coming Paramount pictures may be ended right now. Eddie Sutherland was signed yesterday on a long term contract to help the brilliant Raymond to do his stuff on the screen.

James Cruze is working of the script of his new picture, which was to have been called the "Pony Express." However, that Universal has ceased with an announcement of a frontier picture of that name. Cruze has decided, of course, to call his picture something else.



Luncheon a la carte in the Universal tea gardens. Mary Philbin is entertaining Edward Laemmle, or maybe it is vice versa—but what does that matter? It is entertainment, nevertheless.



PRODUCTION HIGHLIGHTS

TO OBTAIN correct atmosphere for the newspaper office sequences of "Headlines," the new Associated Exhibitors' feature being directed by E. H. Griffith, permission was secured to stage these scenes in the editorial rooms of the New York World. Alice Joyce is star.

MICHAEL BRANTFORD, English child actor, has been engaged by Rex Ingram for "Mare Nostrum," which Ingram is producing for Metro-Goldwyn-Mayer in Europe.

KATHLEEN KEY is in Annapolis to play an important role in the Ramon Navarro picture which Metro-Goldwyn-Mayer is producing at the Naval Academy.

NITA NALDI, who came from the Pacific Coast to play a prominent role in "The Miracle of Life," is now busy under the direction of S. E. V. Taylor at the Cosmopolitan Studios in New York where this feature is being produced for Associated Exhibitors' release. In the cast are Mae Busch and Percy Marmont.

DMITRI BUCHOWETZKI completed the new Norma Talmadge picture, "Graumarkt," for First National release. It is now being edited and titled.

"**THE WHEEL**" is the picture in which Clara Horton, after eighteen months of retirement, has returned to the movies.

GEORGE HACKATHORNE arrived in Hollywood from New York where he recently completed one of the principal roles in "Night Life of New York."

MARJORIE DAW is nearing the completion of her work in the screen version of "East Lynne," which Emmett Flynn is directing.

KURT REHFELD is directing "The Viennese Medley."

IRENE RICH will do one more picture after "The Pleasure Buyers" before departing for Europe with her mother and two children.

EDMUND LOWE has returned to Hollywood from a vacation spent in the Southern California desert.

JOHN ROCHE has been re-signed by Warner Brothers studio.

VIRGINIA PEARSON, once a famous screen vampire, returns to the screen in "What Price Beauty."

JACK HOLT has completed work in his latest starring Paramount picture, "Wild Horse Mesa." Holt will start work immediately on his next starring vehicle for Paramount.

TULLY MARSHALL is in the cast of Milton Sills' second starring picture, "The Knockout," for First National. Lorna Duveen is to play the role of Jean Fargot and John Philip Kolb has the part of "Black Jack" Ducane, a lumber camp boss. "The Knockout" is now being filmed in the big timber country of Quebec and Ontario, Canada. Lambert Hillyer is directing.

BEN LYON and Mary Astor will appear in "The Pace That Thrills," which First National will make in New York.

FORMER U. S. Shipping Board steamer, Carvallis, will be blown up in filming of thrilling scenes in "The Half Way Girl," which Earl Hudson is producing in New York for First National with Doris Kenyon and Lloyd Hughes in the featured roles.

JULANNE JOHNSTONE has been engaged by Metro-Goldwyn-Mayer for "The Big Parade," now being made under the direction of King Vidor with Renee Adoree and John Gilbert in the featured roles.

PAULINE STARKE and Lew Cody will have the leading roles in "Paris," the Carey Wilson story shortly to go into production at the Metro-Goldwyn-Mayer west coast studios.

"**A SLAVE OF FASHION**" is the title under which the original Samuel Shipman story, featuring Norma Shearer and Lew Cody and now in production at the Culver City studios, will reach the screen. This Metro-Goldwyn-Mayer production has been known under the working title "Nothing to Wear," and is being directed by Hobart Henley.

WESLEY BARRY, young actor, is to have an important role in Ramon Navarro's new Metro-Goldwyn-Mayer picture, provisionally known as "Midshipman Sterling," and will retire from the screen on completing work in this film. Christy Cabanne is directing this production from an original script by Carey Wilson at the United States Naval Academy of Annapolis.

ANN PENNINGTON has been added to the cast of Monta Bell's production of "Pretty Ladies," and will herself play in the scenes reproducing the New York Ziegfeld Follies.

D. W. GRIFFITH completed production of his last picture for United Artists, "Sally of the Sawdust," which features Carol Dempster, W. C. Fields and Alfred Lunt in the principal roles.

THE LEADING feminine role in B. P. Schulberg's "The Plastic Age" goes to Clara Bow. Marcel De Sano will direct. Opposite Miss Bow will be Donald Keith.

FRED C. WINDEMERE will direct "With This Ring" for B. P. Schulberg.

SAM TAYLOR, who will direct Harold Lloyd's next production, his first for Paramount release, has just become a member of the Motion Picture Directors' Association.

GINO CORRADO plays an Argentine heavy in "Without Mercy," which George Melford is directing for Metropolitan Pictures at the Hollywood Studios in Hollywood.

LILLIAN RICH started work this week at the Hollywood Studios in Hollywood, playing the feminine lead in Christies' full-length comedy directed by Scott Sidney.

ROD LAROCQUE, upon arriving in Hollywood from his recent sojourn in New York, immediately commenced work in the starring role of "The Coming of Amos," under his new C. B. DeMille contract.

BEBE DANIELS, loath to part with the company that discovered her histrionic possibilities, has renewed her contract with Famous Players-Lasky Company and will continue her film career under its banner at the Paramount Long Island Studios.

RENAUD HOFFMAN has secured George Hackathorn to play the lead in "His Master's Voice," for Lumas release. Hackathorn is in Hollywood and the shooting will be commenced shortly. The director has not been announced. Upon completion of his work on the west coast Hackathorn will return to New York to continue his picture activities.

WILLIAM POWELL will appear in "The Beautiful City" with Richard Barthelmess and Dorothy Gish. Elmer Clifton is directing for Inspiration Pictures.

PATSY RUTH MILLER'S second picture under her Warner Brothers' contract has gone into production at their Hollywood Studio under Erle C. Kenton's direction. The story is a race track story, Monte Blue is cast with Miss Miller.

ALMA RUBENS, whose role of Lady Isobel in "East Lynne" is rapidly nearing completion at the Fox West Coast Studio, will be entitled to a few weeks' vacation between pictures to help her mother spend the fortune that a long-lost relative in Australia, Michael Hayes, left them.

WITH COMPLETION of the adaptation of Louis K. Anspacher's widely known stage play, "The Unchastened Woman," by Douglas G. Doty, which will serve as the vehicle for the return of Theda Bara to the screen, under the sponsorship of the Chadwick Pictures, Corporation, casting was started on the production. Among those chosen are Wyndham Standing, George Walsh, Marc McDermott, Gladys Brockwell and Eileen Percy. The production will be directed by James Young.

SPECIAL SETS have been designed by Jack Mintz, manager of the California Studios, and are being constructed under his direction for Helen Holmes' next picture, "Webs of Steel," which will be made by the J. P. McGowan Productions. Miss Holmes will be the star and McGowan will direct. Bruce Gordon will have the lead opposite Miss Holmes.

HAL ROACH, whose pictures are distributed by Pathe, has signed Leo McCarey, who directed the Charles Chase Comedies during the past year, to a long-time contract.

Starting as an assistant-director at Universal in 1919 and later working in many of the Coast studios, McCarey went to the Hal Roach studio in the same capacity and in a few months was promoted to the post of director.

"Looking for Sally," is the latest Pathe release made by Chase and McCarey on the Roach lot.

J. CHARLES DAVIS, second vice president of the Davis Distributing Division, Inc., has closed a contract with Marilyn Mills, equestrienne star, for a series of De Luxe special features for distribution by his organization. Miss Mills' two trained horses, "Star" and "Beverly," will appear in her films.

"**MARRYING MONEY**," one of the six Truart Blue Ribbon series, will be released for the Fall program.

Meet Bob McGowan, "Our Gang" director; Fred Jackman, who rolls his own and directs "Rex", the wonder horse, and Director General Jones of the Roach studios. They all make pictures to be released through Pathe.



The Mechanics of Picture Production At the Warner Bros. Studio

The making of a motion picture has probably as many angles and cares attached to it as the most technical manufactured product on the market today. Its labyrinth of details when viewed by the uninitiated seem confusing. They wonder how a smooth running story and picture can be evolved. An audience viewing the finished product from a comfortable seat in a theatre has as few ideas as to how it is accomplished as they know about the process involved in making their clothes or the tinned goods they eat—and probably care less. However, all they see is the actors, the people who carry the story into being and portray the characters the vehicle has provided. The ones who made it possible for them to make such a picture or to give a good convincing performance are never seen or thought of any more than the intricacies of a printing press when reading a newspaper.

DEFINITE PROCEDURE

However, there is a process of procedure that is followed from the first idea of a story to the finished picturization.

First, of course, comes the story. It may be a published one or an original written expressly for the screen. In the case of the former, it is thoroughly gone over by the scenario department—production manager and executives of the studio. It is thoroughly discussed and the various points brought out or subdued as the case might be. When they are satisfied it is suitable for screen purposes, it is turned over to an experienced

scenario writer to prepare the continuity that takes in scene for scene and the various technical shots to be used. If by chance it happens to be a costume or story dealing with happenings of a foreign country or one a century ago, the research department through the gleaning of books of that period get the proper costumes and settings for the interiors.

CAREFUL CAST SELECTION

While this is going on the casting director or executives in conjunction with the director or who is to make it, are choosing the actors and actresses who fit the particular type of story.

When the finished script is turned in to the main office, it is gone over again with the director for further analysis. At the completion of the script, the director and his assistant prepare a chart of sets, wardrobe and other details, including location scenes. Then each day's work is mapped out making a certain amount of scenes to be taken daily. This provides a schedule that makes it possible for the production and studio managers to tell from day to day the people needed and length of time for actual shooting.

PROPS GET CONSIDERATION

The script is then sent to the various technical departments where the different designers and carpenters are assigned to the preparing of the sets, etc. The property department is then instructed as to the fur-

nishing of each room and dressing of the sets, such as the drapes, hangings, type of furniture, etc., even to the blending of colors and contrast of dark upon light. This is very important from the photographic standpoint.

Now the story is complete and the cast chosen, which are the principals; for the extras, or those who play "bits" are hired for the day or as they fit into the picture. The technical department has the sets ready and the actual shooting begins with the camera man and the various electricians, etc., needed for the lighting arrangements.

DAILY PRINTS MADE

At the end of each day's work a print is made from the negative and run off the following day. These are called "rushes" for the director and his people to see just what the result may be. This is also for the lights and shadows for the benefit of the camera men who gauge the previous day's work and effect with the last.

At the completion of the actual filming the film is sent to the cutting room where it is joined in continuity of scenes that blend the story. When this is finished, it is "spotted" for titles. These are made upon cards and photographed on regular film the same as action work, and then fits into place according to their position. The picture is then ready for pre-view. That is, sent to a small community house, preferably, to see how the audience reacts to certain scenes or the picture as a whole.

FOR BENEFIT OF CAST

This is done so that the studio people may spot the slow and fast spots according to the public's viewpoint, and that they may improve it before sending it out for release as a finished product. It is then cut down to the required footage anywhere from 6000 to 7500 feet, and pre-viewed again for re-check. When this is over it is sent to the laboratory for the original film negative to be cut according to the last pre-viewed picture. This negative is in turn sent further along in the laboratory for development and prints to be made and then shipped to the different sales exchanges the world over. This represents the picture seen in any theatre. Before it reaches this stage the exploitation department prepares a selling campaign, such as various sized bill posters and newspaper stories for the exhibitor to sell his picture to the audience the same as a film company would sell the picture to him or any live or up-to-date merchant would sell his merchandise.

Here is the cast of Warner Brothers' "The Golden Cocoon" headed by Director Millard Webb, out on location and pausing from work long enough to refresh the inner man.



On the set at Warner Brothers where Alan Crosland is producing "Bobbed Hair"





Looks like that mule team from Death Valley, but it isn't. It's just a sixteen horse team pulling a generator set at Truckee, Cal., where some of the episodes from "Winds of Chance" are being filmed.

Something About What It Takes To Make a Picture

By MASON N. LITSON

Production Manager, Frank Lloyd Productions

How little it is, when one reflects upon the subject, that the audience knows of the real bigness of the motion picture regarded as a "super." How few who witness Mr. Lloyd's "The Sea Hawk," "Black Oxen" or "The Silent Watcher" realize or even stop to think of the many hours of obstacles to be overcome and the real hard thinking and planning that preceded the transferring of the scene onto the negative from which the audiences' impressions of bigness were obtained.

Handling of dramatic situations, development of treatments, interweaving the threads of story into entertaining visual action are one thing that makes a director or producer a success but organization and real leadership of the men who appear behind the camera, to me, is the prime factor of producing success.

Unusual business ability plus an uncanny sense of dramatic values and technical handling are the foundation of Frank Lloyd's success and never in my eighteen years of production experience have I known a producer to have more obstacles to overcome than Mr. Lloyd has had on "Winds of Chance," the big First National version of Rex Beach's epic of the gold rush, now nearing completion.

On every picture an organization expects

a certain number of emergencies and plans accordingly.

Enroute to Banff, Alberta, for their first scenes of "Winds of Chance" the company



"My Best Girl," declares Production Manager Dave Thompson, First National Pictures in Hollywood, regarding his beautiful little daughter, Marion.

lost a day (and miraculously, not their lives) when the Canadian Pacific train was wrecked by a rock slide near Kamloops early in the morning. Only the presence of mind of the engineer, who lost his life, saved the train from tumbling over an embankment into the frozen waters of Lake Thompson. At the same time Viola Dana coming through from New York to join the company passed through an earthquake at Montreal. The second day at Banff a snow slide knocked Mr. Lloyd, Miss Dana, Victor MasLaglen and the two cameramen off an icy ledge. While the company was coming from Banff to Truckee, Cal., where Dawson City had been re-built with one street more than 2,500 feet long, the snow which was three feet deep when the troupe left Canada had melted to three inches when it arrived. More than 400 loads of snow had to be hauled into the set in one day to preserve the chilly atmosphere of the North. The company started work each morning at 4:30 to take snow scenes before the hot sun caused the snow to melt noticeably. But on the screen the scenes looked as if they were made in 40 below zero weather. Three days before the thaw struck Truckee, the wind was so strong that it was necessary for the technical staff to remove all windows and signs from the set and bolster up every building to save them from destruction. Two days after Mr. Lloyd finished his scenes the snow came again and the set was buried under three feet of white.

From Truckee the company returned to Hollywood for several weeks of interiors. Then a second trip to Canada was necessary. En route the company spent two



While Edwin Carewe was directing Virginia Valli in First National's "The Lady Who Lied," the Polish Consul General called. He is greatly interested in the industry, and remained to witness the shooting of some night scenes.

Actors must eat, even though in the baggage car. Here are T. P. Moore, big Vic MacLaglen, director Frank Lloyd, Viola Dana, Ben Lyon, and Dot Sebastian who are in "Winds of Chance," First National's new one.



days on Lummi Island, one of the virgin group of wooded islands in the Straits of San Juan de Fuca opposite Bellingham. Here, the Dyea beach scenes were made. An old Alaska packet had to be taken out of dry dock at Seattle and towed to Lummi for thirty minutes work in one scene.

From Bellingham, across the border, with hundreds of pieces of property to be checked through the red tape of international customs, the company went to Seymour Gorge, North Vancouver, B. C., to film the rapids. The day the company arrived the water was too low, hence everyone had to wait (and pray) for sunshine enough to melt the snows in the distant mountains and cause the water to rise. Two days later the water was sufficiently high to enable filming. Then it dropped and the company was required to hurry to a location at the junction of the Fraser and Thompson rivers at Lytton, B. C.

Lytton, a deserted mining town of 65 people promised no more than 35 extras for our scenes. On the second day 284 men reported to Mr. Lloyd for long shots on the beach. They had to be virtually dug out to prevent failure of the scene. Weather conditions were perfect at Lytton for ten days but on returning to Seymour a second wait for the water to rise was necessary. Finally the water reached the stage that permitted filming and the barges were put down the rapids. But dangers were many at the Seymour.

NO TRICKS HERE

In the midst of one scene of a big barge going through the rapids the skiff crashed against a rock and tore off three of the baseboards. Another day, pulling one of the barges up stream over the rapids by a cable a helper fell underneath and broke his leg. Still another helper was pinned underneath a boat when he leaped off it while shooting the rapids. Mr. Lloyd was nearly crippled when a barge broke its moorings, struck the cameras and threw Mr. Lloyd into a huge rock, pinning him there. More than 6,000 feet of one inch steel cable was necessary to haul the barges up stream. Cost of transporting barges to and from Seymour and upstream totalled several thousand dollars. Hundreds of trees had to be dynamited from rocky banks to permit the operation of winches pulling barges upstream.

At Banff, because of snow on the mountain roads players and cameras had to be transported from the hotel to Lake Minnewanka on dog sledges. At Lytton railroad trains, hand cars and automobiles were used for transportation. Players had to be lowered over cliffs by cables, so steep were the river walls at Wallowa Lake, Eastern Oregon, where Sheep Camp and

Frank Lloyd does many things. One is teaching a malmute how to howl. Frank is directing "Winds of Chance" for First National.



Linderman were filmed, pack horses and mules were used for transportation but a good percentage of the several hundred men who were filmed atop of the 9,500 foot mountain peak had to make the ascent on foot with heavy packs on their backs.

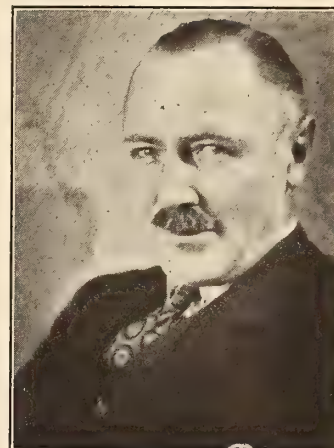
Principal among the handicaps to be faced in filming "Winds of Chance" were the lack of natural facilities, and helpers, at small out of the way locations necessary for the big scenes. A special train with 500 character extras had to be brought to Truckee from Sacramento for two days' work. Fourteen pullmans and four diners were necessary to house and feed them.

A special crew within the regular company staff had to be organized to handle the feeding of other hundreds of extras, in regular military manner. In Canada, paying off extras was a difficult thing. Lytton had no bank. Men had to be paid in cash and when the townspeople did not spend their money in the town change was difficult to get. More than \$10,000 in two dollar bills was distributed to extra people at Lytton and when it was necessary to get change from local merchants for bills of large denominations only \$140 in two dollar bills could be obtained. It seemed that the money had been suddenly buried.

At Wallowa Lake much the same condition prevailed and inasmuch as paper money was scarce at the nearest towns it became necessary for the company to carry several thousand dollars in silver, and in one instance, that the company could pack and leave Wallowa on time to make a special train which had to be held two hours beyond its schedule, to transport silver to the top of a mountain to pay men there while at lunch.

Kurt Rehfield's First Is "Viennese Medley"

One of the biggest pictures on the First National program for the coming season will be directed by a man who has never before directed a motion picture.



"The Viennese Medley" is the picture, Kurt Rehfield is the man.

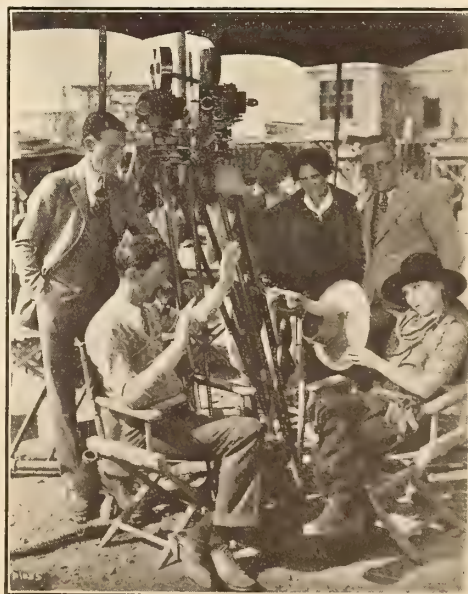
Rehfield has had the fundamental training and general schooling of the finest directors in the industry. He has assisted and has proven invaluable in the making of pictures such as "The Four Horsemen."

June Mathis, head of the scenario staff, of First National, has worked with Rehfield on many stories and for many months. Her faith in him as a director is limitless.



"Doug" watches the take of United Artists "Don Q" which opens in New York on June 15. After this one Doug will make a pirate picture.

"Our Mary" sticks up Director William Beaudine, while gagman Hughie Fay looks on. "Little Annie Rooney" is Mary's latest for United Artists.



B. P. Fineman Presides Over F. B. O. Production

*Showmanship First Consideration
in His Schedule which calls
For 64 Pictures and
Many Shorts*

The business of making pictures—one of the hardest and most intricate industries in the world—has reached a high peak at the F. B. O. studio, where a large production organization has been brought together to turn out the present schedule of 64 productions for the coming year, not to mention the short reel subjects.

With exhibitor needs and the box office always in mind, Film Booking Offices, under the leadership of General Manager B. P. Fineman, who is in charge of production, is turning out pictures which will appeal strongly to the great mass of the public.

Every picture produced is the result of three things: First, conferences, second, conferences; and third, conferences! From the time a story is first considered for production until the finished product is pre-viewed before a number of audiences and shipped, every item that goes into the making of the picture is carefully weighed and tested by many minds.

Showmanship of the most practical nature is insisted upon in all departments. Mr. Fineman, himself a showman, has wisely surrounded himself with showmen, each of whom is pre-eminent in his line.

Not the least important feature of F. B. O.'s production policy is the inclusion of practical exploitation ideas in all stories. Stories that do not originally lend themselves to practical exploitation at the hands of exhibitors are altered until they contain those colorful and punchy "angles" so dear to the heart of the showman.

These, too, are devised only after extensive conferences in which the story is thoroughly analyzed from the exhibitor's standpoint. As a result of this painstaking effort, F. B. O. has turned out such splendid attractions as Emory Johnson's memorable series of box-office attractions, including "In The Name of the Law" and "The Third Alarm"; Mrs. Wallace Reid's "Broken Laws" and many others, including "Drusilla with a Million" which will shortly be released.

For the lavish sets and mountings which



Did you know that Pat O'Malley, now playing in "My Old Dutch" for Universal, could perform on the slack wire? Here he is with his year old daughter, little Mary Kathleen.

Director Al Santell at work shooting a scene from F. B. O.'s "Parisian Nights," the second of three F. B. O. photoplays to show at the Capitol Theatre, New York, in a few weeks.



B. P. Fineman, manager of the F. B. O. studios, is himself a showman, and considers showmanship first in supervising his productions.

featured such productions as "If Marriage Fails," "Vanity's Price" and "Parisian Nights," Art Director Frank Ormston is responsible. Mr. Ormston turned out in the Venetian Cafe and lagoon sets for "If

Marriage Fails" one of the most impressive and artistic mountings ever erected indoors—and all the Venetian canal shots were taken on the F. B. O. stages.

Fred Kennedy Myton, well known scenarist and author of many magazine stories, is West Coast Scenario Editor for F. B. O. Mr. Myton's long association as a staff scenario man with most of the biggest picture companies, and also in free lance work, has given him a thorough knowledge of story and plot structure, which is benefiting F. B. O., as its pictures prove.

Clarence White is production manager and casting director, and is right hand man for Mr. Fineman in all the intricate details of actual production on the lot. On his shoulders falls the burden of casting different units, of keeping track of all companies, of checking up their "shooting" schedules, and of handling the detailed business affairs of F. B. O.'s own pictures.

Property, costuming, electrical and other departments all play their share in the big undertaking of turning the idea of the author into the finished product which goes out through the country as entertainment celluloid. And Entertainment with an uppercase "E," is what F. B. O. is striving to produce.

* * *

GEORGE SEITZ MAKES ZANE GREY STORY

Twelve cameramen were required for the stampede scenes in "Wild Horse Mesa" which George B. Seitz is producing for Paramount.

Bert Glennon, chief cameraman for this unit, stationed his assistants in shallow natural gullies which gave some protection against the stampede, and allowed a perfect "shooting" range. Glennon placed his camera in a small ravine shooting upward so that he caught the under angle of a herd of thousands of wild horses racing overhead.

Zane Grey, author of the story, was a spectator at the making of the stampede scenes and expressed his satisfaction that nothing quite so thrilling had ever been done in any of his stories.

In connection with the animals used in "Wild Horse Mesa," a great feat of herding was accomplished by the Indians of the Red Lake, Arizona, country, who before the arrival of the troupe on location had been busy for weeks assembling horses from the open range. Anticipating the problem of watering so vast a herd the Paramount Hollywood studio made and shipped three five hundred foot galvanized iron troughs which were expressed "knocked down," carried inland about one hundred and seventy miles and then assembled on one of the big mesas in the Red Lake country.



Scott Sydney directed the forthcoming Al Christie special "Seven Days" which will be released through Producers Distributing Corporation.

Cecil B. De Mille Most Careful In Selection of his Staff

**Production Manager Fred Kley Heads Aggregation
That Supports P. D. C. Director.**

Making "movies" and war are not dissimilar, for in organization a motion picture studio and an army are much alike.

There are the dough-boys, with whom are identified all the romance and glory of war, and there are the much-press-agented "movie" actors and actresses, directors, authors and camera-men, who receive all the credit and fame bestowed by the public on a successful picture. But well deserved as are the plaudits which go to these doers of the spectacular, there must always be that un-sung hero, "The man behind the man behind the gun," whether the "shooting" be with an army rifle or a motion picture camera.

THE "FRED KLEYS"

At the DeMille studio this man is Fred Kley, production manager. Whether an appropriation is to be made for a picture, a building constructed on the studio property, a new star signed, or a schedule of production arranged, Fred Kley, as Cecil B. DeMille's right bower, must be consulted. The Fred Kleys of the motion picture world are said to be the busiest executives in the industry.

To sketch briefly the treatment a picture receives from the various officers and their men under General Kley, let us follow the manufacture of one from its raw state until the finished film is ready for projection. The story department, headed by Mrs. E. K. Adams, selects a story, which when okeyed, is adapted for the screen under the supervision of one of the Production Editors, Elmer Harris, or Bertram Millhauser. Casting Director William G. Crothers confers with the director of the picture to select actors and actresses, who are costumed by the wardrobe department under Claire West, Henriette Dallet, and William House. The Research Department, presided over by Mrs. Elizabeth McGaffey, gives important service in dictating the details of dress for

a particular period, and in digging up information for "dressing" sets in harmony with the type of picture produced.

TRAINED ARCHITECT FOR SETS

These sets are designed by a trained architect, Chester Gore, art director, built in the carpenter shop, painted by experienced men, and "dressed" by Technical Director Mitchell Leisen with furniture and "props" supplied by Property Manager Frank Miller. These sets must not only be in harmony with the period represented, in every detail, but must also be designed with an eye on the continuity of the story, to facilitate the action.



The Cecil B. DeMille Studio is the most beautiful in the world. Here is where the genius of the Kleigs directs for Producers Distributing Corporation.

When completed, these sets must be illuminated by the electrical department under Frank Maguire. If locations are needed, the location manager must find a suitable spot, and the transportation manager, U. S. Poe, arranges to take players, camera-men, directors, electricians, assistants, equipment and "props" back and forth.

THE MECHANICAL ANGLE

When the picture has been "shot" then work in the cutting room commences. The head cutter, assisted by the film editor of the picture and the director, selects the best "takes" of each scene, eliminates superfluous shots, and inserts titles where necessary. When the film is put together and receives the final approval of DeMille, Kley and the director, it is ready for distribution.

The equipment of the studio is of importance with the men who use it. Upon taking over the studio formerly owned by the late Thomas H. Ince, it was necessary to install added equipment to take care of the elaborate program of production outlined by Cecil B. DeMille. Stressing the importance of costume in pictures, DeMille's first move was to construct a two-story concrete building to house the wardrobe department. Every building on the lot—and they number twenty—was com-



Cecil B. DeMille, of Producers Distributing Corporation, who was featured by this company in full page advertisements appearing in thirty-nine big dailies throughout the country.

pletely overhauled, cleaned and painted. A new system of electric cables was installed on each of the four stages, and the entire lighting equipment used by Ince checked and repaired.

Mr. DeMille personally owned considerable illuminating equipment while he was director-general at Paramount, and with this up-to-date system added to that left by Ince, the DeMille Studio has now the finest equipment it is possible to buy.

HUGE ELECTRICAL SYSTEM

The main plant of the DeMille electrical system is a 7,000 amperes plant, which supplies voltage sufficient to illuminate any sets needed. The lamps include 140 side arcs, 50 spotlights, 15 Sunarcs, and two 30-inch battleship search lights. Three portable generators, one capable of 1,600 amperes, another of 800 amperes, and a third of 400 amperes, produce current for location work, and with the lamps owned by DeMille, can flood a square mile of black night with brilliant radiance.

Two new stages will be constructed as soon as the schedule of production reaches a point to warrant it, while extensive alterations are being made in the buildings to accommodate increased activity.



Hunt Stromberg, who produces for Producers Distributing Corporation release, greets his treasurer Charlie Rogers who has just closed for the picture rights to two stage successes and several novels.



This two-story concrete building has been especially designed for the needs of the Cecil B. DeMille, Leatrice Joy and Rod La Rocque units of Producers Distributing Corporation.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by
GEORGE T. PARDY, Reviews Editor

THE LITTLE FRENCH GIRL

Paramount Photoplay. Author, Anne Douglas Sedgwick. Director, Herbert Brenon. Length, 5,628 Feet.

CAST AND SYNOPSIS

Madame Vervier	Alice Joyce
Alix Vervier	Mary Brian
Giles Bradley	Neil Hamilton
Toppie Westmacott	Esther Ralston
Owen Bradley	Anthony Jowitt
Mother Bradley	Jane Jennings
Ruth Bradley	Mildred Ryan
Rosemary Bradley	Eleanor Shelton
Jerry Hamble	Maurice Cannon
Lady Mary Hamble	Maude Gordon

Madame Vervier has many lovers. Her unsophisticated young daughter, Alix, refuses to believe that her mother would do wrong consciously. Alix is much sought after, but the only one she really cares for is Giles Bradley, a British officer. Giles' brother Owen pays attention to Alix's mother, although he is engaged to Toppie Westmacott. Toppie is faithful to Owen, and when the latter is killed in action insists upon entering a convent. Alix, aware of Owen's bad faith, tries to prevent Toppie from taking the veil, but fails. After numerous complications, due to her mother's gay reputation, Alix and Giles are happily united.

FROM an artistic standpoint this film ranks high. The photography and settings are excellent. But it falls down badly in story values. The plot wanders too much. The best that can be said for "The Little French Girl" is that it will pass as a program attraction in most houses.

The trouble with the film is that it presents a triple-jointed love affair in which mother, daughter, and an English girl figure, and it proved beyond the powers of director Herbert Brenon to knit these affection triflings so closely together as to keep the continuity intact. Probably none of his contemporaries in the production line would have done any better, for it was the devil's own job to maintain interest in such a widely divergent theme.

Just about the time you get interested in mother Vervier's flirtations, something happens which puts either her daughter Alix, or the English girl, Toppie in the limelight. By the time you have tried to follow up the different trails, you are fairly bewildered and sit back, resigned to the worst. As a plain matter of fact, mother Vervier's love complications outrange all the others, due to the really fine acting of Alice Joyce, whose work completely overshadows all her associates.

About the best episode in the entire feature is that in which Owen Bradley meets death in the trenches, just an instant before the news of the armistice is announced. This is a great camera hit and a thrill that gets home with tremendous effect. The most pathetic touch is that in which Toppie, true to the memory of her false lover, takes the veil.

Dramatic honors go to Alice Joyce beyond question. Her portrayal of Madame Vervier is as clean-cut as a cameo and wonderfully appealing. Mary Brian, as her daughter Alix, is a disappointment to those who expected great things of Miss Brian after her appearance as Wendy in "Peter Pan." She is painfully camera-conscious, badly made-up and pretty much amateur all the way through. Neil Hamilton is O. K. as Alix's lover, Esther Ralston plays Toppie with a good deal of wistful charm.

Alice Joyce is your best bet in exploiting this picture. The fans remember the hits she made in other films and she possesses a large following. You can stress the war incident where Owen gets killed as a spectacular bit.

THE DESERT FLOWER

First National Photoplay. Adapted From Stage Play By Don Mullally. Director Irving Cummings. Length, 6,837 Feet.

CAST AND SYNOPSIS

Maggie Fortune	Colleen Moore
Rance Conway	Lloyd Hughes
Mrs. McQuade	Kate Price
Jose Lee	Gene Corrado
Dizzy	Fred Warren
Mike Dyer	Frank Brownlee
Inga Hulverson	Isabelle Keith
Flozella	Anna May Walthal
Jack Royal	William Bailey
Mr. McQuade	Monte Collins
Fay Knight	Edna Gregory

Maggie Fortune, pestered by her villainous step-father, takes her little stepsister and goes to the mining town of Bullfrog, where she gets a dance hall job. She had previously met Rance Conway, a derelict, young and addicted to drink. She again meets Rance en-route and does her best to reform him. Rance means well but perpetually breaks his promises, until Maggie finally shames him into being good. The step-father, Mike Dyer, turns up, is shot and killed during a struggle. Rance, to save Maggie from suspicion, insists that he shot Dyer, Maggie declares she killed him, and a third man chips in and claims to be the slayer. The puzzled sheriff solves the problem by announcing that it's a clear case of suicide. It transpires that Rance is the son of wealthy parents. He and Maggie are united.

LOOKS like a good box office attraction, suitable for any type of house. Melodrama pathos and humor are the elements which make "The Desert Flower" a capital starring vehicle for vivacious Colleen Moore and we venture to assert that the numerous admirers of that engaging young lady will not be disappointed with their favorite's work in the picture.

The opening reel shows the heroine and her baby step-sister, living in a railway construction camp, with Maggie rigging up various domestic appliances of her own invention to make life merrier for herself and charge. They put over some excellent comedy here, with the serious trend developing as Mike Dyer, the ruffianly step-father, begins annoying the girl. Maggie decides to go away from there and heads for the town of Bull Frog, where she obtains a dance hall job.

The romance brings in Rance Conway, a fellow sunk through strong drink, formerly befriended by Maggie, and she has a hard time of it trying to reform him. In the long run Rance makes good, but only after Maggie has stirred his manhood up by the simple but effective process of insulting him to the limit. The stage play from which the picture was adapted runs in more serious lines than the film, but it isn't a bad switch at that, for Colleen Moore is immense when it comes to scoring a hit on the comedy side.

The most effective scene is that in which the irrepressible villain, Mike Dyer, comes to Bull Frog, starts off making a nuisance of himself and is promptly shot to death by somebody. Immediately here Rance, in order to remove suspicion from Maggie, declares that he bumped off Mike, Maggie insists that she finished him and a third man intervenes and claims the honor. So the puzzled sheriff winds up his investigation by announcing that Mike committed suicide, a conclusion which satisfies everybody and gets the laughs from the audience in great style.

Colleen Moore has never appeared to better advantage than in the role of Maggie Fortune, Lloyd Hughes is a capable hero and Frank Brownlee an impressive villain as Mike Dyer.

The photography throughout is of first-class calibre, and excellent light prevails.

IF MARRIAGE FAILS

F. B. O. Photoplay. Author, C. Gardner Sullivan. Director, John Ince. Length 6,006 Feet.

CAST AND SYNOPSIS

Nadia	Jacqueline Logan
Joe Woodbury	Clive Brook
Eleanor Woodbury	Belle Bennett
Dr. Mallini	Jean Hersholt
Mrs. Lucy Loring	Cissy Fitzgerald
Lisa	Nathilde Comont
Gene Deering	Donald McDonald

The Woodburys, Joe and Eleanor, lead an unhappy married existence, due to the wife's fondness for the gay life, and liking for Gene Deering, a lounge lizard type of gent. Husband and wife visit Nadia, who tells fortunes through crystal gazing. Love at first sight between Joe and Nadia is the outcome. Eleanor intervenes by telling Nadia she expects to become a mother, whereupon the girl promises to break away from Joe. Eleanor and Deering are caught in a roadhouse raid, she is slightly injured. A physician attends her and informs Nadia that Eleanor lied regarding her maternal prospects. The result of the roadhouse scandal is that Joe obtains a divorce and weds Nadia.

ALTHOUGH offering a plot in which numerous inconsistencies occur, there are many points about "If Marriage Fails" which indicate that it will be a good drawing card wherever it is shown. For one thing, the producers spared no expense in making the picture, gorgeous settings abound, the star's handsome gowns are sure to please the women folks, and the domestic happiness theme is a reliable old standby.

As a usual thing when a screen husband begins paying attention to a charmer on the outside, the wife is played up as an object of pity. But precedent is knocked all to pieces in this case, for the wife's neglect drives friend husband to seek appreciation in other quarters and he and the girl who would ordinarily be classed as a vamp win the audience's sympathy.

This reversal of form imparts a semblance of originality to the story which helps the interest out a whole lot. But one naturally wonders why heroine Nadia's prophetic powers fizzle so badly when it comes to a question of doping out her own troubles. Her crystal globe must have been a poor betting proposition. Else, why didn't she consult it and get tipped off that wife Eleanor was merely an ornamental liar when she informed her rival that she expected to become a mother?

Instead, Nadia accepts the statement, renounces lover Joe and doesn't discover that she had been bluffed until a doctor called to attend Eleanor after that flighty lady is injured during a roadhouse raid tells the fortune-teller the truth. Despite the logical weakness thus developed, the scene where Eleanor successfully plays on Nadia's heart strings is emotionally effective. And there's a telling punch to the roadhouse incident which exposes the much too gay Mrs. Woodbury, opens her long-suffering hubby's eyes and paves the way for him to get a divorce.

Jacqueline Logan's sincere and appealing work as Nadia is the brightest spot in the picture, and the fact that she makes a rather dubious role interesting at all times registers as a decided tribute to her dramatic talents. Belle Bennett does very well as the light-headed wife and Clive Brook gives a forcible, clean-cut performance in the husband part. The support is well balanced.

Among the many fine interiors one of a cabaret with gondolas gliding through silver streams in true Venetian style, enhanced by a dazzling display of feminine beauty, deserves especial commendation.

THE WHITE MONKEY

First National Photoplay. Adapted from Galsworthy novel by Arthur Hoerl. Director, Phil Rosen. Length 6,121 Feet.

CAST AND SYNOPSIS

Fleur Forsythe	Barbara La Marr
Wilfred Desert	Henry Victor
Ethelbert Danby	Colin Campbell
Victorine	Flora La Breton
Michael Mont	Thomas Holding
Soames Forsythe	George Marion
Tony Bickett	Charles Mack
Bill Hawkes	Tammany Young

A painting of a white monkey squeezing the wasted juices out of an orange has taken London by storm. Soames Forsythe buys the picture to keep it as an object lesson before his daughter, Fleur, who is wont to taste the best in life regardless of consequences. Fleur, however, feels self-sufficient and secure in the thought that a Forsythe can always get out of a scrap with flying colors, but gets into dire difficulties when her husband discovers her the ostensible mistress of his best friend. She pleads her innocence, but in order to impress her with the dangers that beset her way, he leaves home, tho (unknown to Fleur) he keeps in touch with her father. One day Fleur confides in her father that a little baby is on its way. Upon hearing this, her husband returns to her. His last suspicions concerning her guilt being removed upon the receipt of a letter from the other man bearing out her innocence. Fleur has learned the lesson of the "White Monkey."

BARBARA La Marr, "The White Monkey," and the author, John Galsworthy—individually and in toto, names that could not be bettered as a box-office attraction. The author and the title are international in repute, and despite the fact that the picture does not follow the original novel as closely as might be desired by those who have had the good fortune to have read the book, there is sufficient material left to make a fairly interesting story.

Perhaps it is not as convincing as it might be. The picture does not really impress one with the full significance of the moral of the White Monkey, and makes the title secondary to the plot. But that is unavoidable, for the story is of a psychological nature, and probably would have made a very full picture if followed too closely.

The acting was very good, even down to the minor characters. Each player fitted perfectly into his individual part. Tammany Young proved a persistent laugh getter, and Flora La Berton and George Marion made a tremendous appeal to the sympathies of the reviewer. Of course, it goes without saying that Barbara was her own winsome self, and with her major support made some excellent situations where the story material seemed hardly to warrant it.

For instance, the situation where Michael finds Barbara in the studio of their mutual friend, Wilfred, registers almost entirely through the efforts of the acting. Michael had dropped in on Wilfred with the express intention of proving to another man that he (Wilfred) was always on the up and up with all women—and there, first confronting him was his own wife. To say that the situation was tense is putting it very mildly.

Once again, a bit earlier in the story, somewhat similar situation is struck when Wilfred confesses to his friend Michael that he is in love with his wife. There is a tremendous punch in this scene.

One criticism might be offered of both of these scenes, however, in the fact that there was a superfluity of titles supporting the action. The action was fully sufficient in itself, and the time delaying explanations became a bit irksome.

At the same time, credit must be given to the direction for making these bits of acting as sufficient as they were. Every situation that promised any sort of interest at all was exploited just short of surfeit, which is just long enough. The settings added a great deal of actual support to the scenes, in that they seemed to fit in with action of the moment. They were true back-grounds.

It will be easy to sell this picture to the public. Straight advertising on the title, author and featured player will be sufficient exploitation.

PARISIAN NIGHTS

F. B. O. Photoplay. Author, Emil First. Director, Al Santell. Length, 6,278 feet.

CAST AND SYNOPSIS

Jacques	Gaston Glass
Adele	Elaine Hammerstein
Jean	Lou Tellegen
Marie	Renee Adoree
Pierre	Boris Karloff
Fontane	William J. Kelly

Jean Ballard, Apache, enters apartments of Adele, young American sculptress, intending to steal her jewels. Instead he becomes fascinated by, and agrees to pose for her and they fall in love. Marie, one of the Apache crowd, jealous of Adele, derides Jean for his yielding to an infatuation for a rich woman. During an underworld feud a pal of Jean's is murdered. Jean seeks revenge. Adele follows her lover to a thief's resort. Both are captured by a rival gang known as the Wolves, who prepare to torture them. The police make a raid, assisted by artillery which opens fire. Marie, remorse-stricken, frees the prisoners. Together they escape by leaping through a high window into the river beneath.

MAYBE the highbrows will denounce "Parisian Nights" as nothing but super-heated, hectic melodrama, but we venture to predict that a large proportion of the fans will stamp it strictly O. K. There's always a market for this sort of a story, so long as the action zips along briskly and sensational punches come thick and fast. And in these respects the feature surely fills the bill.

Director A. L. Santell evidently started off production with the intention of giving admirers of the life strenuous all they could conveniently swallow in the line of slam-bang incident, and we'll say he succeeded. Right from the instant that Apache Jean meets his American charmer Adele, and decides that he'd rather have the girl than her jewels, you realize that this isn't going to be a weak, mild, love-among-the-roses affair. Jean is too virile a type for that sort of thing, and moreover, there's a certain Marie pertaining to his undoubtedly tough past who steps in at once to make trouble.

For Marie is instantly jealous, and when that sort of a lady takes to the warpath the high explosives begin to drop in quick order. The thrills come like machine-gun fire; we are shown the peculiarly vindictive murder of one of Jean's pals, the hero's quick descent into the Paris underworld, bent on vengeance, Adele's faithful trailing of her lover and capture of both by the bloodthirsty Wolves, a gang opposed to the band led by Jean.

Suspense tightens almost to the breaking point in the grim situation where the joyously savage Wolves prepare to torture their victims with red-hot knives, and then—artillery brought up by the police to shell the den goes—crash-boom—and there's the devil to pay among the gangsters. This is where Marie waxes remorseful and atones for her misdeeds by freezing prisoners. Whereupon both break for a window and do a high-dive into the river beneath; as spectacular getaway as you would want to see.

Dramatic honors go first to Renee Adoree, whose portrayal of French Marie can be listed as a genuinely effective and appealing bit of character work. Elaine Hammerstein wears a number of elaborate gowns gracefully and looks handsome as the heroine; Lou Tellegen is pretty good as Apache Jean and the other members of the cast give respectable performances.

The film is well photographed, deep sets are utilized cleverly, interiors and exteriors skillfully filmed and clear lighting prevails.

You may boost this as a furiously thrilling melodrama with effective Apache back-grounds, alive with violent action, and offering a triangle romance with telling heart interest. Feature the work of Renee Adoree and mention Elaine Hammerstein and Lou Tellegen.

ALIAS MARY FLYNN

F. B. O. Photoplay. Authors, Frederick Kennedy Myton and Edward Montague. Director, Ralph Ince. Length, 5,559 feet.

CAST AND SYNOPSIS

Mary Flynn	Evelyn Brent
Tim Reagan	Malcolm MacGregor
John Reagan	William V. Mong
Jason Forbes	Lou Payne
Maurice Dupre	Wilson Bengie
Piccadilly Charlie	Galden James
Crook Chief	Jacques D'Auray
Mickey	John Gough

Mary Flynn, hunted by the police, is sheltered by John Reagan, whose friendship and kindness influence her to break loose from her associates. His son, Tim, an assistant district attorney, falls in love with the girl. A jewel collector named Forbes compels John Reagan to secure a stolen gem. Forbes knows that John had been a crook in early days. But Forbes is killed and John convicted of the crime. Mary goes back into the underworld to trail the real assassin. She works on the theory that he will come back for the jewels, traps him, John is cleared and Mary marries Tim.

A GOOD crook melodrama which ought to get the money as a program attraction. It breaks even with the best of the Evelyn Brent underworld story series distributed by F. B. O. There isn't a slack moment or inch of padding in the whole production, which travels at a rattling pace, and "Alias Mary Flynn" can be safely listed as a sure-fire draw for those who like this type of picture.

The film goes into high speed right at the beginning, with heroine Mary making a getaway and finding refuge in old John Reagan's auto when the police are on her heels.

She is at first disinclined to respond favorably to her rescuer's arguments in favor of cutting out the tough life, but finally she resolves to go straight.

This is a telling sympathetic touch and a romance shortly develops between the girl and Tim Reagan, Jr., who is an assistant District Attorney.

So far the film conveys human interest, but nothing original in plot. However, it doesn't take long for a new and exciting angle to appear, for it seems that old John strayed a bit himself in his younger days and a blackmailer comes to make trouble for him.

This latter is a jewel collector named Forbes, who threatens exposure of his past if John refuses his help in getting hold of certain valuable stones. Mary intervenes and dodges back into the underworld, with the intention of getting the jewels away from the thieves. But Forbes is murdered, John Reagan arrested and convicted of the crime and Mary exerts herself to the limit to prove his innocence.

This she finally does, by working on the theory that the assassin will return for his loot and traps him. John is cleared and Mary and Tim united. All of which registers as cracking good adventure stuff, with cleverly woven comedy relief—likely hot weather entertainment, for it amuses without straining one's thinking apparatus.

Evelyn Brent plays the role of Mary Flynn with vivacity and charm, William V. Mong scores a decided hit by his character sketch of old John Reagan; Malcolm MacGregor is an acceptable lover and the support is well balanced.

The picture is handsomely mounted, the sets attractive and photography of the best quality and Ralph Ince has directed it skillfully.

You can exploit this as an entertaining crook melodrama, replete with sensational incident, offering plenty of human interest and a pleasing romance. Evelyn Brent, William V. Mong and Malcolm MacGregor should be featured.

THE FIGHTING DEMON

F. B. O. Photoplay. Author, Charles Metz. Director, Arthur Rosson. Length, 5,470 Feet.

CAST AND SYNOPSIS

John Drake	Richard Talmadge
Dolores D'Arcy	Lorraine Eason
Sanguinetti	Dick Sutherland
Mrs. Sanguinetti	Peggy Shaw
Jackson Pierce	Herbert Prior

John Drake, college athlete, starts for South America, where he is promised a good job on the strength of his expert knowledge of construction of safes and vaults. Aboard ship he falls in love with Dolores D'Arcy, also meets Sanguinetti, South American boxing champion, and gets much the worst of an exhibition bout with the latter. At Los Alvia he finds that he has been made the dupe of crooks who want him to open a new vault in the principal bank, of which Dolores's father is president. He refuses. Pierce, the gang leader, is infuriated with Dolores. Drake, broke, eagerly snatches at a chance to substitute for a fighter whom illness prevents from appearing in a ring. His opponent turns out to be Sanguinetti, and Drake beats him after a hard battle. Later Drake is enabled to foil Pierce's plans to rob the bank and wins Dolores.

ANOTHER fast-moving Richard Talmadge vehicle, which, like its predecessors, is crammed with lively physical thrills, hasn't much of a plot, but will surely please patrons wherever they want top-notch speed stuff with the star indulging in nerve-racking acrobatics warranted to keep the spectators keyed up to high tension mark from start to finish.

There aren't many complications to the story, which simply details the adventures of a young athletic collegian who goes to South America, falls in love en route with a lovely senorita, gets tangled up with a bunch of crooks, takes a flyer in pugilism, whips a champion, saves a bank from being robbed, and wins the lady. But subtle complications would be out of place in a Talmadge production, whose pulling power lies solely in the marvellous stunts performed by the steel-and-india-rubber-framed Richard; all that is needed is a skeleton plot for background, with consistent romantic flavor, and "The Fighting Demon" fills the bill amply in these respects.

It's a refreshing thing to meet with a screen hero who doesn't have everything his own way from beginning to end. As a matter of fact, an audience's sympathy is always easier enlisted in favor of the chap if he occasionally gets the worst of it. In the present instance John Drake experiences not only a mental but physical bump early in the game, being walloped for the count by a professional pug with whom he puts on the gloves aboard ship. And to sharpen the indignity, he is floored right at the feet of the damsel he has fallen in love with.

Also, on arriving at his destination, he finds that the job he has been promised is merely a ruse of a band of crooks to utilize his knowledge of the secret workings of bank safes and vaults. John goes broke, and as he must eat, agrees to box a fellow who turns out to be the champion pug who licked him. The fight is a snappy affair and not at all one-sided, for the hero only wins after a desperate up-hill battle. Both in the glove contest and during his whirlwind campaign against the bank robbers the star displays all the wonderful activity and strength which have listed him as a genuine dare devil of the screen.

Talmadge is well supported, with Dick Sutherland doing right well as the big pugilist, Herbert Prior scoring as the crook leader and Lorraine Eason making a good impression in the heroine role.

You can tell your patrons that "The Fighting Demon" is well up to the mark of Talmadge's best pictures, his stunts as amazing as ever and the story alive with melodramatic punches and romantic lure.

THE MEDDLER

Universal Photoplay. Author, Miles Overholt. Director, Arthur Rosso. Length, 4,890 Feet.

CAST AND SYNOPSIS

Richard Gilmore	William Desmond
Gloria Canfield	Dolores Rousay
Dorothy Parkhurst	Claire Anderson
Bud Meyers	Albert J. Smith
Captain Forsythe	Danold Haswell
Sheriff	C. L. Sherwood
Jesse Canfield	Jack Daugherty
Mrs. Gilmore	Kate Lester
Secretary	George Grandee

Richard Gilmore, Wall Street man, is engaged to girl who jilts him because he doesn't appeal to her romantic senses and love of adventure. Consequently he goes West to seek danger and thrills. As the "Meddler," a bold bandit who holds up and robs folks, but afterwards returns the loot, he becomes notorious. He abducts Gloria Canfield, who falls in love with him, but her brother Jesse, a ranch-owner, is temporarily his enemy. However, he wins Jesse to his side by intervening when outlaws try to capture Gloria and rob her brother. Richard reveals his real identity and weds Gloria.

A WEAK Westerner, only fit for houses where bill is changed daily. Not much is expected of plot values in the average picture of this type, but "The Meddler" even lacks the saving grace of fast and sustained melodramatic action. It's supposed to be comedy-drama, but the attempts at humor are painfully forced and wooden. When the regulation gun fights and riding stunts come on they fail to thrill the spectator, not merely because of their familiarity, but owing to the fact that the story falls down on the sympathetic interest angle.

In the beginning the hero is shown as a spiritless sort of cuss, so indifferent to the lure of romance and adventure that his girl shakes him cold, and suggests his skipping out for the "great open spaces." Which he does, and presently achieves notoriety in the wild and wooly West as a bold bandit known as the "Meddler," presumably because of his habit of sticking folks up, unexpectedly relieving them of their valuables and later returning the loot.

To help the comedy along, they outfitted hero Richard Gilmore with a Miss Nancy of a male secretary, who accompanies him West, but as a matter of fact the picture would be a whole lot better without this gent and most of the so-called funny situations. And the sudden transformation of the said hero from a chap with no interest in life but money-making to an untamed devil of the plains is a bit too thick for the average fan to swallow. If the director had followed straight melodrama or absolute farce lines in making the feature, it might have turned out a fair box office attraction. At it stands, it falls down in both respects.

There are no really big scenes in the picture, the nearest approach to registering a decisive punch that in which Gilmore butts in and spoils the scheme of the bad man and his gang to despoil Jesse Canfield and kidnap Gloria. The action hits up an occasional burst of speed, but drags laboriously during the major part of the film.

William Desmond isn't at his best as Richard Gilmore, for the role simply doesn't suit him. Bill is O. K. when it comes to riding and scrapping, but not so good at character portrayal. The support belongs in the "get-by" class, passable, but nothing to brag about.

No fault can be found with the photography, which includes many well filmed exteriors, with appropriate lighting effects and some good long shots.

There's nothing to exploit in this outside of the usual "hard riding stunts, and fight stuff." Where Desmond is popular he can be featured, but don't boost this as one of his best, unless you want to get in bad with the star's admirers.

THE BEAUTIFUL SINNER

C. B. C. Photoplay. Author, Wilfred Lucas. Director, W. S. Van Dyke. Length, 4,345 Feet.

CAST AND SYNOPSIS

Henry Avery	William Fairbanks
Alice Carter	Eva Novak
Benson	George Nichols
Mrs. Cornelius Westervelt	Kate Lester
Carmen De Santas	Carmen Phillips
Blinky	Edward Borman
Bill Parsons	Carl Stockdale

Henry Avery, a wealthy young scientist, whose principal interest in life is the study of criminology, is requested by a friend in the employ of the U. S. Secret Service to aid him in running down an audacious gang of thieves, headed by a man named Benson, whose specialty is annexing jewels. Avery consents. His aunt gives a party at which he becomes acquainted with Alice Carter and is led to believe that she knows a good deal about the movements of the gang. Later he finds his way into Benson's den and recovers some of the missing jewels. One of the gang lies in wait for Avery in the latter's rooms with the intention of strangling him, but is detected and overcome in the scrap which follows. In the long run, all of the band but Benson are caught. The leader gets away in an auto, with Alice and Avery in pursuit. The car pitches headlong over a cliff, killing Benson. It transpires that Alice is aiding the authorities. She and Avery are united.

NOTHING original about this one so far as plot is concerned, but there's lots of thrills and speedy action and it should do well enough as a box office attraction in sections where the reliable stand-by formula of crook melodrama seldom fails to entertain the patrons.

The element of mystery enters into the story through the introduction of Alice Carter, a fascinating society girl, into the complications which ensue when criminologist Henry Avery undertakes to trail down the Benson gang of gem thieves. Henry has a fad for this sort of thing and is working for the law's interest at the request of his friend Bill Parsons, member of Uncle Sam's Secret Service. But it rather puzzles him when he meets Alice at a fashionable reception and discovers through certain notations she made on her dance card that this dainty angel knows more than he does about the plans of the Benson mob.

No doubt many fans who have seen similar situations on the screen will jump at once to the correct conclusion that Alice is really helping to gather in the crooks. But even the wise ones aren't likely to tumble to the fact that she is the daughter of Avery's pal, Parsons, who pulled him into the mixup, for this little surprise is carefully concealed until near the finish.

Both the hero and girl have a sufficiently exciting time of it. Avery scores one to his credit early in the game when he finds a gent of Oriental extraction hidden in his room with the cheerful intention of strangling him, and turns the tables on the would-be assassin in stunning style. There follows a wild medley of adventures with indiscriminate scrapping and well maintained suspense. The windup comes with a pursuit of Benson by Avery and Alice, and the arch-villain's death when his car topples over a cliff. Of course, Alice and Henry prepare for eventual wedding bells.

Eva Novak is exceedingly good to look at and scores a decided hit by her spirited performance in the role of Alice Carter. William Fairbanks isn't called on for much of his customary stunt work as Avery, but plays the part with considerable snap and ginger. The support is adequate.

The photography is good, exteriors and interiors well filmed and deep sets are utilized with excellent effect. The lighting is clear and distinct.

You can boost this as an exciting crook melodrama. Promise plenty of thrills, unlimited action and gripping romantic interest. Eva Novak and William Fairbanks should be played up prominently.



The Big Little Feature



"Thundering Landlords"

Pathe 2 reels
Glenn, a newspaper reporter, returns home tired and dejected from work. The landlord forces him to vacate his flat. Glenn packs the furniture on his flivver and his wife, daughter and maid accompany him. They arrive at their home. The house has not been completed but they are forced to move in. The contractor is of a jealous disposition and he finds Glenn with his wife. He attacks the innocent reporter. Glenn defeats him in a fistic battle and takes charge of the workers.

There is plenty of action in this picture and it will prove moderately pleasing to any audience. The monkey will bring forth a good laugh as he taunts the maid by peeing her with statues and vases. There is also a baby in this picture who amusingly persists in disturbing Glenn while he is resting.

The best box office bet in this comedy is the cast, composed of Glenn Tryon, as the dejected father who is forced to move into his unfinished home. Fay Wray, is the demure little wife who consoles him in his great trouble. James Finlayson, as the landlord and flirt who is taught a lesson by Fay. Others in the cast are: Noah Young, Irene Hanes.

* * *

"The Runaway Balloons"

Pathe 1 reel
The moral of this Aesop Fable is "A loud Speaker is a Sound Investment." Farmer Al Falfa invests in a radio and he and the cat are enjoying the program when an S. O. S. is broadcast thru the air. Al runs out of the house just as the anchor of the distressed balloon sweeps along, hooks on to his trousers and carries him away to the frozen north. Al encounters bears, and flees for his life. The cat and he have managed to keep in contact with each other thru the radio. She comes to his rescue and all's well.

This is an amusing cartoon and will do well as a filler on any program.

* * *

"Dog Biscuits"

Universal 1 reel
This is a Bull's Eye comedy featuring Arthur Lake and Olive Hasbrouck. The plot is one that is well known to the screen fans. Art and his rival visit Olive. She decides to bake some biscuits. Eddie, the rival, arrives first and takes one of the biscuits. As he is about to eat it the bun floats out of the window. Art finally arrives after having had a race with a Boston bull. The boys munch the biscuits and nearly ruin their teeth. Art throws the buns out of the window and the dog attempts to eat one. He also gives up in despair. The boys quarrel and Olive shows them the door. Art is bitten by the dog who has not forgiven him for the bun episode.

Exploit this as a Bull's Eye comedy featuring Arthur Lake and Olive Hasbrouck.

* * *

"Props, Dash for Cash"

Educational 1 reel
This is a Pen and Ink Vaudeville cartoon that will do well as a filler on any program. The story is about a "prop," who sells tickets at a theatre. He is held up by a thug who steals the cash register containing the day's profits. The "prop" in fear of losing his position pursues the thug and captures him. He returns the register to his boss and upon opening it they find it is empty. The boss leaves to call a policeman and upon donning his hat the money drops from it and he forgives the "prop."

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Props, Dash for Cash

(Educational)

Baby Blues

(Educational)

Call a Cop

(Educational)

The Runaway Balloon

(Pathe)

Thundering Landlords

(Pathe)

Official Officers

(Pathe)

Pathe Review No. 26

(Pathe)

Gridiron Girtie

(Universal)

Dog Biscuits

(Universal)

The Outlaw

(Universal)

Pathe Review No. 26

Pathe 1 reel
"Short and to the Point" is the first subject depicted in this Review. It has to deal with all the steps in the manufacture of a pin. This topic will prove most interesting as pins are an important item in every household. The Pathecolor is titled "The Turrets of Amboise." "Acrobatics Ila Mode" is the last topic. Through the aid of a new process the stunts of an acrobat are revealed to the audience. The ones that seem easy prove to be difficult when depicted upon the screen in slow motion. Pathe Reviews have proven an asset to any program as they always contain matter of interest to any audience. This Review is up to the standard set by its predecessors.

* * *

"Gridiron Gertie"

Universal 2 reels
Wanda meets a young chap who offers to secure a position for her. He drives her home and on the way collapses. Wanda is forced to take care of him. The following day the lad's stepmother forbids his playing football and locks him in a trunk. To save her protector's "rep" as a crack football player Wanda dons his uniform and enters the game. Her side wins and the two lovers are united.

Wanda Wiley, the Century comedy star is featured in this actionful comedy. A trick flivver is used and it will supply many a thrill as Miss Wiley sways back and forth on top of a huge pile of trunks. Wanda, proves to be well versed in the popular game of the nation. In one sequence Wanda flies thru the air with the football and makes a touchdown for her side.

Exploit this as a Century comedy starring Wanda Wiley; also have a young lady parade thru the streets attired in a football uniform or tie-up with a sporting goods store in your town.

"Official Officers"

Pathe 2 reels
"Our Gang" has a terrible time securing a place to play in the squalid tenement district, and their lives are made miserable by a burly, brutal cop who delights in persecuting the helpless. The Inspector "breaks" the oppressor and a "regular feller" is put on the beat. He makes the gang junior officers and they aid in policing the district. Everyone is happy and the gang has a fine revenge on the erstwhile persecutor.

"Our Gang" again. This time as tenement dwellers in a crowded city. The picture is brimful of the sparkling humor Director Bob McGowan injects in all these productions, and beside this it contains a mighty good lesson for the police officials of any community.

There are so many funny episodes that it is almost impossible to pick out any particular highlights. The baseball game played literally beneath the wheels of passing motor cars is great. So is the gang fight, and so is the police drill of the junior policemen.

This effort ranks high among the others in the "Our Gang" series, and will prove in many instances more popular than the feature. There are good exploitation angles to "Official Officers." One is a tie-up with the police department, another a tie-up with "junior republics," "big brother leagues," playground organizations, or any other association interested in the welfare of the "young idea."

* * *

"The Outlaw"

Universal 2 Reels
"Dandy Dan," an outlaw, falls in love with Ethel Benton, who also loves him. Dan once saved the life of Ethel and her brother and she has admired him for his courage ever since. "Red Connor" desires to take command of Dan's gang, so they capture the girl and hold her for ransom. Dan arrives in the nick of time and aids Ethel in escaping from the clutches of "Red." "Red" pursues, but Dan overtakes him and turns him over to the law. Subsequently Dan is forgiven for his past misdeeds and marries Ethel.

"The Outlaw" is a Mustang picture featuring Jack Perrin and Louise Lorraine. This western lacks the actionful play set by its predecessors. There is a baby boy in the picture who will make a hit with your audience. In one incident Dan rescues the baby as it is about to fall off a cliff.

Exploit this as a Mustang picture and mention the names of the cast.

* * *

"Call a Cop"

Educational 2 reels
Billy Bettsford is arrested for dodging a summons for speeding. Unfortunately he has to meet his sweetheart at the depot. A thug sitting next to Bill on the condition that the sentence will not be longer than five days, impersonates him. The sentence is six months. The thug escapes and finds Bill at the station. A lawyer asks Bill whether he is Mr. Bettsford. He says "no" and then learns that his uncle has died and left him ten thousand dollars. The thug upon hearing the conversation returns to jail in hope of getting the money. At the court house he over hears the lawyer and Bill agree to meet later. Bill is to bring the necessary proof of his identity. The thug escapes from jail again and goes to the home of the lawyer; here he is about to steal the inheritance when he is overpowered and all ends well.

This Christie comedy is full of action, there is also slapstick fun aplenty and will bring forth a good laugh from your patrons. Billy's stunts in attempting to evade the police force are very humorous. A colored man also appears in the comedy, he turns white because of fright caused by a spook. In one scene the colored butler hides in a closet containing a skeleton. He falls out of the closet with the gruesome thing and wrestles with it. He finally frees himself and makes good his escape.

In exploiting this comedy have two men walk the streets, one dressed as a policeman and the other as Billy. Also exploit the names of Neal Burns and Natalie Joyce.

The House of FEATURETTES

Hugo Riesenfeld's Rivoli Theatre is this week playing a Red Seal "Marvel of Motion" (the new Fleischer-Novagroph Process.)

This novelty contains, in addition to many other startling photographic inventions, some very remarkable slow-motion pictures of Houdini and his card tricks.

1600 B'way



N. Y. C.

Edwin Miles Fadman, Pres.

It's the Truth

A stifling night in a Broadway showhouse. An audience languishing in torpid humidity. A "feature" production dragging its dreary length wearily across a shimmering screen. Finally—"The End." Silence from the onlookers. And then a "two-reeler." Audience interest after the first hundred feet. Chuckles. Then laughs. Again "The End." Enthusiastic applause, and patrons leaving the theatre forgetful of heat. Smiling, happy, pleased. Once more the "short" had saved the day. The comedy? Oh, yes. One of Pathe's "Our Gang."

"Baby Blues"

Educational

2 reels

Mickey, an orphan, lives with his little brother at the home of his uncle who conducts a pet store. Mickey's brother gets him into all kinds of trouble and to top it all Mickey wrecks the store in attempting to catch a canary that has escaped from its cage. Mickey leaves the store and runs into a Baby Show, he dons baby clothes and wins the first prize. Returning home his uncle is about to whip him when he shows him the check for five hundred dollars and all is well.

"Baby Blues," is a juvenile comedy starring Mickey Bennett. The baby in this comedy is a sure knockout, beyond a doubt it will bring many an "ah" and "oh, how cute," from the audience. Baby is the whole show and also the laughmaker. In one sequence baby takes a pot of porridge and pours it down brother's trousers causing him to squirm and arouse the ire of his uncle.

Exploit this as a juvenile comedy featuring Mickey Bennett and the baby.

* * *

CENTURY HAS FOUR FOR JUNE

Julius Stern, president of the Century Film Corporation, announces that the June release schedule of Century Comedies, distributed through Universal exchanges, is one of the strongest groups of Centuries ever put out.

The group consists of four two-reelers made by such popular stars as Wanda Wiley, Edna Marian, Eddie Gordon and Constance Darling.



"In the Grease" is the title of this Pathe comedy featuring James Finlayson. It doesn't look as though Jimmy is in Grease; if he is, we'd like to be a Greek.

News Reels in Brief

Kinograms No. 5089

King, Church and People Join in Great Service—London—Britain's rulers and 80,000 of their subjects throng Wembley Stadium on Empire Day. 1—Join in thanks for the glory of the Empire. 2—The choir of 3000, from over seventy church choirs. 3—Massed bands of the Guards and the Royal Marines. 4—In the royal box. Gay Columbia Grads Open \$1,000,000 Field—New York—George F. Baker, world's third richest man, sees dedication of Field he donated. 1—Mr. Baker, with Dr. Nicholas Murray Butler, president of Columbia. 2—Grads in weird get-ups to mark 171st commencement. Germans Advertise Art of Advertising—Berlin—The country's first "reklamemesse" is an elaborate show of the arts of publicity. 1—The parade on opening day. Do Well Paddling Their Own Canoes—Auburndale, Mass.—Lasell Seminary girls hold war canoe races on Charles River course. 1—Sophies win. 100,000 Children in Big Brooklyn Parade—Youngsters defy terrific heat to mark 106th birthday of the Brooklyn Sunday School Union. 319 Sunday schools are represented. Secretary Wilbur is chief reviewing officer. Meet Bruno: He's a Hero—Ogden, Utah—Here he is with five-year-old Alice, whom he saved from drowning. 1—And so—he gets collar and medal from the Humane Society. 2—And a free life-time license from the city. 3—And a wreath from the school children. 4—And the everlasting gratitude of the rest of the family. Prince and Princesses See Wedding of 1800—Stockholm, Sweden—Olden time ceremony opens season at capital; the groom and his party. A Kinograms Exclusive. 1—At the bride's house Heralds announce groom's approach. 2—Prince Karl (in derby hat), brother of the Swedish King, arrives with his family. 3—Off to the church. 4—Departure of bridal party. The President Greets Our Future Admirals—Annapolis—Mr. Coolidge for first time awards diplomas to the graduating class at Naval Academy. 1—Now they're officers in the United States Navy. 2—Mothers and other sweethearts look on



Eddie Nelson as he appears in "Going Great" which is being released by Educational. Ed is an all around athlete as you can easily see.

admiringly. 3—No more use for Middies caps.

International News No. 49

Sureness, France—How France honored America's war heroes. Thousands in annual tribute showed U. S. warriors who sleep in foreign soil are not forgotten. Worcester, Mass.—MacFarlane wins greatest match in golf history. Here's the New York wonder sinking putt to beat Bobby Jones, Dixie boy marvel, in 72 hole battle for open championship. 1—Bobby congratulates the new national champion at the cup presentation. 2—Willie MacFarlane, golf wizard, with his wife and daughter. Interesting Snapshots from The News of the Day—Washington, D. C.—Mrs. Calvin Coolidge dons Girl Scout uniform to award trophies. 1—Mrs. Juliette Low, founder of the Girl Scouts, Mrs. Calvin Coolidge and Mrs. Herbert Hoover. 2—Olympia Pool, Long Beach, N. Y.—New fashions in "bathing" attire make their appearance as Broadway beauties flee surfward from the heat wave. 3—The newest beach sport—disappearing ball—try and figure it out if you can. 4—Houston, Texas—Here's how they dispel all thoughts of hot spells in the southwest—and aid charity at the same time. 5—Lexington, Mass.—Presto, change! Unique contrivance transforms "Old Meeting House" into scene of Continental Congress for big patriotic celebration. Los Angeles, Cal.—(Omit Los Angeles)—Shrine and film parade glittering night spectacle. Police forced to clear path for 100,000 marchers passing through immense crowds. 1—Millions of lights sparkle on gorgeous movie floats. 2—The day parade sees 10,000 of the Shriners' best drilled troupes stepping out. Abyssinian Border, Africa—Hunting for pictures in darkest Africa. International Newsreel camera expedition fords Nile on journey to unexplored sections of Africa. 1—Transportation is the same as 2,000 years ago—but newsreel cameramen are accustomed to "roughing it." 2—Safely across. Strasbourg, France—(Omit Atlanta, Boston & Chicago)—10,000 athletes perform as one in big festival.

* * *

Eugenia Gilbert Returns To Comedy Fold

After a year's absence from the Sennett comedy lot, Miss Eugenia Gilbert returned recently and signed a long term contract with Mack Sennett to appear exclusively in his comedies for the next few years.

Eugenia Gilbert was one of the first beauties to answer the call of the wild waves when Sennett last year decided to reinstate his bathing girl comedies. She was also the first to "graduate" from the bathing chorus into the field of serious drama.

During the past year Eugenia has vamped her way successfully through a dozen dramatic productions, and has developed into an actress of promise.

Miss Gilbert's first picture under her new Sennett contract is called "A Rainy Knight," directed by Lloyd Bacon, with a cast composed of Raymond McKee, Ruth Taylor, Marvin Lobach and Irving Bacon.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

MODERN PROJECTION ROOMS

By WESLEY TROUT

The Forum Theatre, Los Angeles, Calif., has very well equipped projection room. Only the very finest in equipment has been installed.

The installation is very neat, there is plenty of head room and plenty of space for the projectors and other equipment used. The projectionist can do his work much better when he has plenty of room to do it in.

The drop shutter system is counterbalanced, and very efficient, the ports having inclined glass enable the projectionists a full view of their screen at the same time cutting off unnecessary drafts. The switchboard is of the very latest type, dead front with ammeters, etc. Powers projectors are used with GE high intensity arc lamps. Projection is very good.

Visible to Audience

The projection room is located on the Mezzanine floor and has large windows, allowing the audience to see the operation of the projectors. This is a very novel scheme for the motion picture theatre and interesting to your patrons. The room is equipped with an automatic rewind and a special inspection table with a hand rewind to inspect the films before they are projected on the screen.

The projectionists work in white suits. The projection room is kept neat and clean as every projection room should be.

If more projection rooms were built of this type the health of the projectionists would be much better. A projection room should always be properly ventilated and built large enough so that it will not heat up so rapidly and make the work so uncomfortable for the men in charge.

Draw Fan Essential

A large fan should be installed in a vent to draw out the hot air of the projection room, and the gas from the carbons used in the arc lamp. Vents should be located around the bottom of the sides of the projection room from which cold, fresh air could be secured for the projection room.

THEATRE NEWS

Archit.—C. W. and G. L. Rapp, 190 North State St., Chicago, Ill. building Theatre (M. P.), \$8,000,000, 15 sty. and bas., 200 x 200 at 1493-1505 Broadway and 44th St., N. Y. C. Supt. Russell B. Smith, 452 5th Ave., N. Y. C. struct. Engr.—Liebermanheim, 190 N. State St., Chicago. Owner—Famous Players-Lasky Corp., 485 5th Ave., N. Y. C. Gen. contr. let without competition to Thompson Starrett & Co., 250 Park Ave., N. Y. C.

* * *

Archit.—Harrison G. Wiseman drawing plans on Theatre, \$175,000, 1 sty., 259 x 100 at 1457 Coney Island Ave., Brooklyn, N. Y. Owner—Far Realty Corp., 3501 Avenue D., Brooklyn. No date set for taking bids on gen. contr.

* * *

Archit.—Wm. Van Alen, 331 Madison ave., N. Y. C. building Theatre (M. P.) \$65,000. 1 sty, 113 x 67 x 67 at S. W. cor. Cypress and Gerritsen Aves., Brooklyn. Owner—Nicolas Saterson, 1285 Fulton St., Brooklyn. No date set for taking bids.

* * *

Owner—S. Trapasso, 251 13th St., Niagara Falls, N. Y., building Theatre, \$70,000. 2 sty., 48 x 114 at East Falls St., Niagara Falls. Private plans. Gen. contr. let to Albert Elia, 173 Whitney Ave., Niagara Falls.

* * *

Archit.—Douglas P. Hall, 4-5 Lexington Ave., N. Y. C. building Theatre, Stores (4) and Offices, \$300,000. 2 sty., 100 x 150, at 140 N. Main St., Portchester, N. Y. Owner—Jacob Samuel Rogowsky, 44 N. Main St., Portchester, N. Y. Owner taking bids on separate contrs. no date set for closing bids. (Note owner's correct address.)

* * *

Archts.—Bacon & Lurkey, Erie, Pa., Bank Bldg., Buffalo, N. Y. building Theatre and Store Bldg., \$300,000. 2 sty., 241 x 125, at Delaware Ave., and Landers Rd., Kenmore, N. Y. Owner—Kenmore Theatre, Inc., Clair Rickert in chg., 3109 Delaware Ave., Kenmore, N. Y. Gen. Contr. let to Rowland Constr. Co., 23 E. Hazeltine St., Kenmore, N. Y.

Archit.—Wm. E. Lehman, 972 Broad st., Newark, N. J., building Theatre, Stores (18) and offices \$400,000, 1 and 2 sty., 220 x 165, at 290 Main St., Hackensack, N. J. Owner—Better & Pollak, 728 Broad St., Newark, N. J.

* * *

Owner — Springfield Inv. Co., care Grubel Inv. Co., E. J. Grubel, Pres., 546 Minnesota, Kansas City, Kans., contemplates Theatre Bldg. (elec. add) \$150,000, 2 sty. and bas., 75 x 110 at Public Square, Springfield, Mo. May mature soon.

Fox Signs Cameo Cues

M. J. Mintz, President and General Manager of the Cameo Music Service Corporation announces that the Fox Film Corporation has ordered Thematic Music Cue Sheets for all of their feature productions for the coming season. Up to this time Fox had only used the Thematic Music Cue Sheets with their special productions.

* * *

A COMPLETE LOBBY SERVICE

There is probably nothing more important for a theatre than an attractive and nobby lobby display. Exhibitors should make their show window the same as a store displays its commodities. The Stanley Frame Company of New York features in the manufacturing of lobby display frames of every type. The company also manufactures ticket choppers, ticket booths of the highest type.

* * *

CONSIDER THE MUSICIANS

Among one of the new innovations in theatres is the Liberty Music Stand which has become popular throughout the country. The lighting conditions on the consoles are often in a deplorable condition and musicians have great difficulty in following music. The organist, the repair man, the orchestra conductor and musicians, the pianist and even the architect were given consideration in the making of the final products. For each of the important cogs in the making of a good theatre, some important feature has been allowed.

* * *

PROTECTION FOR THE ORGAN

Patrons of theatre's are quick to notice the change in the pitch and tone of an organ and criticism is frequently heard about the tone. The Cromblet Engineering Corporation of Milwaukee has perfected what is known as an "Evenheater" which protects the pitch with the change of the weather. It frequently happens that the delicate mechanism of an organ is affected by the elements but the "Evenheater" keeps the tone the same the year round. It takes but little time to install this device but it is best to have it installed when the organ is new.

* * *

ATTENTION MAGNET

One of the real novelties in displaying and advertising a picture is the "Slide-O-Graf" which has greatly increased the pulling power of a theatre. Day and night this novel attention-getter automatically flashes in succession 10 to 20 standard size slides. It keeps the patrons informed what feature pictures are coming and at the same time illustrates the most important actions in the film.

Mr. Exhibitor: Ask at the Film Exchanges
for the



It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

The Lee House

15th & L Sts., Washington, D. C.

A new modern 8 story fireproof hotel,
one of the finest in the City.

250 rooms - 250 baths

RATES

Single - - - - \$3.50 Up

Double - - - - \$4.00 Up

Situated in a very convenient location, within easy access of the business section and outside of the congested area, within 3 blocks of the White House and within a few minutes' walk of the leading shops and principal theatres.

A Hotel, a home when you are away from home.

RUSSELL A. CONN, Managing Director

Classified Opportunities

Rates 2 cents a word. Cash with copy.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULOS

Editor-in-Chief:
JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professionals, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-GOULD CO. 10th St. St. Louis

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

At Liberty

PIANO LEADER—Exceptional man for high-class
picture theatre, at liberty. Twelve years' experience;
six thousand dollar library; competent musician and
conductor. Can handle men and guarantee to make
the orchestra a drawing attraction. Fine references.
Address Box 10, Exhibitors Trade Review, New
York

ORGANIST—FIRST-CLASS MAN AT LIBER-
TY. Trained musician. 10 years' theatre experi-
ence. Exceptionally fine library. Union. **ORGAN-**
IST, 2121 West Somerset Street, Philadelphia, Pa.

WANTED—Traveling position with Theatre Equip-
ment house preferably in Ohio. Experienced. Write
stating salary. Joseph Gooley, New Holland, Ohio.

For Rent

MOTION PICTURE and "Still" Cameras rented,
sold and exchanged. Portable lights for sale and
for rent. Keep us advised of your wants. Ruby
Camera Exchange. 727 Seventh Ave., New York
City.

Miscellaneous

ATTENTION: All those who desire to sell or
buy, hire or rent, or make a change of position,
should use Classified Opportunities of **EXHIBIT-**
ORS TRADE REVIEW.

For Sale

FOURTEEN HUNDRED NEW OPERA
CHAIRS, some upholstered. New goods made on
contract to fit. Bankrupt stock, at a big saving.
EIGHT THOUSAND YARDS of government
Standard Battleship Linoleum and Cork Carpet at
less than wholesale prices for theatres, churches,
clubs and lodges. Guaranteed goods. Not less than
one roll sold. J. P. REDINGTON & COMPANY,
SCRANTON, PA.

THEATRE EQUIPMENT FOR SALE: Six
hundred chairs. One piano. Two Motographs, De-
luxe model. Two thirty-inch Exhaust fans with
aeroplane blades. Four side wall fans, sixteen-inch.
Three ceiling fans. One Wagner Rotary Converter.
One dark green plush drop fits opening sixteen
high, thirty-two wide. Other scenery and stage
equipment. Everything in good condition. Must
be disposed of before June twenty-seventh. L. C.
Barnes, Fuller Theatre, Kalamazoo, Michigan.

For Sale

EASTMAN NEGATIVE STOCK 3c a foot. Movie
camera \$40. Home projectors \$37.50. New Stand-
ard Theatre Projector \$50.—Motor Driven \$75. Ray,
296 5th Ave., New York, N. Y.

MOTION PICTURES THEATRE 750 seats
in growing summer resort in New Jer-
sey, only theatre in town, building four years old,
concrete, owner in other business. Box NAT, Ex-
hibitors Trade Review.

MOVIE THEATRE LEASE for sale. 1000 seats.
West side, Buffalo. Inquire David Krieger, Ba-
tavia, N. Y.

REAL ENGLISH KIT BAG, the \$50 kind at
\$27.50, delivered. Your money back if not as rep-
resented. Solid brass trimmings, 5 oz. leather.
Atlas Trunk Co., Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches.
Will consider an exchange. Write Box H. S., Ex-
hibitors Trade Review.

FOR SALE—International Adding Machine with
stand, also a Marchant Calculator. Bargain. Box
B. W., Exhibitors Trade Review.

USED VENEER and Upholstered theatre chairs.
Low Prices. C. G. Demel, 845 So. State St., Chi-
cago.

Local Films

MOTION PICTURES made to order. Commercial,
Home or Industrial. We have excellent facilities,
and the best cameramen. Our price 20c per foot.
Ruby Film Company, 727 Seventh Avenue. New
York.

WESLEY TROUT

"The Recognized Authority on Motion
Picture Projection"

—15 YEARS IN THE BUSINESS—

Plans drawn for Projection Rooms, wiring
of projection rooms and for proper screen
installations.

—EQUIPMENTS INSTALLED—

The Author of several books on Projection
and Electricity

Editor of Projection and Equipment Depart-
ment of **EXHIBITORS TRADE REVIEW.**

Address all Correspondence to:

WESLEY TROUT

Consulting Projection Engineer
EXHIBITORS TRADE REVIEW

45 WEST 45TH ST.,
NEW YORK CITY, N. Y.

"EXHIBITORS TRADE REVIEW, the Projec-
tionist's friend and guide in all matters
PROJECTIONAL"



Grand View Hotel
Lake Placid, N.Y.
in the Adirondacks

Accommodations for 300 Guests
Thoroughly Modernized
and Fire Protected
...Carefully Selected Clientele...

Charmingly Situated in a Private Park
Atop the Hill
Overlooking the Lake

HERALDS

On All Features.—Shipped Same Day
Order is Received. Send for Trial Order.
Good Work—Low Prices.

FILMACK COMPANY
736 S. WABASH AVE. CHICAGO

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED
TICKETS

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED



*Sales effort this year
must*

“Hit the Mark”

Back up your product with printed matter that is a salesman to the exhibitor.

“**BETTER PICTURES**” with “**BETTER PRINTING**” go hand in hand. A plant consisting of the most modern machinery, producing better printing without any additional cost to you. Complete shipping facilities for the producer to the exchangeman.

Call on us at the sign of “**BETTER PRINTING.**”

Erwin S. Kleeblatt Press
351-355 West 52nd Street
NEW YORK, N. Y.

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry



"GROUNDS FOR DIVORCE"

a
JUNE
*Paramount
Picture*

PAUL BERN'S

*merry comedy pro-
duction of Ernest
Vajda's Parisian and
New York stage hit
(Guy Bolton's adapt-
ation.) Screen play
by Violet Clark.*

with

**FLORENCE VIDOR
MATT MOORE
HARRY MYERS
LOUISE FAZENDA**

“Bringing Broadway To Main Street”

(in the full sense of the term)

Learn How To Put On

BROADWAY PRESENTATIONS

at the

SIXTH ANNUAL CONVENTION

M. P. T. O. OF NEW JERSEY

New Monterey Hotel

Asbury Park, N. J.

June 29, 30 and July 1st

THESE ARE BUSINESS DAYS AND “PLAY” DATES TOO!

Everybody is Coming—Everybody Welcome—

Something Doing All the Time.

You do not need special invitation

Just come down and register

NATIONAL PRESIDENT R. F. WOODHULL WILL SOUND M.P.T.O.A. KEYNOTE

STARS ATTENTION: Show you are not only one of the “REEL,”
but a REAL one also.

Come Fraternize With Us—

Enter the Water Sports Carnival.

YOU WILL BE GLAD YOU CAME

A REAL PROGRAM



FOR 1925—1926



HAND PICKED FOR BOX OFFICE QUALITY

- 1 Super Special "TALES OF 1001 NIGHTS" Ready
- 1 Special "RED LOVE" starring John Lowell Ready
- 14 Outdoor Features Starring Al Ferguson 6 Ready
- 6 James Oliver Curwoods 2 Ready
- 8 Super Westerns Starring Ken Maynard 2 Ready
- 8 Frontier Features—Gen'l Chas. King's 2 Ready
- 1 "THE MYSTERY BOX"
 10 Episode Serial, Starring Wilson & Gerber, Ready
- 6 "Fragments of Life," 2 Reel Dramatic Knockouts 1 Ready
- 12 "Sheiks and Shebas" Young America Comedies 1 Ready
- 12 "Hey Fellas" Korking Kid Komedies 1 Ready
- 8 "Secret Service Series" Starring Peggy O'Day Ready Sept. 1
- 6 De Luxe Series, Starring Marilyn Mills, "Star" and "Beverly" Ready Sept. 1
- 8 Forrest Taylor Society Dramas Ready Oct. 15
- 1 Special "THE RED KIMONO" Starring Mrs. Wallace Reid ... Ready Sept. 1
- 8 Athletic Stunt Features Starring F. Schumann Heink Ready July 15
- 1 "THE POWER GOD," 15 Episode Serial, Wilson & Gerber... Ready Oct. 15

Production and Delivery of These Absolutely Guaranteed

This List of Attractions Is a Clean-Up for Live Exchanges

Write, Wire or Phone



Davis Distributing Division, Inc.

J. CHARLES DAVIS II, President

723 Seventh Avenue

New York

West Coast Office—403 Lane Mortgage Bldg.
8th & Spring Sts., Los Angeles, Cal.





Columbia News

WEATHER: Fair
for Stars, Stories
and Sellouts with
COLUMBIA
PICTURES

VOL. I. No. 1

1600 BROADWAY

NEW YORK CITY

STARS appearing in

COLUMBIA WALDORF

PERFECTION Pictures

GASTON GLASS

ROBERT EDSON

ROBERT GORDON

EDITH ROBERTS

CULLEN LANDIS

JANE NOVAK

ELAINE HAMMERSTEIN

PAULINE GARON

DOROTHY REVIER

WILLIAM FAIRBANKS

THE BEST EXCHANGES

Apollo Exchange,
1600 Broadway, New York City
Standard Film Service Co.,
2nd Floor, Film Bldg., Cleveland,
Ohio.
Standard Film Service Co.,
Film Bldg., Cincinnati, Ohio.
Standard Film Service Co.,
Jos. Mack Bldg., Detroit, Mich.
Federated Film Exchange Co.,
1018 Forbes St., Pittsburgh, Pa.
Liberty Film Dist. Corp.,
111 Walton St., Atlanta, Ga.
Liberty Film Dist. Corp.,
223 S. Liberty St., New Orleans,
La.
Liberty Film Dist. Corp.,
2009 Jackson St., Dallas, Texas.
Capitol Film Exchanges,
733 S. Wabash Av., Chicago, Ill.
Masterpiece Film Attractions, Inc.,
1329 Vine St., Philadelphia, Pa.
Columbia Pictures Corp.,
3317 Olive St., St. Louis, Mo.
All Star Feature Dist., Inc.,
209 Golden Gate Av., San Fran-
cisco, Calif.
All Star Features Dist., Inc.,
915 S. Olive St., Los Angeles,
Calif.
Greater Features, Inc.,
2006 Third Av., Seattle, Wash.
Greater Features, Inc.,
64 E. 4th St., Salt Lake City,
Utah.
Greater Features, Inc.,
2075 Broadway, Denver, Colo.
Greater Features, Inc.,
391 Oak St., Portland, Ore.
Greater Features, Inc.,
109 N. Montana St., Butte, Mont.
Independent Films, Inc.,
10 Piedmont St., Boston, Mass.
Independent Films, Inc.,
134 Meadow St., New Haven,
Conn.

COLUMBIAS are GREAT

"The Danger Signal," first production, has a marvelous cast:
Jane Novak, Robert Edson, Dorothy Revier, Gaston Glass,
Robert Gordon, Pat Harmon, Lincoln Stedman and Gertrude
Short. ERLE C. KENTON Directed.

A BIG BOX OFFICE BET

WALDORFS are WONDERS

"Enemy of Men," first release has a cast of money getting
favorites: Dorothy Revier, Charles Clary, Cullen Landis, Virginia
Marshall, Leo White, Cesare Gravina, Barbara Luddy, Michael
Dark and Laura La Vernie.

A GREAT AUDIENCE WINNER

PERFECTIONS pull PATRONS

"Fighting Youth," first picture has a cast to fill every seat:
Pauline Garon, William Fairbanks, Frank Hagney, Jack Britton,
Tom Carr, George Periolat, Pat Harmon and William Norton
Bailey.

MEAN MORE MONEY

Premier Pictures Exchanges, Inc.,
1005 High St., Des Moines, Ia.
Friedman Film Corp.,
Film Exchange Bldg., Minne-
apolis, Minn.
Independent Films, Ltd.,
12 Mayor St., Montreal, Canada.
Independent Films, Ltd.,
21 Dundas St., E. Toronto,
Canada.

Independent Film Co.,
115 West 17th St., Kansas City,
Mo.
Premier Pictures Exchanges, Inc.,
1511 Chicago St., Omaha, Ne.
Celebrated Players Film Corp.,
713 Wells St., Milwaukee, Wis.
Exhibitors Film Exchange, Inc.,
916 "G" St. N. Y., Washington,
D. C.

THE BEST

1925-26

PICTURES

COLUMBIA

The Danger Signal
The Unwritten Law
SOS Perils of the Sea
Ladies of Leisure
The Lure of Broadway
Midnight Flames

WALDORF

Enemy of Men
The Penalty of Jazz
The Thrill Hunter
Sealed Lips
The Fate of a Flirt
The Price of Success

PERFECTION

Fighting Youth
The Speed Demon
The New Champion
The Great Sensation
A Fight to the Finish
The Handsome Brute

LIONEL BARRYMORE

in

"A MAN OF IRON"

AN ADAPTATION

By Lawrence Marsten

In "A Man of Iron," Lionel Barrymore has found one of the finest vehicles of his distinguished screen career.

In the stern, forbidding background of a great steel mill is laid the drama of the tremendous struggle of a strong man to conquer a weak woman.

It is a battle against great odds—a battle, the winning of which solves a problem whose very presence is a menace to the age-old institution of marriage.

"A Man of Iron" is a production that is universal in its appeal.



At These Leading Exchanges

ALBANY—First Graphic Exchanges, Inc.
ATLANTA—Southern States Film Co.
BOSTON—Independent Films, Inc.
BUFFALO—First Graphic Exchanges, Inc.
CHICAGO—Celebrated Players Film Corp.
CINCINNATI—Standard Film Service Co.
CLEVELAND—Standard Film Service Co.
DALLAS—Southern States Film Co.
DENVER—De Luxe Feature Film Exchange.
DETROIT—Standard Film Service Co.
INDIANAPOLIS—Celebrated Players Film Corp.
KANSAS CITY—Independent Film Co.
LOS ANGELES—All-Star Features Distributors, Inc.
MILWAUKEE—Celebrated Players Film Corp.
MINNEAPOLIS—Gold Seal Productions.
NEW ORLEANS—Southern States Film Co.
NEW YORK CITY—Commonwealth Film Corp.
OMAHA—Liberty Films, Inc.
PHILADELPHIA—Masterpiece Film Attractions.
PITTSBURGH—Federated Film Exchange Co.
SAN FRANCISCO—All-Star Features Distributors, Inc.
ST. LOUIS—Columbia Pictures Corp.
WASHINGTON, D. C.—Trio Productions.

IT'S A ROMANCE OF A LOVELESS MARRIAGE

CHADWICK PICTURES CORPORATION

729 Seventh Avenue, New York City
I. E. Chadwick, President

Foreign Rights Controlled by
Simmonds-Kann Enterprises, Inc.
220 West 42nd Street, N. Y. C.

READY NOW!

RIGHT NOW!



SAM SAX
Presents

THE OVERLAND LIMITED

THRILLS! ACTION! EXCITEMENT! ROMANCE!!
in the
GREATEST RAILROAD PICTURE EVER MADE
featuring
ALICE LAKE, MACOLM MCGREGOR, RALPH LEWIS

GOTHAM
PRODUCTIONS

Distributed by LUMAS FILM CORPORATION, Sam Sax, Pres., 1650 Broadway, New York City

Foreign Rights Controlled by INTER-OCEAN FILM CORP., L. W. Kastner, Pres., 218 W. 42nd St., N. Y. City.
Cable Address INOFILM.



Lee-Bradford Corporation

ARTHUR A. LEE, President

Presents

Alice Joyce

with

MARJORIE DAW,

CLIVE BROOK and

VICTOR MACLAGLEN

in

The Passionate Adventure

From the Book by FRANK STAYTON

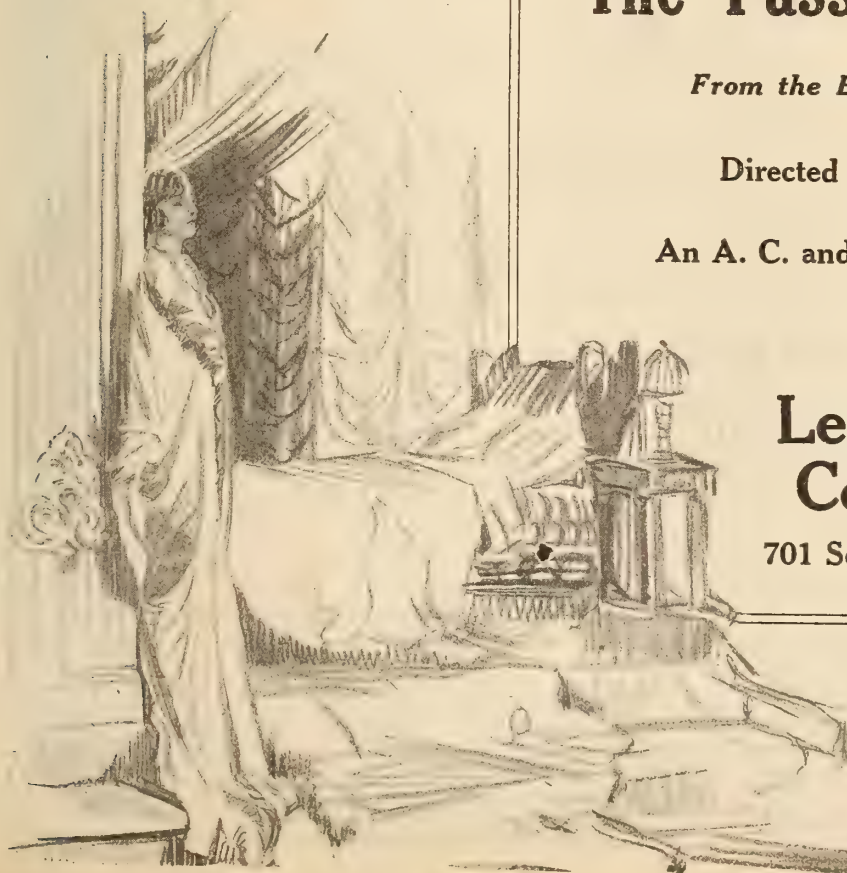
Directed by GRAHAM CUTTS

An A. C. and R. C. Bromhead Production

Distributed by

**Lee-Bradford
Corporation**

701 Seventh Ave., New York



NATHAN HIRSH
PRESENTS

THE BIG 18

6 KIT CARSON SPECIALS

ROBT. J. HORNER PRODUCTIONS
ROCKY MOUNTAIN KNOCKOUTS

WITH KIT CARSON HIMSELF

6 BEAR PRODUCTIONS

WITH ALICE LAKE AND LEN LEO

GORDON CLIFFORD & CHARLOTTE PIERCE

AND

6 MARLBOROUGH FEATURES

WITH DISTINGUISHED CASTS

AYWON

729-7th Ave.,



FILM CORP.

New York

I Am the Moses Who Will Lead You Into the Land of Independence

Leading American Newspapers Recommend My Plan as a
BUILDER OF MOTION PICTURE PATRONAGE.

INDEPENDENT PRODUCERS, DISTRIBUTORS
AND EXCHANGES—Write to Your Association at once
To Investigate.

A. R. RUBENSTEIN, Sec'y.

For full information address A. R. RUBENSTEIN, Secretary
236 W. 55 St., New York, N. Y.

**BUY
THEM
AND
BOOST
THEM**

**THEY'LL
BACK
UP
YOUR
BOASTS**

**BECAUSE
THEY'RE
BUILT
TO
PLEASE**

PICTURES WITH A PURPOSE

—To Pay the Exhibitor

and Please the Public—

HERE are eleven high-grade first run attractions, the product of the foremost producing units in the industry. The majority of them come to you after successful Broadway runs. Look them over and consider carefully whether you can afford to let this bevy of box-office bets go by without booking. Here's the low-down:

"CHARLEY'S AUNT"

with Syd Chaplin

Ask the man who's played it. It's busy breaking laughter records all over the country, after fourteen rousing weeks on Broadway where it set a new pace for speed. It's a Christie Special directed by Scott Sidney.

"FRIENDLY ENEMIES"

with Weber & Fields

The internationally famous comedians in an internationally famous play—the greatest showmanship combination in screen history. It packed them in for weeks on Broadway.

"STOP FLIRTING"

Another hilarious farce made by the men who made "Charley's Aunt." One of the greatest comedy casts on record. Now tickling Broadway.

"HER MARKET VALUE"

starring Agnes Ayres

A beautiful woman on a modern auction block—that's the theme. It has a come-one-come-all title and a great cast.

"ON THE THRESHOLD"

An epic of realism adapted from Wilbur Hall's amazing *Saturday Evening Post* story. The simplest love story ever told—and the sweetest.

"BEAUTY AND THE BAD MAN"

A superb tale of the West that was, adapted from the intriguing story by Peter B. Kyne. It's rich in comedy, thrills and romance.

"THE CRIMSON RUNNER"

starring Priscilla Dean

A fiery tale of Viennese life with Priscilla as a daredevil Apache. It whooped up blase Broadway.

"THE AWFUL TRUTH"

starring Agnes Ayres

A jolly picturization of the famous Broadway hit. It's one of those wholesome, appealing things everyone likes.

"THE GIRL OF GOLD"

starring Florence Vidor

A sensational story of the lengths to which the jaded four hundred will go in their search for thrills. Lavishly entertaining.

"PRIVATE AFFAIRS"

A subject that interests every one—a title they can't resist. George Patullo's *Saturday Evening Post* story. It's different!

"OFF THE HIGHWAY"

A Hunt Stromberg Special All-Star Production. Adapted from Tom Gallon's famous English novel, "Tatterly." A faithful reproduction of studio life containing the most amazing masquerade ever performed. William V. Mong, John Bowers and Marguerite De La Motte head the cast.

Released by

Producers Distributing Corporation

F. C. Munroe, President Raymond Pawley, 1st Vice Pres. & Treas. John C. Flinn, Vice Pres. & Gen. Mgr.
Foreign Distributors, Wm. Vogel Distributing Corp. Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, Pres.

719

Exhibitors have Completely and it

**"Any Exhibitor who turns
such a white proposition
down is a D— Fool,"** writes

Myer Goldberg, Oakfield Opera
House, Oakfield, N.Y.

**WATCH THE LIST
GROW!**

THEATRE	CITY
Ivy	Island, Ky.
Idle Hour	Mecca, Ind.
Daman's	Elkton, Ky.
Temple	Earlington, Ky.
Royal	Royal Center, Ind.
Cozy	Hazelwood, Ind.
Photoplay	Clay City, Ind.
Colonial	Bruceville, Ind.
Opera House	Lagoote, Ind.
Miami	Union City, Ind.
Kozy	Nortonville, Ky.
Gem	Wallace, Ind.
Alexander	Kingman, Ind.
Palace	Universal, Ind.
Princess	Thortown, Ind.
Cozy	Gaston, Ind.
Town Hall	Matthews, Ind.
Joy	Swayzee, Ind.
Hippodrome	Worthington, Ind.
Crown	Kirklin, Ind.
Grand	Cambridge City, Ind.
Banner	W. Lebanon, Ind.
Princess	Cayuga, Ind.
New Star	Alden, Ia.
Model	Beaconsfield, Ia.
Midway	Diagonal, Ia.
Railto	Gladbrook, Ia.
Community	Ellston, Ia.
Electric	Burt, Ia.
Bell	Westley, Ia.
Rockford	Rockford, Ia.
Orpheum	Hardy, Ia.
Star	Dumont, Ia.
Amuzu	Dows, Ia.
Plaza	Dunsee, Ia.
Lyric	Strawberry Pt., Ia.
Lyric	New Hartford, Ia.
Opera House	Clermont, Ia.
New Opera House	Belmond, Ia.
Opera	West Bend, Ia.
Palmer Opera House	Palmer, Ia.
Twilight	Havelock, Ia.
Royal	Lime Springs, Ia.
Casino	Melcher, Ia.
Princess	Montezuma, Ia.
Palace	Murray, Ia.
Strand	Victor, Ia.
Opera House	Jolley, Ia.
Princess	Brighton, Ia.
Opera House	Springville, Ia.
Princess	Bettendorf, Ia.
Paloma	Saginaw, Mich.
Greete	Constantine, Mich.
Princess	Lake City, Mich.
Star	Almor, Mich.
Empress	Belding, Mich.
Montauk	Hudson, Mich.
Coliseum	Edmore, Mich.
Lincoln	Orior, Mich.
Princess	Deming, N. M.
Royal	Danville, Ind.
Strand	Eaton, Ind.
Electric	Lapel, Ind.
Washington	Knightstown, Ind.
Newpoint	Newpoint, Ind.
Mystic	Albion, Ind.
Guyer	Lewisville, Ind.

THEATRE	CITY
Amusu	Hope, Ind.
Wiggins	New Washington, Ind.
Empire	Sellersburg, Ind.
Dream	Corydon, Ind.
Pastime	Pennville, Ind.
Hippodrome	Sheridan, Ind.
Pastime	Carbon, Ind.
Bee Point	Arcadia, Ind.
Orpheum	St. Bernice, Ind.
Rialto	Middletown, Ind.
Star	Elanford, Ind.
Liberty	Hubbard, O.
Lansing	Lansing, O.
Cameo	Brilliant, O.
Dresler	Plymouth, O.
Palm	Toledo, O.
Star	Upper Sandusky, O.
Crescent	Sherwood, O.
Strand	Smithfield, O.
Opera House	Altica, O.
Lyric	Scott, O.
Strand	Grover Hill, O.
Empress	W. Unity, O.
Duncan	Seville, O.
Arcade	Killbuck, O.
Orpheum	Swanton, O.
Roma	Fayette, O.
Theatatorium	Bellaire, O.
Globe	Edgerton, O.
Pastime	Arlington, O.
Royal	Tuscola, Texas
Owen	Lawn, Texas
Lomas	Aplin, Texas
Trinidad	Dallas, Texas
American	Trinidad, Texas
Casino	Thornton, Texas
Gem	Hebbonville, Texas
Amusu	Johnston, Colo.
Iris	Stratton, Colo.
Princess	Edgemont, S. D.
Princess	Upton, Wyo.
Empress	Flagler, Colo.
Macabu	Arriba, Colo.
Liberty	Deer Trail, Colo.
Power Amuse Co.	Dines, Wyo.
Waterman Hall	Graindon, Nebr.
Liberty	Big Springs, Nebr.
Rialto	Pleasanton, Ia.
Lyric	Adel, Ia.
Lyric	Jewell, Ia.
Regent	Emore, Minn.
World	Buffalo Center, Ia.
Palace	Lakota, Ia.
Scenic	Exira, Ia.
Family	Hiteman, Ia.
Community	Pershing, Ia.
New	Cromwell, Ia.
Royal	Casey, Ia.
Alamo	Panora, Ia.
Opera House	Fella, Ia.
Isis	Grant, Ia.
Rainbow	Corning, Ia.
Casino	New Gravity, Ia.
Crystal	Glidden, Ia.
Star	Moravia, Ia.
	State Center, Ia.

THEATRE

Langlois	Olmitz, Ia.
Empress	Chelsea, Ia.
Gem	Luzerne, N. Y.
U-No-Us	Rensselaer Falls, N. Y.
Palace	Waddington, N. Y.
Star	Constableville, N. Y.
Strand	Old Forge, N. Y.
Roxbury	Roxbury, N. Y.
McEwans	North Lawrence, N. Y.
Town Hall	Hopkinton, N. Y.
Opera House	Hammond, N. Y.
Select	Schenevies, N. Y.
Star	Sylacuga, Ala.
Ingram	Ashland, Ala.
Park	St. George, Ala.
Y. M. C. A.	Ducktown, Tenn.
Delco	Center, Ala.
Majestic	Charleston, Tenn.
Princess	Millen, Ga.
Idle Hour	Sylvania, Ga.
Italian Gardens	Claxton, Ga.
Glenville	Glenville, Ga.
Lone Star	Tallico Plains, Tenn.
Cumberland	Iazewell, Tenn.
Princess	Altoona, Ala.
Grand	Frattville, Ala.
Isis	Birmingham, Ala.
Colonial	Commerce, Ga.
Reliance	Jefferson, Ga.
Strand	Winder, Ga.
Star	Russellville, Tenn.
Palace	Lawson, Ga.
Avenale Mill	Sycamore, Ala.
Orpheum	Crawfordville, Ga.
Palace	Thomson, Ga.
Grand	Swainsboro, Ga.
Grand	Angelica, N. Y.
Temple	Ellis, N. Y.
Palace	Cattaraugus, N. Y.
Lyric	Belmont, N. Y.
Park	Avon, N. Y.
S. O. V. Hall	Barker, N. Y.
Nichols O. H.	Nichols, N. Y.
Family	Caledonia, N. Y.
Dew Tell	So. Dayton, N. Y.
Masonic Hall	Marcellus, N. Y.
Opera House	Leposit, N. Y.
Opera House	New Berlin, N. Y.
Auditorium	Andover, N. Y.
Star	Lockport, N. Y.
Groton	Groton, N. Y.
Grove	Fayetteville, N. Y.
Strand	Phoenix, N. Y.
Town Hall	Alleghany, N. Y.
Home	Chaffee, N. Y.
Family	Yorkshire, N. Y.
Strand	Bellast, N. Y.
Parson's Hall	Marcellus, N. Y.
Opera House	Montour Falls, N. Y.
Cosey	Carl Junction, Mo.
Heizer	Heizer, Ks.
White	Olmitz, Ks.
Electric Garden	Claffen, Ks.
Strand	Eskridge, Ks.
Majestic	Little River, Ks.
Liberty	Galatia, Ks.
Electric	Bazuil, Ks.
Electric	Alexander, Ks.
Auditorium	Rush Center, Ks.
Opera House	Nekonia, Ks.
Township Hall	Nekonia, Ks.
Healy	Healy, Ks.
Strand	Ranson, Ks.
Strand	McCracken, Ks.
Gelchurst	Bentley, Ks.
Universal	Winona, Ks.
Township	Monument, Ks.
City Hall	Russell, Ks.
F. O. O. F.	So. Greenfield, Mo.
Legion	Sedgwick, Ks.
Cozy	Geneseo, Ks.
Chicopee	Chicopee, Mo.
Gem	Nickerson, Ks.
Strand	Sharon Spgs., Ks.
Dighton	Dighton, Mo.
Gem	Clearmont, Mo.
Plaza	Leoti, Ks.
Otis Hall	Otis, Ks.
Empire	Parrell, Mo.
Town Hall	Mooreville, Mo.
Wonderland	Wheeling, Mo.
Hickman	Mt. Vernon, Mo.
The Moore	Quincy, Ks.
Fairway	Plainville, Ks.
Colonial	Fortescue, Mo.
Parliament	Corning, Mo.
Royal	Lucas, Kan.
	Sheridan, Mo.

CITY

THEATRE

Gem	Grant City, Mo.
Palace	Powersville, Mo.
Doris	Erie, Kan.
Star	Clyde, Kan.
Electric	Galena, Mo.
Howard	Hollister, Mo.
Electric	Clayton, Ks.
Sherman	Sherman, Cal.
Mexico	Brawley, Cal.
Liberty	Azusa, Cal.
Opera House	Bassett, Va.
Smith	Massus Mill, Va.
Galax	Galax, Va.
Opera House	Parksley, Va.
Star	Waynesboro, Va.
Wilmont	Christenburgh, Va.
Rink	Barlton, Ind.
Auditorium	Colonial Beach, Va.
Marader	St. Nicholas, Md.
G. A. R. Opera House	Northeast, Md.
Rigler	Mt. Airy, Md.
Franklin	Franklin, Va.
Evans	Saxis, Va.
Opera House	Lesterville, S. D.
Star	Hurley, S. D.
Royal	Spencer, S. D.
Clark	Canistota, S. D.
City Hall	Lake Nordon, S. D.
Yale	Yale, S. D.
Royal	Parkston, S. D.
Scenic	Wessington, S. D.
Selleck	Selleck, Wash.
Index	Index, Wash.
Morton High School	Morton, Wash.
Randle	Randle, Wash.
Fensler	Deer Beek, Wash.
Rex	Orofino, Ida.
Dream	Onalaska, Wash.
Langley	Langley, Wash.
Clermont	Winchester, Ida.
Film	Craigmont, Ida.
Gem	Sandpoint, Ida.
New Kendrick	Kendrick, Ida.
Big Creek	Big Creek, Cal.
Harvester	Corcoran, Cal.
Holes	Rancho, Cal.
Yosemite	Merced Falls, Cal.
Grammar School	Greenfield, Cal.
Dales	Los Molinas, Cal.
Star	San Juan, Cal.
T & D	Hanford, Cal.
Liberty	Lemoore, Cal.
Sonora	Sonora, Cal.
Dos Palos	Dos Palos, Cal.
Pastime	Chowchilla, Cal.
Galt	Galt, Cal.
Le Grand	Le Grand, Cal.
Palace	Dixon, Cal.
Majestic	Concord, Cal.
American	Afton, Wyo.
Broadway	Deseret, Utah
Rex	Rexburg, Ida.
Community	Meridan Hill, Ida.
Star	Kanab, Utah
Star	Hinckley, Utah
Star	La Point, Utah
Lawrence Circuit	Collinstown, Utah
Lawrence Circuit	Riverside, Utah
Lawrence Circuit	Bothwell, Utah
Lawrence Circuit	Dewey, Utah
Universal	Plymouth, Utah
Eagle	Phillipsburg, Mo.
Birch Tree	Livingston, Ill.
Pastime	Birch Tree, Mo.
Gem	Sorento, Ill.
Electric	Vanburen, Mo.
Midway	Windsor, Ill.
Gem	Ellington, Mo.
Aeral	Martinsburg, Mo.
Princess	Annapolis, Ill.
Marydes	Gideon, Mo.
Empire	Cardwell, Mo.
Victoria	Homersville, Mo.
Grand	Farmersville, Ill.
Plaza	Oakland, Ill.
Princess	Colp, Ill.
Star	Hettick, Ill.
Lyric	Palmyra, Ill.
Illinois	Metcalfe, Ill.
West End	Newman, Ill.
Electric	Shelbyville, Ill.
Star	Perryville, Mo.
Armory	St. Genevieve, Mo.
Gayety	St. Elmo, Ill.
Opera House	Thayer, Ill.
Lyric	Moweaqua, Ill.
Bluebird	Neoga, Ill.

signed Universal's

Service Contract—

only just started!

THEATRE	CITY	THEATRE	CITY	THEATRE	CITY	THEATRE	CITY
Opera House	Greenfield, Ill.	Tale Hour	Olivia, Minn.	Shadowland	Ellenville, N. Y.	Liberty	Oxford, N. C.
Opera House	Irving, Ill.	Opera	Plum City, Wis.	Maple	Jeffersonville, N. Y.	Standard	Chapel Hill, N. C.
Opera House	Girard, Ill.	Opera	Pepin, Wis.	Empress	Maramac, Okla.	Lincoln	Bennettsville, S. C.
Opera House	Hammond, Ill.	Auditorium	Fountain City, Wis.	Crystal	Roosevelt, Okla.	Strand	Burnsville, N. C.
Alco	Potosi, Ill.	I. O. F.	Prescott, Wis.	Lyric	Clidsea, Okla.	Alco	Graham, N. C.
Electric	Chesterfield, Ill.	Scenic	Tyler, Minn.	Community	Wakita, Okla.	Columbia	Columbia, N. C.
Bijou	Carrollton, Ill.	Elk	Elk River, Minn.	Royal	Minco, Okla.	Oasis	La Grange, N. C.
Edgemont	Edgemont, Ill.	Lyric	Atwater, Minn.	Cache	Cache, Okla.	Cameo	Belhaven, N. C.
Opera House	Dallgren, Ill.	Rex	Maple Lake, Minn.	Criterion	Butler, Okla.	Community	Cresswell, N. C.
Summer	Wood Riner, Ill.	Jack's	Paynesville, Minn.	Central	Papillion, Neb.	Dunbar	Sanford, N. C.
Liberty	Summer, Ill.	Lyric	Dallas, Minn.	Star	Elliot, Ia.	Select	Andrews, S. C.
Lyceum	Frankford, Mo.	Crystal	Gibbo, Minn.	Orpheum	Fairfield, Neb.	Premier	Pilot Mt., N. C.
Eastime	Mainchester, Mo.	Forest	Forest Lake, Minn.	Chamberlin	Ellhorn, Neb.	Palace	Onargo, Ill.
Electric	Kansas, Ill.	Alma	Alma, Wis.	Isis	Arnold, Neb.	Strand	Brookfield, Ill.
essel	Eldon, Mo.	Majestic	Bangor, Wis.	Crystal	Scribner, Neb.	Star	Manteno, Ill.
Grand	Hurdland, Mo.	Rex	W. Salem, Wis.	Liberty	Morse Bluff, Neb.	Echo	Des Plaines, Ill.
Berty	Ranier, Ore.	Palace	Royalton, Minn.	Main	Snyder, Neb.	Opera House	Rankin, Ill.
omus	Estacada, Ore.	Gem	Ivanhoe, Minn.	Community	Havens, Neb.	Opera House	El Paso, Ill.
oodlawn	Gold Hill, Ore.	Opera House	Hendricks, Minn.	Am. Legion	Alexandria, Neb.	Star	McLean, Ill.
owerdale	Portland, Ore.	Princess	Kellogg, Minn.	Eddyville	Eddyville, Neb.	Grove	Fox River Grove, Ill.
aramount	Cloverdale, Ore.	Princess	Lindstrum, Minn.	Royal	Waterloo, Neb.	Star	Gray's Lake, Ill.
argallow	Warrenton, Ore.	Gem	Center City, Minn.	Walsh	Franklin, Neb.	Liberty	Ivesdale, Ill.
ehalem	Oakland, Ore.	Orient	River Falls, Minn.	Orpheum	Fairfield, Neb.	Cosmo	New Carsile, Ill.
anks	Heppner, Ore.	Meadowland	Granite Galls, Minn.	Star	Elliot, Ia.	Rex	Chenoa, Ill.
idvale	Nehalem, Ore.	Amuzu	Harmony, Minn.	Casino	Kingsley, Ia.	Palace	Greenview, Ill.
ar	Barks, Ore.	Glen Lake	Marietta, Minn.	Gem	Hoskins, Ia.	Community	Indian Harbor, Ind.
alace	John Day, Ore.	Star	Minneapolis, Minn.	Liberty	Eustis, Neb.	Majestic	Hamlet, Ind.
Clean's	Stayton, Ore.	Glenwood Palace	Sherburne, Minn.	Colonial	Bloomington, Neb.	Recreation	Elburn, Ill.
rlington	Amity, Ore.	Marine	Minneapolis, Minn.	Moon	Otoe, Neb.	Garden	So. Charleston, O.
ric	Wallawa, Ore.	Pierpont	Pierpont, S. D.	Rex	Western, Neb.	Midway	Midway, Ky.
ncess	Arlington, Ore.	Orpheum	Wamboy, S. D.	Dalby	Greenwood, Neb.	Palace	Sabina, O.
ite	Primville, Ore.	Cozy	Groton, S. D.	Beacon	Bellevue, Neb.	Hemphill	Hemphill, W. Va.
ary	Rockaway, Ore.	Crystal	Glencoe, Minn.	Queen	Omaha, Neb.	Peoples	Ceredo, W. Va.
oyal	Wolsley, Sask.	Crystal	Norwood, Minn.	Opera House	Strang, Neb.	D'Amour	Osgoode, Ind.
aramount	Gravebourg, Sask.	Topic	Fairfax, Minn.	Paramount	Mechanicsburg, Pa.	Patriot	Patriot, Ind.
gin	Shelbourne, Ont.	Orpheum	Mellon, Wis.	Opera House	Quarryville, Pa.	Palace	New Metemoras, O.
assic	Port Elgin, Ont.	Rex	Washbury, Wis.	Colonial	Lawrenceville, Pa.	Miami	Morrow, O.
ple Leaf	Walkerton, Ont.	Grand	Big Falls, Minn.	Palace	Liverpool, N. Y.	Playhouse	Betsy Layne, Ky.
ncess	Mount Forest, Ont.	Krebsbach	Adams, Minn.	Opera House	Silver Creek, N. Y.	Wallins	Wallins Creek, Ky.
ncens	Listowell, Ont.	Strand	Hammond, Wis.	Gettner	Frederia, N. Y.	Bethel	Bethel, O.
ldier Hospital	Dundas, Ont.	Community	Minneapolis, Minn.	Opera House	Cleveland, N. Y.	Amelia	Amelia, O.
egatt	London, Ont.	Movie	Franklin, Minn.	Liberal	Moraira, N. Y.	Hima	Hima, Ky.
ric	Hagesville, Ont.	Princess	Eden, S. D.	Colonial	Ellicottville, N. Y.	Indiana	Lakeview, O.
ou	Norwich, Ont.	Grand	Roseau, Minn.	Johnsonian	Ripley, N. Y.	Opera House	Livingston, Ky.
ncess	Penetang, Ont.	Lyric	Walker, Minn.	Opera House	Fillmore, N. Y.	Bonnyman	Bonnyman, Ky.
ceum	Bracebridge, Ont.	Grand	Waconia, Minn.	Grand	Geneseo, N. Y.	Star	Worth, W. Va.
py	Mt. Hamilton, Ont.	Star	Hayward, Wis.	Grand	Grass Range, Mont.	Star	Richlands, Va.
reamland	Caledonia, Ont.	Opera House	Vefen, S. D.	Orpheum	Browning, Mont.	High Splint	High Splint, Ky.
own Hall	Cannington, Ont.	Unique	Sisseton, S. D.	Murray Hill	Hooson, Mont.	Auxier	Auxier, Ky.
ictoria	Bobcaygeon, Ont.	Ideal	Hayfield, Minn.	Hingham	Hingham, Mont.	Sparta	Sparta, Ky.
unily	Victoria Harbor, Ont.	Auditorium	Bloomer, Wis.	Joplin	Joplin, Mont.	Millstone	Millstone, Ky.
oyal	Brussels, Ont.	Opera House	Rosolt, S. D.	Grand	Harlem, Mont.	Crescent	Minster, O.
gent	Shelbourne, Ont.	Community	Tuttle, N. D.	Orpheum	Saco, Mont.	Neon	Neon, Ky.
arden	Markdale, Ont.	Alhambra	Finlayson, Minn.	Princess	Circle, Mont.	Auditorium	Seaford, Del.
own Hall	Kingsville, Ont.	Greenbush	Garrison, N. D.	Bluebird	Bainville, Mont.	Main Street	Gallton, Pa.
yal	Essex, Ont.	Star	Greenbush, Minn.	Golden Rule	Medicine Lake, Mont.	Auditorium	Manheim, Pa.
opal	Richmond, Ont.	Strand	Auco, Minn.	Liberty	Fromberg, Mont.	Magnet	Minooka, Pa.
ncess	Conatcook, Que.	Hines	Princeton, Minn.	Arcade	Big Timber, Mont.	Grange Arcadia	Center Hall, Pa.
ictoria	Rimouski, Que.	Bijou	Loyalton, S. D.	Orpheum	Glasgow, Mont.	Family	New Cumberland, Pa.
own Hall	Cookshire, Que.	Orpheum	Blackduck, Minn.	Yellowstone	Whitehall, Mont.	Opera House	Parkesburg, Pa.
ational	Scottstown, Que.	Lyric	Lokota, N. D.	Liberty	Hamilton, Mont.	Polise	Old Forge, Pa.
ou	Marierville, Que.	Strand	Moose Lake, Minn.	Ruby	Three Forks, Mont.	Lyric	Beach Haven, N. J.
mpire	Megantic, Que.	Palace	Federal Dam, Minn.	American	Harlowtown, Mont.	Opera House	Barnegat, Pa.
umplin	Wilkie, Sask.	Star	Underwood, N. D.	Peoples	Chapmanville, W. Va.	Palace	Milford, Del.
ew	Pamplin, Va.	Bewar	Brocket, N. D.	Gem	So. Charleston, W. Va.	Crystal	New Oxford, Pa.
ultrider	Hancock, Md.	Movies	Strandquest, Minn.	Modern	Verdunville, W. Va.	Gem	Post Norris, N. J.
ric	Reisterstown, Md.	Unique	Newfonden, Minn.	Stirrat	Stirrat, W. Va.	Ideal	Montrose, Pa.
pheum	Occoquan, Va.	Motley	Motley, Minn.	Virginian	Logan, W. Va.	Mannerchor Hall	Stiles, Pa.
em	South Hill, Va.	Cozy	Sank Rapids, Minn.	Reel	St. Albano, W. Va.	Kerrigan	Gilberton, Pa.
onderland	Thurmont, Md.	American	Mora, Minn.	Grand	Charleston, W. Va.	Arcadia	Slatington, Pa.
ostens	Elkton, Va.	Empress	Leeds, N. D.	Madison	Madison, W. Va.	Universal	Benton, Pa.
own Hall	Pocomoke City, Md.	Lyceum	Carpio, N. D.	Lewis	Chelyan, W. Va.	Temple	Dover, Del.
ncess	Cotton Plant, Ark.	Princess	Berthold, N. D.	Leewood	Leewood, W. Va.	Park	Pitman, N. J.
ectric	Judeonia, Ark.	Movies	Anamoose, N. D.	Sovereign	Sovereign, W. Va.	Palace	Salem, N. J.
enderan	Mulberry, Ark.	Auditorium	Urbank, Minn.	Muffin	Corco, W. Va.	Hunts	Jenkintown, Pa.
ew	Ozark, Ark.	Rialto	Windsor Locks, Conn.	Manbar	Manbar, W. Va.	Acri	Marietta, Pa.
erit	Hartford, Ark.	Town Hall	Huntington, Mass.	Sharpless	Sharpless, W. Va.	Grand	Centralia, Pa.
ilght	Mansfield, Ark.	Town Hall	Charlemont, Mass.	Wyoming	Mullens, W. Va.	Lyceum	So. Sterling, Pa.
een	Lonoke, Ark.	Town Hall	Lenox, Mass.	Lyric	Shirley, W. Va.	Lyric	Woodbine, N. J.
exa	Lexa, Ark.	Steeplechase	Coney Island, N. Y.	Palace	Glen Rogers, W. Va.	Palace	Schuykill Haven, Pa.
aisy or Grand	Memphis, Tenn.	Helmetta Club	Helmetta, N. Y.	Sunset	Charleston, W. Va.	Seaside	Somerpoint, N. J.
ixie	Pangburn, Tenn.	Strand	Hightstown, N. Y.	Edwight	Edwight, W. Va.	Beese	Harrington, Del.
Berty	Heber Springs, Ark.	Rivoli	Fallsburgh, N. Y.	Morrisvale	Morrisvale, W. Va.	Landisville	Landisville, N. J.
ar	Tuckerman, Ark.	Star	Jamesburgh, N. Y.	Playhouse	Randleman, N. C.	Leader	Gloucester, N. J.
em	Swifton, Ark.	Woodbridge	Woodbridge, N. J.	Pamona Mills	Greensboro, N. C.	Memorial	Tarbetville, Pa.
opkins	Calico Rock, Ark.	Casino	Rosendale, N. Y.	Pastime	Kershaw, S. C.	Auditorium	Brownsville, N. J.
oyal	Cotter, Ark.	Empire	Long Eddy, N. Y.	Pastime	Marshall, N. C.	Waller	Laurel, Del.
y	Detour, Mich.						
rand	Newberry, Mich.						
igwam	Kingsford, Mich.						
usu Hall	Neshkoro, Wis.						
Augustus Hall	Wausaukee, Wis.						
stein	Wittenburg, Wis.						
hampion	Champion, Mich.						

the season's greatest buy—

40 From

**Ask at your Warner
Exchange for the details
of this marvelous group
of showmen's pictures**

Get them *Either as a group
Protective Fran*

WARNER BROS
Classics of the Screen

WARNER

Also available through
the new —

**5 YEAR WARNER
FRANCHISE**



or through the
chise Plan — Get them

How Many Trade Papers

*ARE EDITED WHOLLY IN THE INTEREST OF
THE EXHIBITOR?*

How Many Trade Papers

*ARE GIVING THE EXHIBITOR UNBIASED
SERVICE IN NEWS, EDITORIALS, REVIEWS?*

How Many Trade Papers

*ARE TELLING THE WHOLE TRUTH ABOUT
THIS BUSINESS, WEEK BY WEEK, WITHOUT
REGARD TO WHERE THE CHIPS MAY FALL?*

ASK YOURSELF

ANSWER YOURSELF

THEN YOU'LL READ

Exhibitors Trade Review

(THE EXHIBITOR'S OWN PAPER)

45 W. 45th Street

New York

Soon! "THE LON CHANEY IN UNHOLY THREE"

Metro Goldwyn Pictures

Never a Week
Without a Big
Star Name In
Your Electric
Lights!

METRO-GOLDWYN-MAYER'S THE QUALITY 52 means that your patrons see the big, popular stars. This week it's LON CHANEY. Next week it's LILLIAN GISH. Every one a great drawing card: NORMA SHEARER, JOHN GILBERT, BUSTER KEATON, MARION DAVIES, RAMON NOVARRO, MAE MURRAY, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, CARMEL MYERS, ZASU PITTS, RENEE ADOREE, WILLIAM HAINES, SALLY O'NEILL. And many more.

Metro-Goldwyn-Mayer
The Talk of The Industry

A FEW OF THE PICTURES!

Marē Nostrum

A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Merry Widow

Director, Erich von Stroheim with Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Lights of New York

A Cosmopolitan Production

Starring MARION DAVIES. Directed by Monta Bell. From Lawrence Eyre's stage success, "Merry Wives of Gotham."

The Tower of Lies

Victor Seastrom, Director. Norma Shearer and Lon Chaney. The three personalities of "He Who Gets Slapped." From Selma Lagerlof's world-prize novel.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

Romola


Lillian Gish the star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

for 1925-26

and many
other hits in

The
Quality
52

—they'll like
this one!



Associated Pictures Corporation presents
"The WHITE MONKEY"
A SAWYER-LUBIN production
with
BARBARA LA MARR
Directed by **PHIL ROSEN**
Adapted from JOHN GALSWORTHY'S famous novel by **ARTHUR HOERL**
All SAWYER-LUBIN Productions made under the supervision of
ARTHUR H. SAWYER
Photographed by **RUDOLPH BERQUIST** Production Manager **BARNEY LUBIN**

A First National Picture

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York



Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18.

June 27, 1925

No. 5

CONTENTS

PICTORIAL PRESENTATIONS

"SMOOTH AS SATIN"	Frontispiece
"THE OVERLAND LIMITED"	32

HIGH LIGHTS IN THE NEWS

VITAGRAPH IN HAYS ORGANIZATION	19
INDEPENDENTS PICK ELLIOTT	19
FLINN OFFERS NEW CONTRACT METHOD	19
BLACKTON WITH WARNERS	19
FAMOUS ISSUES STOCK	19
THOMSON AT COAST	20
WARNER-SMITH VIEWS OF HAYS GROUP	20
BRECHER UNIVERSAL THEATRE CHIEF	21
HARRY BERMAN DIES	21
PARAMOUNT SIGNS ZIEGFELD	24
EDUCATIONAL LINE-UP ANNOUNCED	24
P. D. C. UNITS COOPERATE	25
P. D. C. FALL PROGRAM	26
DISCUSS UNIVERSAL SERVICE PLAN	28
ARBITRATOR CHALLENGE DENIED	31

REGULAR DEPARTMENTS

EXHIBITOR NEWS	35
PRODUCTION HIGHLIGHTS	38
SALES NEWS AND PERSONALITIES	40
NATIONAL TIE UP SECTION	43
HOLLYWOOD HIGHLIGHTS	57
BOX OFFICE REVIEWS	58
BIG LITTLE FEATURE	61
EQUIPMENT DIRECTORY	63
EQUIPMENT NEWS AND NOTES	64
CLASSIFIED ADS	72

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer; M. M. Fernsler, Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

10 MORE FACTS

1. The 10 facts which we listed previously prove that a record that has never been touched is Metro-Goldwyn-Mayer's for the passing year, 1924-25.

2. For 1925-26 Metro-Goldwyn-Mayer with its already famous Quality 52 has established again its superiority.

3. Among the big star names in The Quality 52 are: LILLIAN GISH, LON CHANEY, MARION DAVIES, JOHN GILBERT, BUSTER KEATON, RAMON NOVARRO, MAE MURRAY, NORMA SHEARER, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, and many others.

4. The directors of The Quality 52 are the following: REX INGRAM, FRED NIBLO, VICTOR SEASTROM, MARSHALL NEILAN, ERICH VON STROHEIM, TOD BROWNING, HOBART HENLEY, FRANK BORZAGE, KING VIDOR, RUPERT HUGHES, MONTA BELL, ROBERT Z. LEONARD, W. CHRISTY CABANNE, JACK CONWAY, ALF GOULDING, JOSEF VON STERNBERG, EDMUND GOULDING, BENJAMIN CHRISTIANSON, WILLIAM WELLMAN, AL RABOCH, and more.

5. Metro-Goldwyn-Mayer has one of the most important companies of permanent players in the world at its Culver City Studios. Keen showmen are grooming the box-office stars of Tomorrow. Watch for these players: SALLY O'NEILL, KATHLEEN KEY, GEORGE K. ARTHUR, PAULETTE DUVAL and many more.

6. A few celebrated novels among The Quality 52: Blasco Ibáñez' "MARÉ NOSTRUM," "THE TEMPTRESS," "THE TOWER OF LIES," Rex Beach's "THE BARRIER," and "THE AUCTION BLOCK;" Sabatini's "BARDELYS THE MAGNIFICENT;" Peter B. Kyne's "NEVER THE TWAIN SHALL MEET;" Selma Lagerlof's world prize novel "THE TOWER OF LIES;" Rupert Hughes' "MONEY TALKS!" and "HOW DARE YOU!" Elinor Glyn's "THE REASON WHY;" and many others.

7. A few stage plays in The Quality 52: "THE MERRY WIDOW," "SALLY, IRENE AND MARY," "BUDDIES," "THE CIRCLE," "LIGHTS OF NEW YORK," from "Merry Wives of Gotham." Laurence Stallings, author of "What Price Glory" contributes "THE BIG PARADE;" Samuel Shipman, "A SLAVE OF FASHION," "SUN UP," "AN EXCHANGE OF WIVES." And a lot more!

8. Metro-Goldwyn-Mayer means showmanship. Érté's breath-taking gowns will soon be the sensation of all audiences. Plus Technicolor Sequences in many of The Quality 52. Big Ideas that make for additional box-office qualities.

9. THE TRANSCONTINENTAL TRACKLESS TRAIN now en route from Coast to Coast advertising Metro-Goldwyn-Mayer's Quality 52 and proving the greatest exploitation stunt in history is just one of the promotion ideas in the 1925-26 Metro-Goldwyn-Mayer campaign. And add publicity and advertising of Cosmopolitan Productions.

10. The achievements of Metro-Goldwyn-Mayer's studio organization, headed by Louis B. Mayer and his associates Irving Thalberg and Harry Rapf, prove again in The Quality 52 a knowledge of what exhibitors want to get the crowds. These are matters of business record and are corroborated by the fact that more than ever Metro-Goldwyn-Mayer is The Talk of the Industry.

Not to mention "Ben Hur"

The Talk of the Industry



Above, Evelyn Brent, as "The Chatterbox," herself a crook, holds up her future lover who has just relieved a safe of its treasure. Below, the young couple trying to go straight, await the arrival of the dreaded police.



F. B. O.'s "Smooth as Satan" abounds in thrills, and realistically portrays life as it is lived by those unfortunates who are predestined by Fate to exist in the shadows. In the end, however, the hero and heroine reform.



"Smooth as Satan"

An F. B. O. Melodrama of Crooks Who Go Straight, Opened at
the Capitol Theatre, New York, on June 21

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Independent Program Worth Watching

IN view of the frank and forceful declarations of independence that have appeared in the newspapers lately over the signature of Producers Distributing Corporation, that company's formal announcement of its product for the coming season is unusually interesting.

If P. D. C. were today in the position it occupied a year ago, its announcement would look like so much bombast. But the fact that Cecil B. De Mille will be responsible for twelve out of the forty pictures on its program is in itself tangible evidence that P. D. C. has become an active contender in the field of strong box-office attractions. And there are other names to conjure with in the announced list of producers, players and directors.

There has been a lamentable lack of frankness on the part of some distributing organizations that have seen fit to try to straddle the "independent" fence. Probably that condition is due chiefly to the lack, in some places, of the executive guidance which makes for definite decision on important questions of policy.

In this respect Producers Distributing Corporation is fortunate. Its executive control is in the hands of three men, F. C. Munroe, president; Raymond Pawley, vice president-treasurer, and John C. Flinn, vice president, general manager, and one of the most competent showmen in the business. Evidently they know where they are going and what they are aiming at. They have publicly declared complete independence, a declaration that is entitled to acceptance at par since it seems to be unchallenged.

Under these circumstances, their program merits the careful consideration of every exhibitor who is interested in finding good pictures that bear the independent stamp.

* * *

Douglas Fairbanks—Showman

IT has been said that Mr. Fairbanks, the young man who is reported to have some interest in United Artists, is one of the real showmen of this business.

We have witnessed his most recent effort to provide money-making screen entertainment, "Don Q, Son of Zorro," and we agree.

Mr. Fairbanks sees and deciphers the handwrit-

ing. He knows that the majority of people prefer fast moving melodrama on stage or screen to any other sort of dramatic opus. And he has given it to them.

Nothing highbrow, not much over which to wrinkle the brow in cogitation, but a good old-fashioned swash-buckling yarn in which the hero is a match for a hundred villains, and defeats them all with a smile, pausing the while to light a fresh cigarette.

This is the type of thing we revelled in during the far-off years of youth. And it is the type of thing that most of us will never outgrow.

Yes, everything considered, we agree that Mr. Fairbanks is one of the most able showmen that ever leaped to fame and fortune through the magic screen.

"Don Q" is not merely a picture. It is entertainment.

* * *

Dangers Ahead in the World Market

RECENT developments in England and on the Continent present a disquieting situation with reference to the future of American films. It is evident that the antagonism of the European trade toward American pictures is steadily growing and that it threatens to fan itself into a popular issue that is likely to lead to political action and adverse legislation calculated to destroy a considerable part of our export business.

In large measure such antagonism is the natural result of American success in meeting the demands of the world market. American pictures are preferred by the people, regardless of the attitude of the trade, in most parts of the world.

One of the fundamentals of international business, however, is recognition of the fact that a nation may be right and yet may lose. Even if American productions are as superior as we commonly tell ourselves they are, that vast superiority will not come anywhere near overcoming the influence of trade antagonism carried to quite possible extremes.

There is the best of reasons, consequently, why the American film industry as a whole should give some thought to the question of good-will in foreign markets. Curtailment of our exports might go so far as to affect seriously both the quality and the prices of product on the domestic market.

What Will the Future Bring in Entertainment?



THAT old saw about "the best laid plans" may have a fine exemplification in the entertainment business within a comparatively short time. And it isn't unlikely that some of the developments to come will bring radical changes in the motion picture industry.

Entirely new methods of producing entertainment are being worked out in the laboratories. Tremendous sums of money are being expended in experimentation. Elaborate plans are being laid to commercialize what thus far are merely experimental projects. Patent applications are piling up in Washington. And no one knows where it all may lead.

Meanwhile the motion picture industry goes about its business paying little attention to potential competition on the horizon. A situation reminiscent of the attitude of thousands of American manufacturers who operated their enterprises through the war period on the seeming theory that the war was bound to last forever, waking up with a jolt to the discovery that their war-time production facilities could not be utilized profitably after war demand had passed. The bankruptcy records of the country tell a striking story of the results from such lack of foresight.

To consider for a moment what is in prospect by way of possible competition:

"Wired radio," in the form of metered service over telephone lines is expected to put the radio business on its feet. For the time being radio manufacturers are doing virtually nothing. Prices of receiving equipment have slumped below the cost of production and the market appears to have come close to the saturation point. Elimination of wireless broadcasting, with the sale of wired service on the basis of a monthly charge seems to be the only means of making the radio industry permanently self-supporting. Also it will provide a basis for better entertainment in two respects: Money will be available for the securing of better talent. Static troubles will be eliminated and the summer-seasonal slump due to static will be out of the way. Equipment for wired radio, experts say, will be manufactured and leased to users in connection with telephone service on the basis of a monthly rental charge similar to the charge for telephone service. It will be possible, also, to differentiate in the service charges according to the service furnished, if that is deemed desirable.

The radio picture is another possibility that seems likely to develop. Photographs are now being transmitted by wire on a commercial basis. It seems doubtful, however, whether the radio picture, by which is meant the transmission of a completed motion picture over the wires, will ever have great commercial possibilities, except in connection with news reel work.

New methods of sound recording. Tremendous progress has been made recently in the recording of sound. The ordinary phonographic method of re-

cording has been vastly improved, to the point where it is now possible to "can" and faithfully reproduce in every detail all sounds within the range of the normal human ear, with any required volume.

Radio vision. A method has been developed recently whereby moving images can be transmitted and projected on distant screens, without the intervention of picture-making equipment. With the perfection of this process it is conceivable that Broadway legitimate shows may be sold to distant theatres, action to be reproduced on the screen and speech, music, etc., transmitted by wired radio. On this basis it is not improbable that the producer of a successful stage play, instead of having to maintain numerous companies to cover the country may be able to reach an audience of millions through what would amount to an extension of the radio idea. Also, it is reasonably probable that, on occasions such as the inauguration of a president, audiences in motion picture theatres throughout the country may be able to see and hear the entire proceeding as it occurs.

These are merely a few of the possibilities indicated by current experimentation. No one knows where these things may lead.

One point, however, stands out prominently: The motion picture theatre, as the logical medium through which many or most of these developments will reach the public, stands to profit by its ability to present more varied entertainment with a wider appeal.

The theatre will not be hurt by any of the changes in sight, but it is not possible to say as much for the producer and distributor of pictures, unless provision is made to tie into the industry any developments that seem likely to upset the equilibrium of the business.

It is perfectly obvious that as these projects come out of the laboratories, providing exhibitors with means of diversifying their programs and increasing their appeal to the masses, there will be less dependence on feature pictures as the essence of the business.

Perhaps this situation may be met, as far as the large organizations are concerned, by the extension of their theatre interests. From all indications today the motion picture theatre is by far the most substantial element of the business, the one factor that gives promise of steady development and expansion without regard to possible changes in the character of entertainment.

The independent exhibitor who exercises to the utmost his ability to render himself free from the encroachments of combines and those who are seeking to bring him under control may look forward with every assurance of a broadening future. There is plenty in prospect to make the fight for independence worth while.

Willard C. Howe

Next Week: The Spice of Entertainment

WARNERS RETURN VITAGRAPH INTO HAYS ORGANIZATION

ELLIOTT SELECTED BY INDEPENDENTS AS THEIR MANAGER

Independent Motion Picture Producers and Distributors Association selected Frederick H. Elliott to take over management and organization of the association.

Mr. Elliott formerly was executive secretary of the National Association of the Motion Picture Industry. He became prominent in the field as a result of his constructive efforts in organization and in dealing with the problems affecting the screen and its relations to the public.

Members of the executive committee are Oscar A. Price, president of Tristone Pictures; Jack Cohen, vice-president of Columbia Pictures Corporation; Nathan Hirsch, president of Aywon Film Corporation; William Steiner, of Steiner Productions; Ray Johnston, president of Rayart Productions; M. H. Hoffman, president and general manager of Truart and Tiffany Productions, and W. E. Shallenberger.

The organization is working co-operatively with the Motion Picture Theatre Owners of America, which, at the recent convention in Milwaukee, organized a Bureau of Trade and Commerce. It is fighting monopoly by the practical method of showing motion pictures made by independent companies.

(Continued on page 20)

* * *

BLACKTON SIGNS WITH WARNERS TO DIRECT ON COAST

HOLLYWOOD, June 19.—J. Stuart Blackton, producer-director, has ended a period of indecision of a month or more following sale of Vitagraph to Warners Brothers by signing with the latter organization.

Negotiations have just been concluded whereby Commodore Blackton, who was one of the founders of Vitagraph twenty-five years ago, is to have an independent unit in the enlarged company and will produce at the remodeled Vitagraph studio in Talmadge street.

* * *

STROMBERG DROPS FILM TO COMPLETE INCE PHOTOPLAY

HOLLYWOOD, June 19.—Suspension of preparations for the filming of "The Open Switch" was ordered by Hunt Stromberg to pave the way for the production of the unfinished Thomas H. Ince spectacle "The Last Frontier," the rights to which Stromberg recently acquired from Mrs. Thomas H. Ince and the Ince estate and which he intends to make one of the biggest pictures of the decade as a memorial to the famous master of the cinema art.

From now on, Stromberg, who was a protégé of Ince, will devote himself almost exclusively to "The Last Frontier." He intends to make it the greatest production of his career.

A Note to Arthur

Dear Arthur:

Thanks for the page ad.
You did yourself proud.

But I don't want something for nothing and I know you feel that a paid advertiser is entitled to preferential treatment. You have said so.

There doesn't seem to be a copy of your rate-card around, so, on the theory of *quantum meruit* I am enclosing a check for \$10 to square the account.

Cordially,
WILLARD C. HOWE.

P. S. — Really, Arthur, you oughtn't to let your *Capra hircus* wander at large that way. It isn't safe.

DIVISION MANAGERS TO APPROVE P. D. C. CONTRACTS, IS PLAN

A new system for handling contracts, said to be a radical departure from present cumbersome methods, is announced by John C. Flinn, vice president and general manager of Producers Distributing Corporation.

It was worked out by W. J. Morgan, sales manager of the company, to facilitate the official acceptance or rejection of all booking contracts, establish a more equitable trade basis and by speeding up all matters of adjustment, serve exhibitors promptly.

Present methods of handling booking contracts call for submission of all contracts to the New York office for official acceptance or rejection. This necessitates delays ranging from two days to three weeks before the contract is officially endorsed. In cases where the price or conditions of the contract do not meet with the approval of the home office, it may be a matter of four weeks or longer before a satisfactory agreement is reached.

(Continued on page 20)

* * *

ULLMAN TO KEEP TITLE UNDER FIRE

HOLLYWOOD, June 19.—Despite threat of Arthur Hopkins, producer of "What Price Glory?" a play, to S. George Ullman, under whose management the photoplay "What Price Beauty?" is being produced by Natacha Rambova (Mrs. Rudolph Valentino) that he will bring injunction proceedings unless the name of the picture is changed. Mr. Ullman does not intend to change the name. He holds its use no encroachment on Mr. Hopkins' rights.

FAMOUS ISSUES NEW STOCK TO FINANCE HOUSES

Famous Players-Lasky Corporation is issuing additional common stock to shareholders at \$90 a share on a basis of one new share of common stock for two shares held.

The stock will be issued as of October 1, 1925, and will be entitled to share in all dividends on the

WARNER DEPLORES SMITH WITHDRAWAL FROM ASSOCIATION

The Hays Organization again claims Vitagraph.

Through the application of Harry M. Warner, of Warner Brothers, recalcitrant Vitagraph, which was recently merged with Warner Brothers, was elected to membership in Motion Picture Producers and Distributors of America.

Vitagraph withdrew from the Hays Organization in January, when Albert E. Smith, then president, declared justice for non-theatre owning producers could not be obtained in the Hays Organization.

Mr. Warner, in his statement, announcing the return into the fold of the Hays Organization, deplored the publicity attendant to Vitagraph's resignation from the organization and expressed his pleasure on that company's return into the fold.

(Continued on page 20)

* * *

PARAMOUNT SEEKS FARLEY THEATRES IN SCHENECTADY

ALBANY, N. Y., June 19.—Negotiations are reported under way between Famous Players-Lasky Corporation and W. W. Farley, of Schenectady, N. Y., owner of Farash Theatre Corporation, for his chain of theatres which includes Strand, State, Albany and Bareli in Schenectady. The latter theatre is now closed.

* * *

THEATRE MAN RETURNS

SEATTLE, Wash., June 19.—L. D. Kenworthy, oldtime exhibitor here, is back in the city after several years in Southern California. Mr. Kenworthy at one time owned the Green Lake Theatre here and the Vaudette in Tacoma. He plans to become an exhibitor again. He may purchase a suburban house.

TACOMA, Wash., June 19.—Vaudette theater has been temporarily closed for repairs and renovation.

common stock to holders of record after that date. Interest of 8 per cent per annum from July 2, 1925, to October 1, 1925, will be allowed to subscribers.

This financing is said to have been necessary to care for Paramounts recent theatre purchases.

ELLIOTT SELECTED BY INDEPENDENTS AS THEIR MANAGER

(Continued From Page 19)

Mr. Elliott, after the executive committee meeting, was asked for a statement regarding the plans of the organization, said:

"I have been in cordial sympathy with the plans and purposes of the Independent Motion Picture Producers and Distributors Association and was actively associated with it at its inception. In fact, I was instrumental in starting it. The need for this organization became apparent some months ago and the need grew into an absolute necessity.

"The organization is committed to a program which, in our opinion, is fair to all elements of the industry. We want to keep the door open so that independent brains and independent capital can join in the making of motion pictures at any time without hindrance and without being barred out of theatres. The motion picture business had a taste of monopoly back in the days of the General Film Company. That organization was first rebuked and then broken up by the Federal courts and, for a considerable time, the industry was permitted freedom in its growth and progress.

"Heavy investments of capital and the ambitions of individuals have resulted in an effort to trustify the business to the prejudice of independent producers, distributors and theatre owners. Ours is the plain problem of preventing the accomplishment of this monopoly.

"We propose to carry on our activities openly, taking the American people into our confidence because we believe they are interested in the progress and activities of their own best patronized amusement. We want to deal with facts, presenting them fairly and without prejudice to anyone.

"We have a definite objective and we now have the funds to pay the expense incidental to our campaign. We do not desire any tremendous campaign fund, nor will we utilize one. We are merely going directly to the industry and to the American public with our problems, being satisfied that the American spirit of fair play is our most valuable asset."

* * *

DIVISION MANAGERS O.K. CONTRACTS

(Continued From Page 19)

Mr. Flinn now is placing the matter of accepting or rejecting contracts in the hands of the company's division managers, who will have the fullest authority on all deals between exhibitors and Producers Distributing Corporation. To reduce delays further and render greater service to the exhibitors, the Producers Distributing Corporation will redivide the country and instead of having four divisions as at present, there will be eight divisions, each with a division manager.

* * *

TROWBRIDGE AT COAST

Los Angeles, June 19.—Carroll S. Trowbridge, general representative of Christie Film Company, is visiting the studios here before returning to visit all of the film exchanges which are releasing the new Al. Christie features. Mr. Trowbridge has been accompanying John C. Flinn, general manager of Producers Distributing Corporation in the sales conventions, being held from Coast to Coast.

VIEWS ON HAYS ORGANIZATION

Harry M. Warner On Why Vitagraph Returns!

"The election resumes the close affiliation Vitagraph has had with the association headed by Mr. Hays, Vitagraph having been an original member and ardent supporter of the association's work.

"We very much regret Vitagraph's short withdrawal from the association, and when Warner Brothers secured control one of our first acts was to make application for membership.

"This, we are happy to say, was favorably acted upon at today's meeting of the association.

"The publicity attendant upon Vitagraph's withdrawal was most unnecessary and unfortunate, and resulted in no good to Vitagraph.

"We trust Vitagraph's announcement of election to membership in the Hays organization, which is a truly constructive move for Vitagraph, will receive at least equal prominence.

"We would, therefore, be glad if those who have heard of Vitagraph's withdrawal should now learn that Vitagraph is again a member of the Association that has done so much for the common good of all engaged in the motion picture industry."

* * *

WARNERS RETURN VITAGRAPH INTO HAYS ASSOCIATION

(Continued From Page 19)

Members of the Hays Organization now are: The Bray Productions, Inc., 130 West 46th St., New York City; Christie Film Co., Inc., Hollywood, Calif.; Distinctive Pictures Corp., 366 Madison Ave., New York City; Famous Players-Lasky Corp., 485 Fifth Ave., New York City; First National Pictures, Inc., 383 Madison Ave., New York City; Fox Film Corporation, 10th Ave., & 55th St., New York City; D. W. Griffith, Inc., 130 West 62nd St., New York City; Inspiration Pictures, Inc., 565 Fifth Ave., New York City; Metro-Goldwyn Distributing Corp., 1540 Broadway, New York City; Principal Pictures Corp., 7250 Santa Monica Blvd., Los Angeles, Calif.; Producers Distributing Corp., 469 Fifth Ave., New York City; Ritz-Carlton Pictures, Inc., 6 West 48th St., New York City; Hal E. Roach Studios, Culver City, Calif.; Joseph M. Schenck Productions, Inc., 5341 Melrose Ave., Los Angeles, Calif.; Universal Pictures Corp., 1600 Broadway, New York City; Warner Bros. Pictures, Inc., 1600 Broadway, New York City.

* * *

NEILSON JOINS PATHE PUBLICITY

Rutgers Neilson is now with the Pathe publicity department.

* * *

\$150,000 FOR THEATRE

MARSHFIELD, Ore., June 19.—Bob Marsden has a splendid 1,300 seat theatre under construction. It will cost \$150,000 and will be in Egyptian style.

Albert E. Smith On Why Vitagraph Withdrew!

"VITAGRAPH HAS RESIGNED from the Motion Picture Producers and Distributors of America, Inc. (commonly known as the Hays organization).

"VITAGRAPH WILL DO ITS FIGHTING IN THE OPEN.

"VITAGRAPH is NOT a COMPETITOR of the EXHIBITOR.

VITAGRAPH will continue its POLICY of LIVE and LET LIVE.

"WATCH YOUR STEP, Mr. Exhibitor!"

The following additional statement was made to the daily newspapers by Albert E. Smith:

"When the Motion Picture Producers and Distributors of America was organized Vitagraph became a charter member, because it believed that the industry could be bettered through the labors of such an organization. There was much industry in the industry; and the sufferers were not only exhibitors and independent producers but the public as well. The public had had foisted on it pictures which brought quick and just criticism for morbid and salacious themes.

"It was to clean up this situation and to bring about justice that the Hays organization was formed and Vitagraph entered into it in the belief that justice could be arrived at within the industry. Vitagraph withdraws because it does not believe that justice to the exhibitors and those independent producers who are not theatre-owning exhibitors can be obtained through the labors of the Motion Picture Producers and Distributors of America."

THOMSON VISITS COAST TO FIND SCHEDULE RUSHED

HOLLYWOOD, June 19.—Visit of Major H. C. S. Thomson, president and managing director of Film Booking Offices of America, to the company's studios here, finds the big production plant humming on full time schedule.

Four productions are in course of filming. Two of F. B. O.'s own productions are scheduled to begin this week, for which casting is now in progress under the supervision of B. P. Fineman.

The new productions are "Lady Robin-hood," a Spanish story in which Evelyn Brent will be featured and "The Wild Bull's Lair," starring Fred Thomson and his horse, "Silver King."



Casting for Richard Talmadge's next production, "The Isle of Hope" will begin soon as well as arrangements for a new series of two-reel "featurettes" titled "The Adventures of Maisie," starring Albert Vaughn.

* * *

DROPS DUPLICATE TITLE

Independent Pictures Corporation has voluntarily discontinued use of the title "His Master's Voice" for a Big Timber Production they are now shooting at their west coast studios, with Lightnin'. Sam Sax has a production ready for release entitled "His Master's Voice."




**FREDERICK
WYNNE-JONES,
OF UFA-USA, WHO
SAILED FOR EUROPE
TO ARRANGE FOR
FORTHCOMING
PRODUCTIONS
FOR
AMERICAN RELEASE**


HARRY M. BERMAN, F. B. O. MANAGER OF 'CHANGES, DIES

Harry M. Berman, general manager of F. B. O. exchanges, died June 19 at his home, 215 West 90th Street, New York City.

Mr. Berman had been ill since he underwent a serious operation in March, 1924, but up until two weeks ago had been up and about. He had taken a three months vacation, and his friends and family felt that he would regain his health after this rest.

He was born in Poland fifty-one years ago, but came to America as a boy and settled in Pittsburgh, Pa., where he later entered the real estate business.

His first experience in the film business was with Metro in Kansas City. From there he went with the Universal Film Company in Cincinnati, Ohio, where he subsequently entered the Paramount fold.

In 1922 he joined F. B. O., and his work with that company has been one of the outstanding features of the industry.

Mr. Berman was a born leader of men, and in all his associations left the stamp of his ability indelibly imprinted. He was loved by all those who worked with him or under his direction, and leaves a host of mourning friends.

In 1904 he married Miss Julie Epstein. Their two sons, Pandro and Henry, Jr., survive.

Funeral services were held on June 19 at 2 p. m., and the interment took place in Cypress Hills Cemetery.

* * *

SPECIAL GERMAN ISSUE

The leading German trade-review, *Kine-matograph* will publish a special foreign issue for the Congress at Paris, June 20. This number will contain important film items, technical essays and colored pictures of German stars. Free copies will be sent on request to Scherlverlag, Berlin SW. 68, Zimmerstr. 35/41.

MACFADDEN OPENS FILM CAMPAIGN IN HIS MAGAZINES

In August issue of *True Story* magazine with a full page advertisement, Bernarr Macfadden will announce to 2,000,000 readers the first release of his initial *True Story* Film production, "The Wrongdoers," starring Lionel Barrymore.

This will be one of the first steps in a \$480,000 advertising campaign to be undertaken by Mr. Macfadden and Harry Rathner, president of Astor Distributing Corporation, which will handle the eight productions to be made by the Macfadden company.

Proceeding on the belief that readers of the Macfadden publications also are motion picture theatre-goers, the Macfadden advertising carries a small "box" or coupon which *True Story* readers may send in to their favorite theatres to be notified when the Macfadden *True Story* productions will be played.

Amplifying the advertising idea, Mr. Macfadden and Mr. Rathner have arranged for the publication in *True Story* magazine of the fictionization of "The Wrongdoers."

* * *

UNIVERSAL TO BUILD \$1,000,000 THEATRE

MINNEAPOLIS, Minn., June 19.—Universal will build a 3,000 seat theatre at a cost of about \$1,000,000 here. Negotiations are now under way for a site.

* * *

100 PER CENT FOR HINES

By including "The Crackerjack" in its selected list of photoplays, the National Board of Review gave 100 percent representation to the latest Johnny Hines series which included "The Speed Spook," "The Early Bird" and "The Crackerjack."

BRECHER, OWNER OF CHAIN, HEADS UNIVERSAL STRING

Leo Brecher, who heads a chain of theatres in New York City known under his name, will be managing director of all of Universal Pictures Corporation theatres, which now number about 100.

He was engaged by Carl Laemmle, president of Universal.

While Brecher will continue to direct the destinies of his New York circuit, Universal officials deny there is any connection between the Brecher chain and the Universal chains.

The Universal chain includes the Schine theatres in upper New York State, the Hostetter circuit in Nebraska and Iowa, the Sparkes circuit in Florida, and Universal's previously acquired theatres in Los Angeles, San Francisco, Seattle, Portland, Kansas City, St. Louis, Pittsburgh, Cleveland, Detroit, Chicago, Washington, Milwaukee and elsewhere. The Universal list of theatres recently was augmented by the addition of the Alhambra theatre in Milwaukee, one of the leading first-runs in the middle west.

The Brecher circuit includes eight theatres operating and two under construction, all but one of which, the recreated Orpheum of Yonkers, are in New York City. They are: Plaza, Olympia, Harlem (in which Brecher has a booking arrangement with Loew), Douglas, Roosevelt, Odeon and Lafayette, and the Verona, now under construction, and another house in New York, also under construction.

* * *

PARAMOUNT CLOSES DEAL FOR THEATRE IN BIRMINGHAM

BIRMINGHAM, Ala., June 19.—Negotiations between the Famous Players-Lasky Corporation and the Loveman, Joseph and Loeb Department Store for the erection of a million and a half dollar theatre and mercantile building combined were closed. The building will be located at Third Avenue and Eighteenth street on the southwest corner.

The building will adjoin the present store of the Loveman, Joseph and Loeb store and will be seven stories high.

* * *

DENIES AMADOR WRIT ISSUED

F. W. Sanford, president of the Sanford Productions, holds that a report from Los Angeles published on June 6 in *THE EXHIBITORS TRADE REVIEW* that an injunction had been issued against Charles Amador, known as Alpin, to Charlie Chaplin, was incorrect. He writes:

"In the first place, the question of using the name of Charles Aplin has not been an issue in this case for over two years past, as we voluntarily agreed not to use said name at all. Secondly, the issue of question that the court has so far expressed itself upon is that we must avoid any deception in advertising matter or pictures produced featuring Charles Amador so that we avoid having the public mistake them for Charles Chaplin pictures.

"The court then instructed the attorneys to draw a 'finding or decree' in keeping with this rule as above mentioned, but so far same has not been completed, filed or approved by the court."



Action is the word when Martha Sleeper, Hal Roach's comedienne who appears in Pathe pictures, takes time out to enjoy a few moments by putting Silver, the canine player, through his paces.

Fashion dictates to the feminine world, but Romain de Tiroff-Erte dictates to fashion. He is creating lavish costumes for Metro-Goldwyn players.



Louise Fazenda, Warner Brothers star, and Pal sound a fanfare of welcome to the visitors of Los Angeles

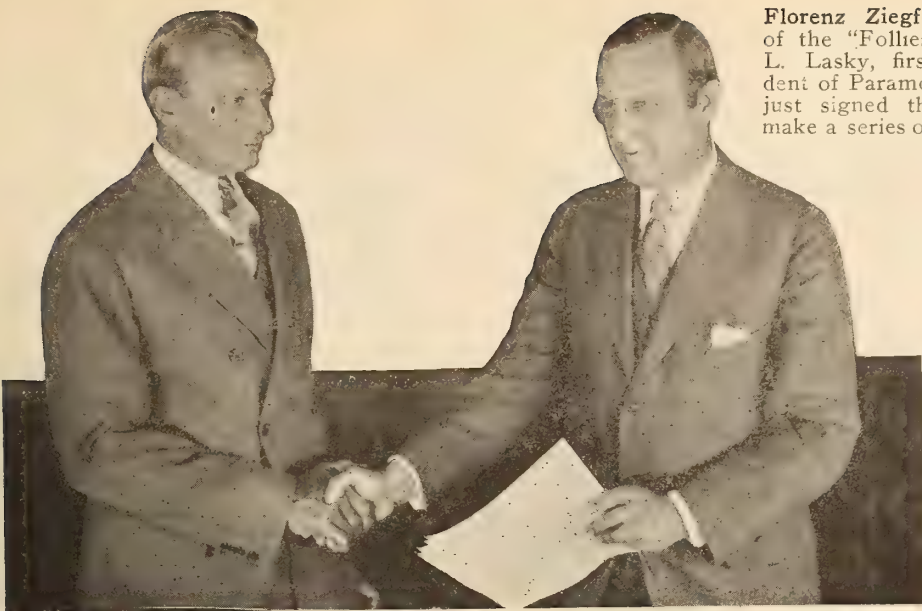


Colleen instructs her favorite doll in the intricacies of a new step which she used effectively when she played "Sally" in the First National photoplay of that name.

He plays it so sweet and it comes out so sour, thought Leatrice Joy, as Edmund Burns demonstrated the "uke" in "Hell's Highroad" for P.D.C.



Perhaps Pola Negri, of the Paramount constellation, is interested in seeing if she is as beautiful as everyone says.



Florenz Ziegfeld, producer of the "Follies," and Jesse L. Lasky, first vice president of Paramount, who has just signed the former to make a series of productions.



Carmel seems pleased with one of the gowns she brought back from Paris for use in her next Metro film.



A close shave was necessary before Eric Mayne's type of beauty was suited to the part he wished to play in Rayart's "The Devil's Double." Harry Brown wields a wicked pair of shears.

The Marquise designed this gown herself, and its rich simplicity reflects the character of the Famous star who has won America's heart as "Glorious Gloria."



No city slicker was going to get Wanda Wiley's baggage away from her during the Century Comedies star's first visit East to view the new Universal offices.



The Entire Solar System turned out to bid bon voyage to Joe Schenck when he recently left the coast for New York. How many do you recognize? And make a guess at the identity of the handsome gentleman second from the right.

John Barrymore, first gentleman of the American stage, is welcomed to Hollywood by Jack Warner, who will manage production for Barrymore's next Warner Brothers picture.



HEAVY GAIN DURING LAST SIX MONTHS FOR FIRST NATIONAL

First National reports a heavy increase in its business for the first twenty-six weeks of 1925. Receipts will surpass by several hundred thousands of dollars the receipts for the first twenty-six weeks of 1924, according to E. A. Eschmann of First National.

"An increase of several hundred thousands of dollars in a half year over the same period of the previous year is a significant fact," said Mr. Eschmann, in making the announcement. "There are too many pictures made and the competition for business is too keen for such a big increase to be accidental. It is the result of the increasing merit of First National Pictures, of the satisfaction of exhibitors with the box-office results of the past releases, of a sane and equitable sales policy and a far greater consideration of the splendid work of the boys in the field.

"This fine showing, accomplished with our specials and Leader group of pictures for the first half of the year, is something of a prophecy as to what First National specials and the Winner group of releases will accomplish for the company and the exhibitors playing the new product during the twenty-six weeks beginning July 1. From the story material obtained, the continuity writers directors and players signed up, we know that the forthcoming product will be superior to our past releases, and the sales policy adopted and communicated to our branch managers and salesmen will obtain for them a more widespread distribution than during the six months now coming to its close.

* * *

PREFERRED SEES HALF OF SCHEDULE READY IN OCTOBER

By the middle of October exhibitors will be able to view on the screen nine of the eighteen Preferred Pictures to be released during the new season by B. P. Schulberg Productions, J. G. Bachmann, general manager of distribution predicts.

Mr. Schulberg is now on the coast personally supervising the work of three units that have already been working five weeks and will continue through the rest of the summer without a respite.

Three pictures that are now well under way are F. Oakley Crawford's "Parisian Love," directed by Gasnier; "The Girl Who Wouldn't Work" by Gertie D. Wentworth-James, directed by Marcel De Sano and "With This Ring," by Fanny Heaslip Lea.

Next three to be put in production are: "The Other Woman's Story," by Peggy Gaddis; "Lew Tyler's Wives," Wallace Irwin's novel, and "The Plastic Age" by Percy Marks.

* * *

S. BARRET McCORMICK APPOINTED PATHE EXPLOITATION MANAGER

S. Barret McCormick was appointed exploitation manager of Pathe Exchange, Inc., succeeding Arthur Brilant, who recently resigned to engage in theatrical production work.

* * *

LAUNCHES NEW F. B. O. PRODUCTION

"The Wild Bull's Lair," by Marion Jackson, will be Fred Thomson's first new vehicle for F. B. O. Work began under the direction of Del Andrews.

Theatre Building Corporation Formed By Warner Brothers

SACRAMENTO, Calif., June 19.—Warner Brothers Hollywood Theatre Corporation, incorporated in Delaware, has been authorized to do business in California. The total capital stock is given as \$500,000 and 15,000 shares of no par value.

This is the unit that will operate the new Warner Theatre in Hollywood, the deal for which was closed two weeks ago. It is to be the first of the first-run houses that the Warner Brothers are contemplating at various points.

* * *

ROTHAFEL BOOKS SCHULBERG'S "THE BOOMERANG" FOR CAPITOL

J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions, Inc., announced S. L. Rothafel has booked the special Schulberg screen version of "The Boomerang," by David Belasco, for the Capitol theatre, week of June 28.

* * *

INMATES OF HOME GUESTS

Inmates of the Actors' Fund Home, were the guests at the Capitol theatre, New York, of Elizabeth Cooper, author of "Drusilla With A Million," the Associated Arts Corporation F. B. O. Gold Bond production.

Hammons Issue 1925-26 Line-Up for Educational

Educational's line-up of product for the 1925-1926 season was announced last week when E. W. Hammons, President of Educational, addressed the exchange managers of that organization, gathered in their fourth national convention at the Hotel Pennsylvania, New York City.

The line-up of product, as announced by Mr. Hammons is:

Six two-reel Lupino Lane Comedies.
Six two-reel Bobby Vernon Comedies.
Six two-reel Walter Hiers Comedies.
Six two reel Jimmie Adams Comedies.
Eighteen two-reel Mermaid Comedies.
Ten two-reel Christie Comedies.
Six two-reel Tuxedo Comedies.
Six two-reel Juvenile Comedies.
Twenty-four one-reel Cameo Comedies.
Twelve one-reel Lyman H. Howe's Hodgepodge.

Twenty-six short-reel Felix the Cat Animated Cartoons.

Kinograms, the newsreel, issued twice a week.

After two strenuous days of business sessions, the delegates to the convention enjoyed an outing to the Sound View Golf Club through the courtesy of Captain George McL. Baynes, publisher of Kinograms, Educational's news reel.

A golf tournament was held. The first prize was won by Mr. E. W. Hammons, President of Educational; second prize went to D. J. Chatkin, Acting Domestic Sales Manager, while third prize was won by G. Ralph Branton of the Minneapolis office. Gordon S. White, Director of Advertising and Publicity, earned the "booby" prize with a score of 16 for the eighteen holes.

After the tournament the outing was transferred to Luna Park, Coney Island, where the exchange managers and home office executives were tendered a banquet.

PARAMOUNT SIGNS ZIEGFELD TO MAKE PHOTOPLAY SERIES

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, signed Florenz Ziegfeld under a five year contract to produce a series of Paramount pictures that will bring to the screen the type of productions that have made Ziegfeld famous for lavish entertainment.

The pictures, which will be made in the Paramount studios, will be produced under the personal supervision of Mr. Ziegfeld. The first production will be known as Florenz Ziegfeld's "Glorifying the American Girl" and will be directed by Allan Dwan, producer of "Robin Hood," "Manhandled" and "The Coast of Folly."

Many of the artists who have been identified with the Ziegfeld productions and most of the famous Ziegfeld beauties will appear in "Glorifying the American Girl," and other Ziegfeld-Paramount pictures.

The story for "Glorifying the American Girl" is being written under Mr. Ziegfeld's direction and it is expected that actual production of the picture will start August 31.

* * *

SCHENCK SEEKS STORIES

Joseph M. Schenck is in New York on a three weeks' visit to negotiate for several new stories for the United Artists.

Those in attendance at the convention include:—E. W. Hammons, President and General Manager, Bruno Weyers, Vice President, A. S. Kirkpatrick, Assistant Manager, D. J. Chatkin, Acting Domestic Sales Manager, Lowell V. Calvert, Production Manager, J. R. Wilson, Assistant Domestic Sales Manager, Gordon S. White, Director of Advertising and Publicity Department, R. L. Hoadley, Advertising and Publicity Department, C. F. Catlin, Secretary and Counsel, F. X. Carroll, Sales Department, Harvey B. Day, Special Kinograms representative, Charles Christie, General Manager of Christie Film Corp., Capt. George McL. Baynes, Publisher of Kinograms; Branch Managers and Salesmen—Albany—J. M. Morgan, Atlanta—Arthur Lucas and J. H. Butner, Boston—J. J. Scully, Buffalo—H. F. Brink, Charlotte—J. C. Reynolds, Chicago—I. M. Schwartz, Cincinnati—J. M. Johnson, Cleveland—N. R. Skirboll, J. H. Skirboll, Ezra Skirboll, Dallas—F. H. Tones, Denver—A. P. Archer, Des Moines—A. W. Kahn, Detroit—M. H. Starr, Indianapolis—H. C. Dressenderfer, Kansas City—G. F. Senning, Los Angeles—J. L. Merrick and Jack Nelson, Louisville—Leo Goldberg, Milwaukee—Max Stahl, Minneapolis—G. R. Branton, and J. F. Cubberley, New Haven—H. D. Nobel, New Orleans—J. B. Dumestre, Jr., New York—A. Greenblatt and Sol Title, Oklahoma City—N. P. Eberley, Omaha—James Winn, Philadelphia—S. C. Goodman, Pittsburgh—J. Kaliski, St. Louis—S. J. Hankin, Salt Lake City—C. E. Messenger, San Francisco—C. C. Blumenthal, Seattle—J. A. Gage, Washington—J. C. Bachman, Toronto—O. R. Hanson (representing all Canadian Exchanges).

Ezra Skirboll, Jack Nelson and Sol Title attended the convention as a reward for having made the three best salesmen's records of the year.

FLINN ARRANGES FOR COOPERATION AMONG P. D. C. COAST UNITS

John C. Flinn, vice president and general manager of Producers Distributing Corporation, returned to New York after a series of sales conventions that took him to San Francisco and later to Los Angeles where he conferred with the company's contributing producers.

At a luncheon at the Ambassador Hotel in Los Angeles, attended by Cecil B. De Mille, Al. Christie, Hunt Stromberg, Frances Marion, Renaud Hoffman and A. H. Sebastian, Mr. Flinn proposed a plan of coordination in the making of the future pictures, that will greatly facilitate production and materially increase quality.

Under this plan which was adopted, all pictures released by Producers Distributing Corporation during the coming year, will have the benefits of cooperation of three studios, the De Mille, Hollywood and Christie studios, and every advantage of centralized production while being independently produced and maintaining their separate individuality.

The players, technical staffs, and equipment of all three studios will be at the disposal of any and all of the producers contributing the coming releases of Producers Distributing Corporation. This arrangement brings into cooperative combination a big stock company organized by Cecil De Mille, trained riders and cowboys affiliated with Hunt Stromberg's activities, players of the Hollywood studio and comedians of the Christie studio in addition to the technical experts.

Speaking of the series of sales conventions which he conducted on his way to Los Angeles, Mr. Flinn said:

"I found enthusiasm that was 'real' along every mile of the way from New York to San Francisco. And by 'real' enthusiasm I mean the manner in which the sales force expressed itself"

"PRINCE OF PILSEN" BOUGHT

"The Prince of Pilsen" was purchased by A. H. Sebastian, general manager of Belasco Productions, Inc., and will be filmed by his organization at the Hollywood studios in Hollywood. P. D. C. will release it.

GASNIER'S NEXT

"The Other Woman's Story" by Peggy Gaddis, will be filmed under the direction of Gasnier, as his second production next season for B. P. Schulberg.

Laugh That Off !

Smiles "Doug" MacLean, Referring to His Contract With Paramount At Start of Another Comedy.



LUBITSCH'S NEXT WARNER

"LADY WINDERMERE'S FAN"

Oscar Wilde's "Lady Windermere's Fan" will be the next Ernst Lubitsch production for Warner Bros.

ELLBEE FILM READY

"Defend Yourself," featuring Dorothy Drew, was completed by William Lackey for Ellbee Pictures. Dell Henderson directed. In the cast are Miss Dupont, Sheldon Lewis, Bob Ellis, Polly Moran, Dick Hatton and John Dillon.

NEILAN AT WORK

HOLLYWOOD, June 19.—Despite rumors of new activities and affiliations, Marshall Neilan is still to make four productions for Celebrity Pictures, Inc. (P. A. Powers). The first of these, "The Sky Rocket," is now being directed by Neilan in Hollywood.

BEBE DANIELS BEGINS NEW FILM

Bebe Daniels started on "Lovers in Quarantine," her newest picture for Paramount. Frank Tuttle is directing, at the Long Island studio.

EXHIBITOR'S MOTHER DIES

SEATTLE, Wash., June 19.—Mrs. Hannah Danz died here. She was the mother of John, Simon and Joseph Danz of this city, all of whom own and independently operate moving picture houses here.

DAY OF INDIVIDUAL STAR IS RETURNING, L. B. MAYER ASSERTS

"The day of the film movie star has returned and the coming year will see an avalanche of new favorites on the screen," says Louis B. Mayer, head of the Metro-Goldwyn-Mayer studios.

"As an indication of the return of the star vogue, our organization has just promoted to stardom four favorites, including Ramon Novarro, Norma Shearer, John Gilbert and Lon Chaney, players who have sprung into particular fame within the past year. Marion Davies, Lillian Gish and Jackie Coogan are among the stars already firmly established who will appear in our pictures.

"Of recent years the star system in the movies has suffered. The so-called all star picture has been the thing. Within the past six months, however, players have again leaped into such tremendous favor among the public that they have automatically become stars or players who are individually featured in pictures. This is true of other companies as well as our own, although it is generally conceded that Metro-Goldwyn-Mayer has developed nearly twice as many new stars during the past year, as any other organization."

EDITORS TO COLLABORATE IN STORY FOR UNIVERSAL

Through an offer which was accepted by the National Editorial Association at its convention in Richmond, Va., Carl Laemmle, president of Universal, has taken steps to open up the heretofore "tight" papers of small towns. Ten members of the association of country editors will collaborate on a story to be produced in films at Universal City. The story is to be written as a serial of ten episodes and the winning editors will be paid \$500 each for their chapters of the story.

The editors were addressed at Richmond by the Universal representative Tom Reed, who invited them to be the company's guests at Universal City for the 1926 convention.

POLICE WOMAN SPEAKS

Associated Motion Picture Advertisers at a luncheon at Cafe Boulevard, heard Mrs. Mary Hamilton, New York's first police-woman, describe her work.



"At last," sighed New York when "Don Q," the latest United Artists' release, opened at the Globe Theatre.

40 ON P. D. C. RELEASE PROGRAM

CECIL B. De MILLE LEADS LIST WITH TWELVE PHOTOPLAYS

Under the slogan "Bigger and Better," Producers' Distributing Corporation has issued the detailed announcement of its product for the coming season.

The formal announcement provides important details covering forty pictures which, from such information as appears in advance of release, seem to include a rather unusual percentage of good box-office possibilities.

The production program provides for ten Cecil B. De Mille personally supervised productions; two Cecile B. De Mille specials; four Sam E. Rork productions; six Metropolitan productions, including two from Frances Marion; three Christie special productions; eight Hunt Stromberg personally supervised productions; three Hunt Stromberg specials; two Marshall Neilan productions; one A. H. Sebastian special and one Renaud Hoffman production.

Some of the important details of the program follow:

"Hell's Highroad," starring Leatrice Joy, with Edmund Burns, Julia Faye and Robert Edeson, is an adaptation from Ernest Pascal's novel, done by Eve Unsell and Leonore Coffee. Direction by Rupert Julian. The story of a domestic tangle involving a man married to a poor woman, confronted with the opportunity to marry a very rich woman if able to free himself.

"Seven Days" is a Christie production from the play by Avery Hopwood and Mary Roberts Rinehart, with a cast including Lillian Rich, Creighton Hale, Lilyan Tashman, Tom Wilson, Eddie Gribbon, Rosa Gore and Mabel Julianne Scott. Directed by Scott D. Sidney.

"Clothes Make the Pirate," a Sam E. Rork production from Holman Day's novel, will star Leon Errol. The prediction is made that this will prove a distinct departure from the conventional in film comedies. Direction by Alfred E. Green.

"Fifth Avenue," featuring Lewis Stone, is based on a story written by Arthur Stringer, author of "Manhandled." This is another Rork production, directed by Alfred E. Green.

"The Coming of Amos," is a Cecil B. De Mille production from one of the season's best selling novels, by William J. Locke, adapted by James Creeman and Garret Ford. This is a Monte Carlo picture, starring Rod La Rocque, with Jetta Goudal and Noah Beery, directed by Paul Sloane. The story has much dramatic interest and will require elaborate sets.

"Brave Heart," a Cecil B. De Mille production, personally supervised, from William C. De Mille's play "Strongheart," will star Rod La Rocque, with Vera Reynolds and Robert Edeson. Direction by Rupert Julian.

"Red Dice" will star Rod La Rocque, with Lillian Rich and Jetta Goudal, directed by Rupert Julian. This is an adaptation by J. G. Hawks of the novel "The Iron Chalice," by Octavius Roy Cohen, also a Cecil B. De Mille production.

"The Wedding Song," is a Cecile B. De Mille production starring Leatrice Joy, with Edmund Burns. This is an adaptation by Charles Whittaker from the novel by Ethel Watts Mumford, directed by Paul Sloane.

"Silence" will be one of the personally supervised De Mille productions. This pic-

**F. C. MUNROE,
PRESIDENT,
WHO IS
LARGELY
RESPONSIBLE
FOR P. D. C.'S
LINE-UP OF
FORTY
PRODUCTIONS,
MANY OF WHICH
APPEAR TO
HAVE
UNUSUAL
BOX OFFICE
POSSIBILITIES**



ture is based on the play by Max Marcin in which H. B. Warner built a distinguished success. The cast will be headed by Lewis Stone, direction by Rupert Julian.

"Madame Lucy," based on the French farce by Jean Arlette, is an A. Christie production starring Julian Eltinge, with Ann Pennington. Adaptation by F. McGrew Willis, Sidney Scott directing.

"Made for Love" is a De Mille production starring Leatrice Joy, adapted from the novel, "The Valiant Gentleman." Directed by Paul Sloane.

"Shipwrecked," a Hunt Stromberg special from the play by Langdon McCormick is expected to prove a high seas thriller of exceptional box-office power.

"Simon the Jester" and "The New Magdalen" are Metropolitan productions based on adaptations by Francis Marion. "Simon the Jester" is taken from the novel by William J. Locke and the "The New Magdalen" from Wilkie Collins' story. "Her Two Men" will be another Metropolitan production based on the story by Richard Washburn Child which appeared in the *Saturday Evening Post*.

"The Volga Boatman" will be a Cecil B. De Mille special, based on a specially written story of the Volga country written by Konrad Bercovici, author of "Dust of New York," "Law of the Lawless," and numerous other successes.

"Steel Preferred," a Metropolitan production directed by George Melford, is based on Herschel Hall's famous series of "Wally Gay" stories dramatizing the making of steel which appeared in the *Saturday Evening Post*.

"Three Faces East" will be personally supervised by Mr. De Mille. This is based on the secret service drama by Anthony Paul Kelly which scored an outstanding Broadway success. The cast is headed by Agnes Ayres and Robert Ames. Directed by Paul Iribe and Frank Urson.

"Flame of the Yukon" is a Hunt Stromberg personally supervised production of Alaskan gold-rush days, starring Priscilla Dean.

"The Last Frontier" a Hunt Stromberg special production, is a picture of the building of the first transcontinental railroad, based on the novel by Courtney Ryley Cooper. It was in the making at the Ince studios at the time of Thomas H. Ince's death and was then expected to prove one of the outstanding box-office attractions of the season. "The Road to Yesterday," a special produced and directed by Cecil B. De Mille is based on the stage play by E. G. Sutherland and Beulah Marie Dix. The cast includes Joseph Schildkraut, Jetta Goudal and Vera Reynolds. Adaptation by Jeanie Macpherson and Beulah Marie Dix.

"The Unknown Soldier" is to be a Renaud Hoffman production dealing with human relations and conditions growing out of the European war, on which details have not yet been announced.

"The Prince of Pilsen," an Edward Belasco special, presented by A. H. Sebastian, will be a lavish screen adaptation of the noted musical comedy by Frank Pixley.

"Eve's Leaves," starring Leatrice Joy, with Edmund Burns, is a De Mille production, directed by Paul Sloane.

Three additional Hunt Stromberg productions will star Priscilla Dean: "The Dice Woman," "Forbidden Waters" and "The People vs. Nancy Preston."

In four Hunt Stromberg productions, Harry Carey will be starred: "The Valley of Fear," "The Man from Red Gulch," "Roaring River" and "The Prairie Pirate."

The program also includes two Marshall Neilan productions, to be based on well-known stage successes, of which detailed announcement has not been made.

(Continued on Page 27)

CHADWICK PREPARES LAVISH VEHICLE FOR THEDA BARA RETURN

Reports from I. E. Chadwick, president of Chadwick Pictures Corporation, who is personally supervising all of his company's production in Los Angeles, indicate that "The Unchastened Woman," Theda Bara's first vehicle, will be the most pretentious offering that this leading independent producer has made. Director James Young, who is personally directing this Louis K. Anspacher play, has been engaged in actual production for more than four weeks, and he expects that at least six weeks additional will be required to complete the picture.

It is the intention of Mr. Chadwick to make this production a special in every sense of the word. Several of the largest sets of their kind have been built for the Venetian episodes of this picture, which provide much of the romance that was responsible for the tremendous success of this production on Broadway.

In line with his intention to make this production a fitting vehicle for the return of Miss Bara, who is perhaps the most sensational star in the annals of the screen, Mr. Chadwick has spared no expense in the making of this production. Wyndham Standing heads the cast, which includes John Miljam, Dale Fuller, Eric Mayne, Mayme Kelso, Frederic Kovert and Milla Davenport.

* * *

INSTONE GROUP AFTER MARKET FOR BRITISH PRODUCT

William Rosenblatt, of 165 Broadway, New York City, was appointed by United International Corporation, Ltd., organized as a motion picture and theatre firm by the Instone interests of London, England, as American representative.

A string of theatres throughout the British Empire has been purchased by this company. Negotiations are under way for a number of additional houses.

English and Continental films will be brought to America shortly by the U. I. C., which seeks American films for England and the Continent.

The U. I. C. is controlled by the Instone family of London. Sir Samuel Instone is chairman of the board of directors, and his two brothers are associated with him in this company. The Instones own the largest coal export business in England, known as Instone & Co., Ltd.; control large shipping interests and are the owners of Imperial Airways, Ltd., the airplane route from London to the Continent.

* * *

"BAREE" SERIALIZATION READ IN 824 PAPERS

Serialization of "Baree, Son of Kazan," by James Oliver Curwood in newspapers throughout the United States and Canada reached the total of 824 publications. This tops the record made by "Captain Blood," by Rafael Sabatini. The circulation of the newspapers totals 8,000,093 copies.

* * *

TO AUCTION THEATRE

ZANESVILLE, Ohio, June 19.—The "Zane," a modern fire proof fully equipped house, seating 500 will be sold here at public auction June 27 at 10 A. M. The "Zane" was built a year ago at a cost of \$35,000.

Leads P. D. C. Line-Up

Cecil B. De Mille, Who Will Supervise Ten Productions and Direct Two Specials.



FORTY FILMS ON P. D. C. PROGRAM FOR 1925-26

(Continued from page 26)

The policy of P. D. C. in its effort to provide maximum box-office value, is thus stated in its formal announcement:

"In no other way than by a perfect balance between the story that forms the groundwork, the direction that transmits it to the screen and the interpretation of its human message, can perfect motion picture entertainment be produced.

"Youngest among the great factors in the industry, yet soundest in its tried ideals, the Producers Distributing Corporation presents a program this season which represents the matured judgment of many of the master minds of the craft.

"Writer, director, player—have approached, with ideals attuned to a common sympathy, the task of producing the fullest measure of entertainment possible within the scope of the world's most flexible medium.

"Their efforts have been molded into a harmonious whole, a balanced, tested list of attractions that will inevitably set a new standard for screen entertainment."

* * *

TITLE EDITOR SAILS FOR EUROPE

Julian Johnson, title editor of Paramount productions, and Mrs. Johnson, sailed on the Leviathan for a six-weeks' tour of England, France and Germany. Production heads at the studio and the Famous Players home office tendered them a farewell dinner at Hotel Brevoort. Guests included Mr. and Mrs. Edwin C. King; Mr. and Mrs. Thomas J. Geraghty; Mr. and Mrs. E. Lloyd Sheldon; Mr. and Mrs. J. E. D. Meador; Mr. and Mrs. Robert J. Flaherty; Mr. and Mrs. John W. Butler; Mr. and Mrs. Ralph Block; Mr. and Mrs. Benjamin De Casseres and E. W. Wingart.

* * *

ELMIRA, N. Y., June 19.—Berinstein estate will this summer erect a 2,200 seat house, to be known as the Regent, here.

ONE THIRD WARNER FALL PRODUCT TO BE READY JULY 1

Hal B. Wallis, in charge of Warner Brothers' publicity at the studios in California, who is in New York in conference with Watt Parker, general supervisor of advertising and publicity, brought East reports of production.

"Eight of the forty productions on the 1925-26 schedule already are finished," said Mr. Wallis. "Five others are now in work and will be completed within a week or ten days. This means that by July 1 practically one-third of the attractions on the coming year's program will be ready, and September 1 should see the production schedule 50 per cent done."

These three have been finished recently. "The Man on the Box," starring Syd Chaplin; "Bobbed Hair," with Marie Prevost and Kenneth Harlan, and "Three Weeks in Paris," with Matt Moore and Dorothy Devore.

* * *

SAX LEAVES FOR COAST TO SPEED UP FALL RELEASES

With four productions already completed and delivered and awaiting release, Sam Sax, president of Lumas Film Corporation, distributing twelve Gotham Productions, left for the West Coast Studios for the purpose of getting the balance of the program under way in order that the entire twelve pictures may be ready for early fall release.

Mr. Sax will stop over en route in Chicago, St. Louis, Kansas City, Omaha, Denver, Seattle, to close certain deals which are now pending for distribution, and then go down the west coast to Los Angeles.

Budd Rogers, vice-president of Lumas Film Corporation, will remain in New York until Mr. Sax returns, to handle the business.

* * *

JACKSONVILLE INVITES JANS TO FILM THERE

Herman F. Jans, president of Jans Productions Inc., is entertaining a proposition submitted to him by the city of Jacksonville, Florida, to take over a studio and production plant there for the purpose of making the balance of his series of eight features for the independent market and then supervising the production of eight other pictures for distribution through one of the largest of the independent distributing organizations.

* * *

RECORD BOOKINGS ON "DRUSILLA"

Record breaking business at the Capitol theatre, New York, during showing of "Drusilla With a Million," Associated Arts Corporation F. B. O. Gold Bond production, starring Mary Carr, Priscilla Bonner and Kenneth Harlan, resulted in a number of unusually fine bookings for the picture, F. B. O. reports.

The Stanley Company, Philadelphia, booked the film for a two weeks' run at Stanton theatre, Jones, Linick and Schaeffer for Orpheum theatre, Chicago, and Tremont Temple, Boston, for an eight weeks' engagement.

Small Town Exhibitors Discuss Universal's "Complete Service"

SHORTLY AFTER the Milwaukee convention of the M. P. T. O. A. some of the independent exchanges in midwestern territory complained that Universal, after aligning with the independent forces, was demoralizing the market as far as the small-town theatres of the Minneapolis and nearby territories were concerned, by offering short subjects virtually as premiums with features in the form of a "complete service."

Within ten days after the first of these complaints was heard, Universal gave out a formal announcement of its "Complete Service" plan, stressing the argument that the new selling scheme was designed primarily to benefit the small-town exhibitor who has found it difficult to pay the prices asked for a suitable assortment of product. At that time Universal vigorously denied that the move was aimed at other independents or was likely in any way to hurt their market.

To ascertain the attitude of small-town exhibitors toward the idea, EXHIBITORS TRADE REVIEW addressed a letter of inquiry to a number of exhibitors, selected at random from the territory in which Universal first tried the "Complete Service" plan, and subsequently sent the same inquiry to some small-town exhibitors in other sections.

In the majority of cases the replies received requested the withholding of the writers' names. Consequently, in publishing this week an installment of the letters, exhibitors' names are withheld, but their locations are given by states.

The letters which follow contain much information as to the attitude of small-town exhibitors with regard to the booking of pictures and lay much stress on the necessity of diversifying their programs to meet public demand.

Comment of exhibitors generally on the points raised in these letters is invited. A full and open discussion of these subjects cannot fail to be of benefit to the whole trade.

SOUTH DAKOTA — The complete Service Contract is absolutely a direct benefit to the small town exhibitor, and especially so during the summer months when you have the free open air movies to combat.

The Complete Service Contract as explained and sold to me gives me the privilege of one feature and all the short subjects for that feature and all the other short subjects that I care to use with any other feature from another company during the week.

There is no doubt in my mind that this will hurt the short subject field, but are we, the small town exhibitor, to stand the raise of a dollar or two every time our contract expires? The extra dollar or so means just this much to me: IT PAYS MY EXPRESS AND ADVERTISING on the short subject.

I do not think it a good policy for the exhibitor to buy this providing he is using only one program a week. People want a change and they are entitled to it, but to the exhibitor who is using more than this, it's a good bet and a saving to him that really amounts to something in the long run. Universal has put out a good product, so that the Complete Service Contract gives you a good feature that compares favorably with that of other companies so that on the whole you are not lowering the standard of your program but you are lowering the cost of your pictures on the week. More power to Universal.

It's worth the trying and it's going to work, giving some of the short subject producing companies something to think about.

"Not Best For Average Exhibitor"

WISCONSIN—I think that Universal's Service is not the best for the average exhibitor.

I am a small exhibitor and nothing could bring me disaster any quicker than "Complete Service." One must have a variety of actors or else the outcome will spell failure. I surely would like some of their service but they demand the impossible and that settles it with me.

I just had a confidential talk with a small

exhibitor the other day and he sure regrets signing for the "Complete Service."

I think it is a good plan to buy short subjects with features providing one can buy the right kind of service. I find it economical and quite desirable.

MINNESOTA—I think this is merely an extension of the Block-Booking system, and I am very much opposed to it, and I don't care who knows it. All the Minneapolis Exchanges know it is useless to try to sell me their big blocks. I pick my pictures or I do not buy.

WISCONSIN—Universal's plan may be all right, but I do not think I would care to put it in operation. I have tried giving the public a varied program and find that when we mix up several companies' pictures, our business is much better than when we run one company's stuff for a period of time.

This house, until a year or two ago, ran nothing but Paramount, and business was not big, but after we mixed up the pictures, business was a lot better.

Block booking is one of the poorest things an exhibitor can do and hereafter we are going to select what we want and let the other fellow do the same.

"Don't Consider Such Plan Economical"

SOUTH DAKOTA—Regarding Universal's "Complete Service Plan," I do not consider such a plan as economical in view of the fact that my customers would not be satisfied with product from one source. I have been in the motion picture business for 11 years in a town of about 270 population and I know I couldn't get by with only one company's pictures. Maybe some could, but not here.

NORTH DAKOTA—This plan has not been presented to us by Universal but it does not appeal to us. We feel that we can do better by taking the best that several distributors offer.

SOUTH DAKOTA—The proposition has never been offered me. In the event that it is, I am of the opinion that I would refuse to consider it as it does not seem practical in many ways.

It seems that it would be very profitable for two or three of the largest film exchanges, and the rest (some of them have very desirable pictures) would starve and lessen the amount of competition, and ultimately ruin the show business.

It has been said for ages that competition is the life of business, and I believe that it has ceased to be a saying, and is a stated fact.

"Waiting Quotations on 1926 Product"

SOUTH DAKOTA — Mr. Laemmle's plan has not appealed to me because he intends selling his 1924 and 1925 service a \$1 a reel—a 5-reel feature for \$5. and a 2-reel comedy for \$2., making your program cost \$7. His new 1925-26 product is not ready to be quoted yet and I have run almost all of his 1924 and 1925 product. The one-dollar-a-reel does not interest me, but am waiting for quotations on the 1925 and 1926 product which will be high enough, I'll promise.

I am not much in sympathy with Mr. Laemmle's plan as it's a very selfish plan and just as dangerous a plan for the country exhibitors to tie up 52 weeks with one distributor whether he be an independent or one of the "Big Three." What is the balance of the independents going to do for dates from these same exhibitors? One independent going out and hogging all the Play Dates, leaving the rest of the distributors to starve. is not a "live and let live" idea and should not be encouraged, I don't think. It has only furnished a market for Laemmle's older stuff, and I don't think any exhibitor, big or small, should tie up to one line of stars as they get very wearisome and patrons lose interest seeing the same comedy stars and feature stars all the year round. Variety is the spice of the show business and we must have it for our customers.

WISCONSIN—I can see no reason, if bought right, why this is not a good plan for a small exhibitor if he can use two or three programs a week. After trying this out three or six months, I might see it differently. I pay \$10 per week for 52 features, 52 2-reel Centuries, 52 1-reel comedies, 52 2-reel Westerns, 6 serials and the Leather Pusher series Features, Jewel and Westerns. Contract price \$520. Can't lose.

Would not want it as other than a fill in. I pick my pictures otherwise from the open market, keeping the cream of the market on my screen—also absolutely clean.

"Don't Think Plan Fair Competition"

MINNESOTA — We were presented with Universal's big idea by two salesmen. We were not interested in the least, as I'm sure the quickest way to ruin for the small and, possibly, large exhibitor as well, would be to book so close from one concern as to tire your audience of a certain line of performance. We buy from various houses in order that we can first get the most popular stars, and second, to add variety to our program. I, personally, do not think this Universal plan could be called fair competition.

(Continued on page 29)

Exhibitors Discuss Service Plan

(Continued from page 28)

MINNESOTA—I received an offer from the Universal of one feature a week for 52 weeks, and all the short stuff I could use, including comedies, serials and short Westerns for \$12.50 per week, and believe me, I couldn't get my fountain pen out quick enough to sign on the dotted line, as I know that it will save me at least \$20 per week. My worry will be over as soon as I start using their service and they will be making money too, as they have all that short stuff and it is better out all the time, even if they only get a small amount from each one for it, than to be stuck away on a shelf in the office, so it is good all around for everyone involved, as I see it. I have been paying on an average of \$10 for my features, using three a week, making a total of at least from \$36 to \$40 per week for just my ordinary programs, and when I put on a special like "The Sea Hawk" or "Abraham Lincoln," I pay a lot more. I paid \$65 for "The Sea Hawk" and lost a lot of money on it, so no more specials for me, as I have lost on every one except "The Covered Wagon," so am through paying big prices and a 50-50 split besides for any more of them. Now I can run a whole week for about \$20, or perhaps a little more, and get what I want, as Universal gives me the pick of their 1923-24 and 1924-25 product for the 52, so I know I can pick out of them 52 good enough ones to suit my patrons here.

"Tried All Plans," Exhibitor Writes

SOUTH DAKOTA—Regarding block booking or Universal's plan of which I have heard nothing as yet, will say that I am only a small exhibitor and have been here in the picture game ever since two reels made a show, and have tried most all their plans. I owned a franchise, and had to cancel it, and never did business entirely satisfactory to myself until I cut loose from all of them and selected my plays. As a rule I buy from three to five plays at a time and play them up, and buy some more. Of course I can't buy from all exchanges that way, so I don't buy any. There are plenty of good plays on the market and of course I could save some money by block booking, but I can make all back two or three times with a selected picture and a satisfied audience. There is nothing private about this. I tell it to every salesman that comes along.

WISCONSIN—I have not been approached by a Universal representative, one having been here yesterday, but I was not at home. However, I was talking yesterday with the manager of the ——— theatre, who told me he had been approached by them on this plan. He was to sign a contract for 52 programs, consisting of feature, comedy, news reel, etc., at a flat price per program, these prices varying according to the town—from \$10 to \$35 I have heard. The above, I believe, was to be \$35. Personally, it will do them no good to see me as I do not believe in block booking, and will not book that way. I much prefer to buy my features and short subjects wherever I please, and this is generally from at least two different houses. I consider it more economical for the reason that this way I can better satisfy my customers.

I think it is the height of foolishness for any exhibitor to tie himself up with any one distributor for a large block of pictures, and especially complete programs. I have done it with features, and kicked myself afterwards. There are so many good pictures now produced, we don't have to. Will you please explain to me direct or through your paper what an independent is. Univer-

sal and a lot of others claim to be, although they belong to the Hays organization; which I believe is owned by the "Big Three." They are continually buying theatres, and I cannot see wherein Universal or Warner Brothers are any more independents than Paramount, Metro-Goldwyn or First National. I spent the full four days at the convention and thought up until the last day that something beneficial would be done, but now believe that we got a lot of talk and no results; i. e., no concrete results that we can bank upon.

I am new in the business and willing to learn all I can, but I honestly believe that as long as the exhibitors that are in the business exhibiting only continue to buy pictures from any distributor that buys or builds theatres in competition with any of their brothers, just so long will they have that competition. I have no such competition, nor am I likely to have, but I would gladly join any organization that would refuse to buy any such pictures, and live up to it too.

In conclusion, I am buying what pictures I want from any distributor that calls without having to take any block, or a certain number, and I am getting all the pictures I want, and at prices I consider fair; in other words, my price. If the small producers who do not distribute would tell us through the trade journal where we could get their pictures in the different territories, their sales would be much larger. Why don't they do it?

WISCONSIN—Regarding Universal's new selling plan, I heard Carl Laemmle speak at the Milwaukee national convention on this selling plan, also have read the trade magazines, but must admit I still do not understand if he is raising the price or lowering it on his films. Shall be glad to read what your magazine has to say about it. While ——— is in the Minneapolis district, I know little about it. Perhaps it's too early.

SOUTH DAKOTA—To let you know what they have done ———, they have split their program and are not living up to their advertisements. My experience with the block booking has made me strictly opposed to it for the reason that the exhibitor has to play their stars too close together. I don't believe in that. But I do believe in the exhibitor going to the exchange and picking out just what he can use. You know every house has a different class of trade. Their service was offered to me, which I turned down, as I didn't care to buy so many pictures from one concern. Another thing, their prices are prohibitive. I have used Universal service in my house for the last couple or three years, and I found them to be unsatisfactory. What I mean is if I was using their service and somebody else overbid me a dollar or two or five, he got it. That's the kind of concern we are doing business with.

"Try To Book What Fans Like"

ILLINOIS—We are going to try and book what we think our fans like by selecting them from blocks, and if we can't do this we'll close for the summer. We are all in on booking a large number of pictures that nobody wants to get a few we do want. We are going to try and run our business for a while ourselves, and if we fail we won't have the expenses to pay.

UTAH—The Universal representative has not shown up yet to give me an outline of the new plans. 'Taint no good, as I understand it now. Variety, from different exchanges, is what's wanted. If you get tired of similarity, why not your patrons?

IOWA—Universal has presented their Complete Service proposition. If I remember correctly, it was \$6 per program for the year's output. We turned it down as not being practical in our place. Having shown here for more than twelve years we naturally have learned one thing, and that is we must buy what the majority of our patrons want. Regardless of cost, one lemon out of every six does more harm than a cut in price of \$5 or more per program. In other words, we would rather pay \$10, and get what we want, than \$5 and take all. It doesn't matter what or where we get our short subjects. Any and all short subjects will answer the purpose, no matter where purchased, if frequent changes are made. We will in the future, as in the past, buy only what we want. Our town is one of the smallest of small towns, but we find that there are enough if you show them something that satisfies. There are a lot of pictures—even nationally advertised specials—that are lemons and would be high if given away with transportation charges paid. If I ever made the mistake and booked 52 programs from one exchange I would start packing up at once.

TENNESSEE—Up to this time the new Universal product has not been sold in ———, neither has it been offered for sale. If the "Complete Service" idea is merely an extension of Block Booking, it deserves editorial treatment by the independent trade journals and I feel sure that EXHIBITORS TARDE REVIEW will do everything in their power to help the Independent exhibitors.

"Uphold Buying by the Picture"

WISCONSIN—Universal hasn't as yet presented their plan to me, but if it is as I understand it, I condemn it absolutely. I heard Carl Laemmle speak of giving small town exhibitors whole programs for the price of \$10 a program. This would be fine and dandy if they would continue to give those exhibitors the same contracts as before, that is, ten or fifteen pictures to a contract. I do not believe that the fifty-two picture contract is a bad thing for the exhibitor who has a different program every day, but for the exhibitor who has only one or two shows a week it is a joke. Where would the small town showman be with a fifty-two picture contract showing one picture a week? I ask you. He'd have a whole year's supply of material on hand from one concern. I know my public here would react at an overdose of one brand of picture.

I uphold buying by the picture as one of the finest things that ever happened to the movie industry. Exchanges that insist on selling a block of pictures should be boycotted out of the business. When an exhibitor can buy by the picture, he can buy material suited to his patrons. I don't care how good Universal's pictures may be, but I'll risk it that in their year's output (52 pictures), there are fifteen or twenty pictures that are not suited to the patrons of any one theatre. I consider block booking as nothing but a scheme of getting rid of junk pictures. Buying by the picture would remedy this evil. As I have said before, the 52-picture contract may be all right for the exhibitor who has a different show daily or three times a week, who can dispose of a number of pictures, in a short length of time. Otherwise I think it out of the question.

"Think It Very Poor Policy to Buy Plan"

NEW YORK—Two weeks ago two of Universal's salesmen called on me and pre-

(Continued on page 30)

Small Town Exhibitors Discuss Universal's "Complete Service"

(Continued from Page 29)

sented me with the Small Town Complete Service plan whereby I would buy fifty-two features, including, I believe, three so-called special, and also fifty-two comedies, a bunch of other short stuff that they are putting out. This service would cost me \$10 a week, whether I used same or not. I took the whole thing at this. Each week you are to set aside a night for Universal. That night you would run a feature and a comedy, also a news reels, and any other thing you might want to stuff your program with. Then during the week you could run gratis a short subject for some other show, that is, if you had any left after they had stuffed your show (Universal). If for any reason you wished to run any other product this night you were duty bound to pay the \$10 just the same. No mention in regards a gratis showing later. I did not see this in black and white, but that is as Mr. Mooney and their regular salesman presented it to me. I think it very poor policy for a man to buy this plan as you are tied hand and foot for that night. Suppose you wish to break away from one set of stars, or wish to run any one of the bigger productions, you could not afford to pay for U program and some other feature also and get away with any profits. This plan was presented to me for my ——— house and not my ——— theatre.

"Do Not Approve Of Block Booking."

PENNSYLVANIA—Up to this writing I have not been approached by any representative of the Universal's "Complete Service." Personally I do not approve of block buying, but being at the mercy of two of the Big Three, it was practically compulsion to take all or none of their offer, at prices that have me nearly strangled and since the Milwaukee convention I was in hopes that there would be some redress from the Independents. But those that have called upon me with their fall product are just about as high in price as the service that I am now showing. There appears to be a united agreement or some understanding to squeeze the small town exhibitor out of business.

SOUTH CAROLINA—This plan has not as yet been presented to us, and therefore we are not in a position to give a very intelligent opinion. Frankly, the plan strikes us, from what we have read of it, as simply another ruse for getting business. We are one of "the small town exhibitors" for whom Mr. Laemmle claims to have such a warm spot in his heart, and naturally we are open minded until the plan has been presented to us in its entirety. When this has been done we will be glad to pass on our opinion.

"Deal Ought to Be of Mutual Advantage."

PENNSYLVANIA—Relative to the Universal plan of selling the whole program, beg to state that as I understood it, the plan is to sell a feature a week at a certain price and to include with this a two-reel comedy, a one-reel comedy, a two-reel western, and a serial. The effort is to get the exhibitor to believe that he is getting it all for the price of a feature. But the price of the feature is made a Jewel price, and includes all the Westerns. If the price is right and takes into consideration that at least half the features are Westerns, the deal ought to be of mutual advantage. But it is easy to confuse the exhibitor.

WASHINGTON, D. C.—I got this service for \$14. per week. I don't think much

of these long blocks of pictures for any theatre from any one company. Yet it might work out all right.

INDIANA—I think any man foolish who will buy fifty-two programs from one producer. Your patronage will want a change and if tied up to "complete service," you can stand by and sigh while your crowd dwindles, and what does Universal care? They can stand by and see you go broke as gracefully as a cat watching a mouse's struggle. Three months (12 programs) is enough to buy in advance.

"Lose No Matter Where He Buys."

ILLINOIS—The Universal complete service proposition has not been offered me. No salesman who has called on me more than once would mention it, knowing that there would be nothing doing. Of course my troubles are not the same as the larger exhibitors nor like those where they have two or more houses in the city. I, myself, tell each salesman what I will take and then we decide on what I should pay. As for the independents in small towns, I find them harder to deal with than one of the Big Three for the reason that if they happen to have a star or feature that has made fairly good, they will hang on to enough poor ones to take away all the profit of the good one. Did you ever see one of F. B. O.'s contracts for Harry Cary productions, or Fox's contracts for Tom Mix? I find that it is just a matter of getting as many dates from the exhibitors as they can, and if a poor exhibitor is a poor "No" sayer, he will lose, no matter from whom he buys.

As for running one producer's program 52 weeks in the year, if I were to do so, I would begin to look for a buyer right now and not after my business was all shot to pieces. (Have good business now.) Crossed \$11.60 last Saturday. Band concert free on streets. Well, I will have to wait a few evenings until they get tired of this. I show "The Thief of Bagdad" tonight and "Abraham Lincoln" July 4th. On these big ones I about break even, but they keep the people interested in pictures.

SOUTH DAKOTA—Do not consider it good business policy to buy fifty or more features from one company. There are always several features not adapted to your particular locality when booking in a block such as this and then patrons grow tired of the same stars seeing them too often. The "Complete Service" has not as yet been presented to me but have no idea of taking it on, should it be. Consider fifteen or twenty programs from any one company enough for a town such as mine to book in one year, showing once or twice a week. Although sorry to say one company has me lined up with about thirty for coming year. It was not my intention to take so many. Am going to be awake on the job from now on.

WYOMING—I have found it undesirable to buy features and short subjects in bulk from one distributor. Signing a contract for 52 complete programs would depend largely on the stars and titles of pictures. I have found most Universal pictures weak. No drawing power.

SOUTH DAKOTA—I do not think it good policy to tie up with one company for 52 complete programs. It may seem cheaper but really isn't economical in the long run. My patrons want variety and they can't have it if I give them one company's product every week.

ALBANY EXHIBITORS CHOOSE DWORE AS SECRETARY OF ZONE

ALBANY, N. Y., June 19.—Exhibitors of the Albany zone, meeting here, elected George Dwore, of Schenectady, N. Y., secretary of the zone. He succeeds Louis Buettner, of Cohoes, who has been looking after the work for several months, following the resignation of Benjamin Apple, of Troy.

Mr. Dwore's name was placed before the exhibitors by Abe Stone, of Schenectady.

Among those present were Meyer Schine, of Gloversville, head of the Schine circuit of 65 houses; William Smalley, of Coopers-town, head of a chain of fifteen houses.

Slowness in the buying of pictures and purchase of product best suited to one's locality and one's house were urged. Mr. Buettner warned exhibitors not to worry about the other fellow buying all the pictures as there were 840 available for the next twelve months.

"We have had proof," said Chairman Buettner, head of the Albany zone, "that the independents are going to make good pictures, but they must keep their product within moderate prices."

Others joined with Mr. Buettner in declaring their intention of shopping around, and not putting all of their eggs in one basket. In concluding, Mr. Buettner cited instances where he had made the mistake of tying up with two or three companies and earnestly urged the exhibitors not to do likewise.

"The Greater Movie Season" was endorsed. No general plan was outlined to carry out the campaign in the Albany territory, but the suggestion was made that the exhibitors in each of the larger places suggest one of their number who could come to Albany for a general conference with some person who will be chosen as chairman or exploitation man, and who will handle the details of the drive. It is generally expected that Toney Veiller, manager of the Lincoln Theatre in Troy, N. Y., will be named as chairman as he was recommended at Tuesday's meeting by Uly S. Hill, managing director of the local Strand group of houses, of which the Lincoln is a unit.

Discussion centered around the attitude taken by the New York City zone, towards the other two zones in New York State, the exhibitors in the metropolitan area having apparently seen fit to leave the other two zones severely alone. The question was raised as to whether or not William Dillon, of Ithaca, chosen at the Syracuse convention two weeks ago by exhibitors in the Albany and Buffalo zones as president of the New York State M. P. T. O., could be regarded as heading the state association in view of the fact that New York City did not participate in the election.

Mr. Buettner held that inasmuch as the New York City Zone had been invited to the convention and had not seen fit to even so much as reply to the communication, and the charter of the state association was at the headquarters in Albany, and that the Albany and Buffalo Zones possessed a greater voting strength than that of New York City.

Many present at the meeting Tuesday expressed themselves as quite well satisfied with the attitude taken by New York City and the removal of State headquarters from New York to Albany. The declaration was made that when the headquarters was maintained in New York City, it proved very expensive and that up state exhibitors received little or no recognition.

PATHE EXCHANGE OUTING

Employees of home office and New York and Newark branches of Pathe Exchange, Inc., held an outing June 20 at Panachard Inn, Massapequa, Long Island.

BUILDING THEATRE

WHITEHALL, N. Y., June 19.—This village will have a new motion picture theater through the efforts of Frank L. Gregory. The new theatre will seat about 2,000. Work will start September 1.

KINGSTON, N. Y., June 20.—Kingston Theatre Corporation was incorporated by Harry Lazarus, D. M. and R. A. Lazarus to build a theatre here.

June 27, 1925

ARBITRATOR CHALLENGE DENIED

THIRTY SCHULBERG PRODUCTIONS GO TO WASHINGTON FIRM

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, closed with Ben Amsterdam of Trio Productions of Washington, D. C., for distribution of thirty Schulberg pictures, the output of two seasons, for Washington territory.

Ten of these releases for 1924-25 are "The Breath of Scandal," "The Triflers," "White Man," "Capital Punishment," "The Parasite," "The Mansion of Aching Hearts," "The Boomerang," "Go Straight," "Faint Perfume," and "My Lady's Lips."

Included in the transaction are the eighteen for next season: "Shenandoah," "The Plastic Age," "With This Ring," "The Girl Who Wouldn't Work," "Parisian Love," "Horses and Women," "The Romance of a Million Dollars," "The Other Woman's Story," "The Worst Woman," "The Aristocrat," "Shopworn," "Exclusive Rights," "When a Woman Reaches Forty," "Lew Tyler's Wives," "Dancing Days," "Studies in Wives," "Shameful Behavior?" and "Eden's Fruit." In addition are two extra Schulberg Productions, "Free To Love," and "Lawful Cheaters."

BOSTON DISTRIBUTING FIRM MERGED WITH TIFFANY-TRUART CORPORATION

Franklin Film Company, of Boston, film distributor in New England, which William Shapiro headed, merged with M. H. Hoffman of the Tiffany Productions, Inc., and the Truart Film Corporation. The latter acquired a half interest in the Franklin Film Company.

Franklin Film Corporation will devote itself entirely to distribution of Tiffany and

E. L. Bennett Heads Brother's Producing Firm; Others Chosen

At special meeting in New York of Whitman Bennett Enterprises elected E. L. Bennett, a brother of the producer-director, president to replace H. Clay Miner, resigned. Mr. Miner, however, still remains a director.

E. L. Bennett is treasurer of C. D. Parker Company of Boston, one of the Hub's most important financial organizations, secretary of the Cambridge Trust Company, president of Metropolitan Ice Company, and treasurer of the Boston Brick Company.

Whitman Bennett remains vice-president and general manager. W. E. Shallenberger, president of Arrow Pictures Corporation, was also elected vice-president.

Myron Lessor, attorney for the organization, was chosen secretary, and A. B. Hathaway, of Boston, treasurer. Mr. Hathaway is president of the Cambridge Trust Company.

Whitman Bennett Enterprises will produce twelve of the twenty-four first run pictures which make up "The Golden Arrow Franchise" for the coming season.

EXHIBITOR UNABLE TO PROTECT SELF, SEIDER DECLARES

Exhibitors' inability to challenge members of arbitration boards under existing contracts was assailed by Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, in a letter to *Harrison's Reports*. The letter follows:

"May I call to your attention what are, in my opinion, errors in the article appearing on the front page of your report, under date of June 13, 1925, on the subject of 'Arbitration: What It Is and How It Works.'

"I am not quite in accord with your contention that the exhibitor defendant has the right of challenge, especially the right of challenge of all of the exhibitor members of the arbitration board, such as is apparently your opinion.

"I have examined with some degree of care the uniform contract, together with the rules and regulations relating to arbitration, under which the board of arbitration was constituted, and fail to find therein any provision whatsoever regarding any right of challenge at all.

"Of course, an arbitrator may be disqualified for interest or illness, or by his own refusal to serve, but nowhere else in the contract or in the rules and regulations is there contained any other provision relative to substitution of arbitrators. I would certainly be in favor of an amendment to the present contract and rules and regulations so as to provide that the exhibitor may in fact appoint the exhibitor members and have the right to challenge a limited number of members of the arbitration board, under provisions similar to those employed in challenging of juries, this to apply not only to members of the exhibitors' own side, but to the members representing the distributive side, and vice versa.

"I must again disagree with your statement that the exhibitor may select persons other than exhibitors as members of the board of arbitration, and may use bankers, lawyers, etc., as it appears from the first paragraph of the rules and regulations, that the board of arbitration shall consist of three members of the Film Board of Trade and three proprietors or managers of theatres in the same zone where the Film Board of Trade is located, with a certain exception which is not relevant here.

"It would thus seem, under the present form of contract, that both parties are bound to the selection of persons in the industry.

"The committees on arbitration are, as you know, at the present time diligently endeavoring to introduce new suggestions and changes into the present uniform contract and amend the rules and regulations setting up the board of arbitration, and it is hoped that within a short time some substantial result will be affected.

* * *

SIGNS TECHNICAL EXPERT

Paul G. Sprunck, former technical director for Famous Players-Lasky, and more recently with the Cosmopolitan productions, has been added to the staff of the De Mille studio as a special technical expert.

NEW YORK HOUSES CLOSE TO CUT EXPENSES AND TO RENOVATE DURING TORRID SPELL

ALBANY, June 19.—Several motion picture theatres in this section of New York state will close this month for repairs or as a means of cutting down overhead during a season when business is always unusually light.

Following the usual custom, the Majestic, in Cohoes, will close the last of June for six weeks. Louis Buettner, head of the company operating the house, is a firm believer in summer closing and claiming that he not only saves money by so doing, but

plays to bigger business when he opens early in the fall.

George Dwore, running the Capitol and Cameo, Schenectady, N. Y., is also considering the advisability of closing from one to two days a week.

Lew Fischer, operating the Bradley in Fort Edward, will close the last of this month for several weeks. The Bright Spot in Rensselaer closes July 1. James Rose, running the Columbia in Rensselaer, is considering the advisability of dropping to two days a week.

ALBANY ZONE BOOKING MORE PRODUCT FROM ALL INDEPENDENT PRODUCERS

ALBANY, N. Y., June 19.—Motion Picture theatre owners in Albany, Schenectady and Troy are this summer booking more independent productions than ever before and according to their own statements, business is holding up exceptionally well.

This holds true of some of the old line houses that have steadfastly refused up to the present time to break away from some of the bigger companies. Independent pro-

ductions are being given good write-ups in the newspapers in the three cities and the business which these pictures are doing in the larger houses is attracting the attention of exhibitors from smaller places who visit Albany to buy their pictures and who frequently drop in on local theatre owners for a few moments' chat.

It is generally conceded that Independent productions have this summer made the greatest stride in the Albany zone.



Olive Borden gives a convincing portrayal of a difficult part in "The Overland Limited," produced by Gotham. She is very charming as the horse woman.



The picture is chuck full of tense situations. Charles Buddy Post, as the maniac in Gotham's "The Overland Limited," plays a vivid role. The fight for the key between Malcolm McGregor and John Miljon is one to thrill the audience.



"The Overland Limited"

A Gotham thriller, starring Malcolm McGregor and the winsome Olive Borden

CLEVELAND FIRM BUYS CHADWICK'S 1925-26 PRODUCT

Chadwick Pictures Corporation arranged for distribution of thirteen of its coming pictures through Standard Film Service Co., of Cleveland. Standard, who also distributed the Chadwick Nine, has contracted for the following territory; Ohio, Kentucky, Michigan, West Virginia and Western Pennsylvania. The thirteen pictures include "The Wizard of Oz," and one other Larry Semon special production, Lionel Barrymore in "The Bells," and one other Barrymore special to be announced later; "American Pluck," "Blue Blood," and the remaining four of the George Walsh series; two Chadwick special melodramas, "The Transcontinental Limited" and "Winning the Futurity," and Theda Bara in "The Unchastened Woman."

Celebrated Players Film Corporation, of Chicago, acquired distribution to thirteen of the Chadwick Pictures Corporation's productions for next season. Celebrated Players, whose territory includes Northern Illinois and Indiana, will distribute "The Wizard of Oz" and one other Larry Semon special comedy production, Theda Bara, in "The Unchastened Woman," Lionel Barrymore in "The Bells," another Barrymore special to be announced, "American Pluck," "Blue Blood" and the remaining four of the George Walsh series, and two Chadwick special melodramas, "The Transcontinental Limited" and "Winning the Futurity."

* * *

"MY LADY'S LIPS" READY FOR RELEASE

The tenth and last B. P. Schulberg Production for the current year, "My Lady's Lips," is ready for release with receipt of the master print in New York by J. G. Bachman, general manager of distribution.

* * *

PELZER DAVIS' SPECIAL FIELD REPRESENTATIVE

John Pelzer, who is one of the best known men in the film industry, who started some years ago with Edison, is now the special representative in the field for Davis Distributing Division, Inc. He reports that the demand for independent productions is greater now than in any time during his experience, and that unquestionably this year will be the most profitable year the independents have ever experienced.

Mr. Pelzer, while in Chicago, closed contracts with Si Greiver of the Greiver Productions for the entire Davis Distributing Division program numbering over 120 productions and followed this by closing with Walter A. Baier of the Walter A. Baier Film Company in Milwaukee for the greater part of the Davis Distributing Division's attractions in his territory, Wisconsin.

Mr. Pelzer is now hitting the principal key cities in the Central West and South and is expected to return to the home office in about three weeks.

* * *

BOOKS "SPORTING CHANCE"

"The Sporting Chance," a Tiffany production, distributed by Renown Pictures, Inc., was booked at the B. S. Moss Colony theatre, New York City, for week of June 21.

* * *

TITLE NEW FEATURE

Louis Weiss, of Weiss Brothers Artclass Pictures Corporation reports the second picture featuring Wally Wales will be entitled "The Hurricane Horseman."



June 1 marked the release of Chadwick's "Man of Iron," in which Lionel Barrymore plays the lead, supported by Mildred Harris.

FOURTH OF GOTHAM FALL PROGRAM NOW FINISHED AT COAST

Fourth of the season's Gotham productions and the first of the series to feature Thunder, the marvel dog, has been completed and the negative shipped east. Title of the production is "His Master's Voice" and it is said to be an unusually strong vehicle to feature a canine star.

The story is an original by Frank Foster Davis, owner and trainer of Thunder.

In the cast are George Hackathorne, Marjorie Daw and Mary Carr.

Gus Edwards, song writer, is writing words and music for a song number entitled "His Master's Voice," which will be one of the exploitation aids for this picture.

* * *

JOE BRANDT VISITS N. Y., THEN RETURNS TO COAST

After a ten week swing around the country, Joe Brandt, president of Columbia Pictures, arrived in New York for conferences with his partner, Jack Cohn, only to be recalled to Hollywood by the third member of the firm, Harry Cohn, production manager, who has the entire eighteen 1925-26 series of six Columbia, six Waldorf and six Perfection pictures under way.

Mr. Brandt will revisit a number of the key cities and confer with exhibitors and exchange men.

"The attitude of the independent exhibitor several weeks after the Milwaukee convention is surprisingly good," he reports. "They are demonstrating that their earnestly declared intentions during the convention are wholehearted and sincere."

"The coming season will be the biggest ever for all the independents, producers and exhibitors," he predicted.

* * *

HILDRETH COMPTROLLER

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, appointed Richard Hildreth comptroller for the organization.

INTER-OCEAN GETS WORLD RIGHTS TO SAX FALL PRODUCTS

Foreign distribution arrangements were completed between Sam Sax of Lumas Film Corporation and L. W. Kastner of Inter Ocean Film Corporation. The latter organization will distribute the entire line of twelve Gotham Productions for the entire world exclusive of the United States and Canada.

Mr. Kastner, speaking of the transaction, stated:

"I am very well pleased with the acquisition of the twelve new Gotham Productions as they are the type of pictures which have made American photoplays predominant throughout the world. I have carefully watched the productions Mr. Sax has released in the past and have seen a good percentage of the new product and I feel confident that Gotham Productions will be received as well abroad as they have been here."

Included in the deal between Lumas and Inter-ocean are the following productions: "The Overland Limited," "A Little Girl in a Big City," "The Police Patrol," "His Master's Voice," "The Part Time Wife," "Racing Blood," "The Shadow on the Wall," "The Sign of the Claw," "Hearts and Spangles," "One of the Bravest," "The Speed Limit," and "The Forest of Destiny."

* * *

WALSH COMPLETES SECOND PICTURE FOR CHADWICK

"Blue Blood," the second of Chadwick series starring George Walsh, is now completed, and will be ready for release at an early date. It offers Walsh in another of his action comedy drama stories.

It was directed by Scott Dunlop. In it is the Chadwick find, Jean Meredith.

* * *

DAVIS SIGNS MISS MILLS

J. Charles Davis, second vice president of the Davis Distributing Division, Inc., has closed a contract with Marilyn Mills, equestrienne star for a series of De Luxe special features for distribution by his organization. Miss Mills' two trained horses, "Star" and "Beverly," will appear in her films.

MRS. WALLACE REID SIGNED BY DAVIS TO MAKE BIG SPECIAL

HOLLYWOOD, June 19.—J. Charles Davis, II, closed a contract with Mrs. Wallace Reid (Dorothy Davenport) for a super special feature entitled, "The Red Kimono," for distribution by the Davis Distributing Division, Inc.

Dorothy Davenport had a great following of fans before she married the late Wallace Reid. In the past year or two she has established herself as one of the leading star producers of outstanding dramatic features and is a great favorite among the women's clubs, both state, National and Civic, all over the United States, and in fact, in many foreign countries, so that the film in which she appears, "The Red Kimono," is certain to prove a splendid box-office attraction.

Mrs. Reid and Mr. Davis are now selecting the cast for "The Red Kimono," and as soon as these preliminaries are completed production will start. They will secure practically an all star cast in support of Mrs. Reid.

* * *

DAVIS APPOINTS FAJANS COAST REPRESENTATIVE OF COMPANY

HOLLYWOOD, June 19.—Herbert Fajans known as one of the best technical men in the production end, has been appointed by J. Charles Davis II, as the West Coast representative of the Davis Distributing Division, Inc., with offices in the Land Mortgage building, Eighth and Spring Streets, Los Angeles.

Mr. Fajans has been associated with many of the leading producers and for some time past with John L. Russell in his productions, "Ten Nights in a Barroom," "Lost in a Big City," "Floodgates," and "Red Love." He will assist Mr. Davis in supervising all productions made for release by Davis Distributing Division.

* * *

DESERT DEMON COMPLETED

A wire from the West Coast to Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, reports Lester F. Scott, Jr., completed filming of the second of the Buffalo Bill, Jr., series of five-reel Thunderbolt thrillers, which will be released as "The Desert Demon." The cast includes Betty Morrissey, Frank Ellis, Harry Todd.

Third Kit Carson Film in Series for Aywon is Completed

Nathan Hirsh, president of Aywon Film Corporation, reports completion of the third of the six Kit Carson features. It is titled "Ride 'Em Cowboy." According to Mr. Hirsh it contains thrills, fast action and punch.

Pauline Curley is seen as Kit Carson's leading lady. A new member of the cast in "Ride 'Em Cowboy" is a huge grizzly bear that provides several moments of thrills and comedy relief.

Many scenes were filmed with the Sierra mountains as a background.

The entire series is being produced by Robert J. Horner for release by Aywon. The first two in the Kit Carson series were "His Greatest Battle" and "Riding Wild," which had as one of its features the annual rodeo at Tuscon, Arizona.

* * *

CHADWICK ANNOUNCES PLANS FOR CHARLES RAY'S NEXT FILM

Chadwick Pictures reports Charles Ray's next production will be another rural comedy drama of the type that brought this star fame. Jerome Storm, director of the Ray series, will again wield the megaphone, under supervision of Joseph De Grasse.

Duane Thompson, who played in "Some Pun'kins," may again play opposite Ray.

* * *

HOLLYWOOD, June 19.—Davis Distributing Division, Inc., has the following units now working on the coast:

Marilyn Mills and her two wonder horses, "Star" and "Beverly" in her first feature, "Tricks."

Peggy O'Day, the Thrill Girl, in the first feature of her "Secret Service Series," called "Peggy of the Secret Service."

Bn Wilson and Neva Gerber, just finishing the ten episode serial, "The Mystery Box."

* * *

ARTCLASS SELLS TWO NEW SERIES

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, sold the new series of Buffalo Bill, Jr.'s eight five-reel "Thunderbolt Thrillers" and the Buddy Roosevelt five Reel "Rough Riding Romances," to Specialty Film Company, of Dallas, Texas. This deal includes Texas, Oklahoma and Arkansas.

SAX GETS OUTLET FOR NEW OUTPUT IN 5 MORE STATES

A large independent distribution contract was closed between Sam Sax of Lumas Film Corporation and Harry Charnas, of the Standard Film Service Company, of Cleveland, for the entire new program of twelve Gotham Productions for the following states: Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia.

The productions included in the deal are: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Masters Voice," "The Part Time Wife," "Racing Blood," "The Shadow on the Wall," "One of the Bravest," "Hearts and Spangles," "The Sign of the Claw," "The Forest of Destiny" and "The Speed Limit." The first four are already completed and prints ready for delivery to exchanges and the balance of the program scheduled for complete delivery by early fall.

* * *

WORK STARTS ON FIFTH GOTHAM FILM

Preliminary production work was started on the fifth of the current season's series of twelve Gotham Productions. This is the film version of Peggy Gaddis' magazine story, "The Part Time Wife."

Victoria Moore, who prepared the continuity and treatments of "A Little Girl in a Big City" and "The Police Patrol" for Gotham production this season, also has completed the working script of "The Part Time Wife."

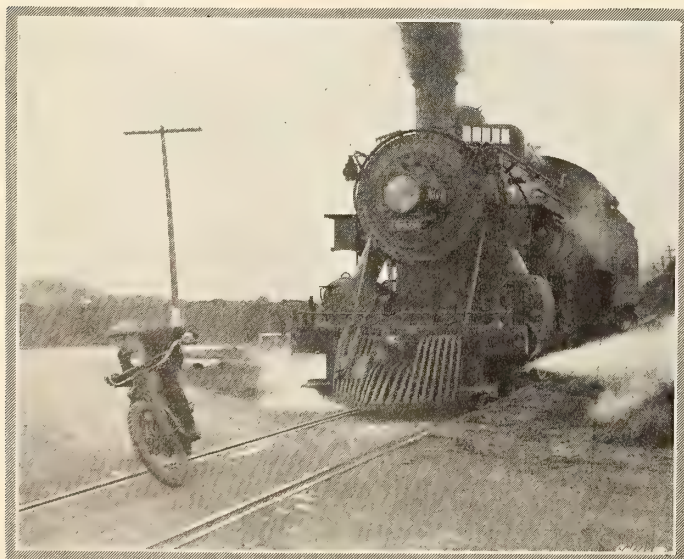
* * *

SPEED WORK ON THEDA BARA PHOTOPLAY FOR CHADWICK

James Young, director of "The Unchastened Woman," starring Theda Bara for the Chadwick Pictures Corporation, reports from the Coast that progress on this picture has been unusually rapid, due to the cooperation of the cast and facilities of the Robertson-Cole studio.

Miss Bara and her director are more than pleased with the finished scenes which have been developed and run off in the projection room. In the cast are Wyndham Standing, John Miljan, Dale Fuller, Eric Mayne.

Two scenes from "The Danger Signal," a Columbia picture directed by Erle C. Kenton, with Jane Novak, Robert Edeson, Dorothy Revier, Cullen Landis, Virginia Marshall, Leo White, Caesare Graving, Charles Clay and Barbara Luddy.



News of Exhibitor Activities

NEW JERSEY M.P.T.O. LEADERS FORMULATE ELABORATE PROGRAM

ASBURY PARK, N. J., June 19.—President Joseph M. Seider and other moving spirits back of the sixth annual convention of the Motion Picture Theatre Owners of New Jersey, have set out to show the other forty-seven States "How to do it."

Three days, June 29, 30 and July 1, will be given over to the conclave to be held here at New Monterey hotel.

The business of the convention has an important place on the program between many features that make provision for a carnival of water sports, dances of all kinds, revues, stage presentations, boat rides, boardwalk events, fireworks, midsummer fashion show, with celebrated motion picture stars, prominent state, city and local officials and guests from a dozen surrounding states.

Among the invited guests are President and Mrs. Calvin Coolidge; United States Senators Edge and Edwards; Governor Silzer, of New Jersey; Mayor Hettrick, of Asbury Park; Mayor Hague, of Jersey City, and Mayor Raymond, of Newark, and New York State Senator James J. Walker.

The banquet will be held Wednesday evening, July 1. Robert E. Welsh will be the toastmaster. The list of speakers includes Governor Silzer, Mayor Hettrick, Ray Lewis, Sydney S. Cohen, R. F. Woodhull, the newly elected president of the Motion Picture Theatre Owners of America, and Joseph M. Seider.

A number of motion picture stars now working in eastern studios will be marshalled for the fun under the personal supervision of Martin Starr.

Entries for the water sports have been received from "Big U," Tiffany Productions and other film companies, as well as from the independent producers, trade papers and fan publications.

International, Fox, Pathe and Kinogram news reels will take pictures of various participants in the various athletic and sporting events, as well as scenes on the boardwalk in Asbury Park and in and about the hotel.

* * *

ROB DETROIT HOUSES

DETROIT, June 19.—Robbers held up the managers of the Oakland and Strand theatre, neighborhood houses and ransacked the box offices and safes.

* * *

DETROIT HOUSE CLOSES

DETROIT, June 19.—Charles H. Miles closed Ferry Field for the Summer. It will reopen August 1.

* * *

CLOSES FOR SUMMER

BUFFALO, N. Y., June 19.—Eugene A. Pfeil, manager of Circle theatre, a west side neighborhood house, announces its closing for the summer months.

* * *

MANAGES SEATTLE HOUSE

SEATTLE, Wash., June 19.—J. H. Storey, former manager of the Columbia, Longview, Wash., is managing the Capitol here for John Danz. George B. Purvis is in charge in Longview.

* * *

CLOSED FOR RENOVATION

BUFFALO, N. Y., June 19.—Shea's Court Street theater has closed until early in August. The house will be thoroughly renovated and redecorated.

Theatre Owner Brings Community Spirit to Neighborhood House

ST. LOUIS, June 19.—One of the most popular proprietors of neighborhood houses in this city is Louis C. Hehl, owner of the Woodland theatre.



Louis C. Hehl

Catering to a definite community, Mr. Hehl, who is a member of the Motion Picture Theatre Owners of Eastern Missouri, has made it a point to develop acquaintance with his patrons, to study their tastes and to encourage in every way their appreciation of the service his theatre offers the community.

Frequently his house is given over to aid in neighborhood campaigns.

* * *

BETTER SERVICE TO 400 THEATRES MOVE OF ALBANY BOOKERS

ALBANY, N. Y., June 15.—Bookers in the exchanges here met for the purpose of speeding up shipment of film to the 400 or more theatres served out of that city. In all probability future shipments will be made by express rather than by parcel post. Three representatives of the express company were present and promised complete cooperation, declaring that all places in the territory could be reached within a single day.

At the present time about one-quarter of the film shipped out of Albany goes by parcel post, and while this is cheaper, it is claimed that from the standpoint of delivery it is not as satisfactory as express shipments. Another meeting will be held within a week or so at which time the bookers will furnish the express company a complete list of all places served in the territory, enabling the company in turn to suggest the best hour and train in shipping.

* * *

THEATRE AS MEMORIAL

EUGENE, Ore., June 19.—The Lowell theatre, which opened several weeks ago, has been renamed the MacDonald in memory of A. H. MacDonald who built the house but did not live to see it completed. His widow and son are operating the theatre.

TAKING VACATION

HAVENSVILLE, Kans., June 19.—C. E. Graf, owner of Photoplay theatre left for a month's trip to the West coast.

SETTLEMENT OF MUSICIANS' ROW WITH THEATRE UNLIKELY

ITHACA, N. Y., June 19.—Scant hope for a settlement between the musicians and Ithaca Theatre Company of the controversy that has existed for over a year is held out by Joseph Weber, of New York City, president of the American Federation of Musicians, who was here to confer with officers of the local union.

Mr. Weber declared the federation is willing to co-operate, but insisted on a living wage for its members and that the Ithaca

HEAT WAVE SLUMPS BUSINESS; \$50,000 ZONE LOSS IN WEEK

ALBANY, N. Y., June 19.—The heat wave was directly responsible for one of the biggest slumps in motion picture theatres in central New York in several years, and resulted in a loss in admissions that has been estimated as being close to \$50,000 by Louis Buettner, chairman of the Albany Zone.

Exhibitors in Schenectady, assert that business went off \$2,000 for the week, while houses that ordinarily play to a box-office of \$150 a day, dropped to as low as \$25. The heat was terrific, mercury remaining in the nineties for several days with the result that business of all kinds suffered for awhile. One large theatre seating about 2,000 had exactly 65 persons.

* * *

NINE THEATRE MEN VISIT K. C. 'CHANGES

KANSAS CITY, Mo., June 19.—Among the out-of-town exhibitors in this market were:

Stanley Chambers, Miller theatre, Wichita Kas.; Fees Brothers, Parsons, Kas.; O. K. Mason, Newton, Kas.; J. R. Burford, New Burford theatre, Arkansas City, Kas.; M. T. Wilson, Chanute, Kas.; H. Ford and M. Holaday, Carthage, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

TWO THEATRES SOLD

WICHITA, Kas., June 19.—Maple and Best theatres were taken over by C. E. Sutton.

* * *

DEVELOPING CHAIN

DETROIT, June 19.—James N. Robertson, operator of three of the largest neighborhood theatres here plans to have seven theatres. He is about to open the Roosevelt, a 3,000-seat house, and has plans ready for two more.

* * *

MANAGING ROCHESTER FIRM

BUFFALO, N. Y., June 19th.—It is reported Richard C. Fox has taken over the management of Freedom Film Company, of Rochester. Lester Wolfe, formerly manager of the Buffalo Selznick office, recently held this position.

* * *

BUILDS SUMMER HOME

BUFFALO, N. Y., June 19.—Arthur L. Skinner, manager of Victoria theatre, one of Buffalo's big community theatres, has built a summer home at Point Abino, near Crystal Beach, on the Canadian shore.

* * *

GRAND RAPIDS, June 19.—W. S. Butterfield, who recently leased Powers' theatre, will turn it into a photoplay house.

local would not be permitted to make a settlement unless the living wage was forthcoming. The theatre musicians in Ithaca are asking \$36 a week, one of the lowest wage scales in the country, Mr. Weber said: "Out of 850 locals throughout the country, Ithaca is the only city in which an unsettled controversy has prevailed for any length of time," he declared, adding that "settlements generally were made over the conference table to the satisfaction of parties involved."

COPYRIGHT CHANGES SHELVED BY CANADA KILLING MUSIC TAX

OTTAWA, Ont., June 19.—There is now little possibility that the Canadian Parliament will consider amendments proposed by E. R. R. Chevrier, M. P., for Ottawa East, to provide for changes in the Canadian Copyright Act whereby Canadian moving picture theatres would be required to pay royalty fees on copyrighted music.

In answer to a question by L. J. Ladner of Vancouver on the floor of the House of Commons at Ottawa, Prime Minister King declared that it was the intention to proceed with government measures almost exclusively from now on and that it was to be decided what would happen with regard to private measures of this nature. In other words, the Chevrier copyright amendments are not to be brought up on the floor of the House this session.

Colonel John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, went to Ottawa from Toronto to confer with government officers and members on June 12 and 13 regarding the music copyright possibilities and he came to the conclusion that the matter had been sent to the legislative graveyard.

It is now believed that Canadian exhibitors will not be bothered by music tax proposals, such as put forward by Mr. Chevrier. Several weeks ago Mr. Chevrier himself appeared before the Copyright Committee of the House of Commons to recommend that the proposed copyright royalties should not be applied to music as played in performances in Canadian theatres. The members of the Copyright Committee agreed to this suggestion, but, at that time, the matter was still to be discussed in Parliament. According to the Prime Minister's announcement, however, Parliament will now have no time for "private measures of this nature."

Thus there now seems not the slightest chance that any legislation will be put through at the present session of Parliament affecting the playing of music at theatres in Canada. Before the next session of Parliament is held there is to be a general election, the dates for the vote being settled in October.

* * *

ICICLES ON MARQUEE

NIAGARA FALLS, N. Y., June 19.—Charley Hayman, of the Strand, has placed a border of icicles around the edge of the marquee. They are cut out of linoleum and realistically painted.

* * *

KANSAS CITY, Mo., June 19.—Garden theatre, down-town house, which has been closed, opened with first run features, a comedy and stock musical comedy with 50 cents top on Sundays and 40 cents week days.

This is the second Kansas City theatre within the last two weeks to adopt the motion picture-musical comedy combination for the summer, the other house having been the Globe.

J. C. Randolph will manage the theatre.

* * *

KANSAS CITY, Kas., June 19.—F. C. Grubel and E. J. Grubel, owners of Electric theater, first run house here, now are the largest holders of Minnesota avenue frontage property in town. The holdings of the two brothers, who last week purchased a site to be reserved for a theatre, now aggregate 305 feet, valued at more than \$750,000.

* * *

RENOVATING EQUIPMENT

KIRKLAND, Wash., June 19.—Jacob Paulv has re-seated his house with 200 upholstered chairs. He has also re-equipped the booth with two new projectors.

QUEBEC CENSORS SEIZE PARAMOUNT FILM SHOWN SANS ORDERED CHANGES

MONTREAL, Quebec, June 19.—Something of a sensation took place when R. de R. Sales, president of the Quebec Board of Moving Picture Censors, ordered the seizure of the Paramount release, "The Little French Girl," after its presentation at the Capitol theatre, Montreal. A certain prominent moving picture man of Montreal was also detained for four or five hours until an explanation was forthcoming as to certain developments and the picture in question was withdrawn.

Count de Sales, in a public statement, declared that the feature had been censored and a number of subtitles had been deleted because they tended to establish a comparison between the English and French nations "as regards the affairs of the heart, this comparison being to the complete disadvantage

of the French sentiment."

Count de Sales points out that on the first day of the presentation of the attraction at the Capitol he became aware that the "subtitles in question had been replaced in the film, and that the film was entirely different from what it had been after having passed before the board." Consequently, he had seized the feature.

The situation in Montreal regarding the relationship of the English and French races is rather unique, to say the least, because of the presence of hundreds of thousands of French speaking persons in Montreal and throughout Quebec. Incidentally, President de Sales, of the Quebec Censor Board, is a native of France and is the direct descendant of one of the leading French families of rank.

NEW JERSEY BUSINESS MEN HONOR WOODHULL, M. P. T. O. A. PRESIDENT

BOGOTA, N. J., June 19.—R. F. Woodhull, national president of the Motion Picture Theatre Owners of America, with Joseph M. Seider, New Jersey State President, was the guest of honor at the luncheon and meeting of the Business Men's Association, held in the Community House here.

Mr. Woodhull, who was introduced by Mr. Seider, spoke on co-operation of motion picture theatres with government and state officials and in all community projects. He told how the theatre owner in Bogota, and theatre owners in other parts of the country, through their personal cooperation with the Motion Picture Theatre Owners of America in the various campaigns it had conducted for the furtherance of governmental programs had become a power in Washington,

and how greatly this help and assistance was appreciated there. He said this service was bringing and would continue to bring dividends in good will to the theatre owner, not only in his town and state, but in the nation as well.

He cited that Congress in granting various tax reliefs had shown particular interest in the theatre owner in the neighborhood sections of the large cities and in the smaller towns and communities as they realized that in such instances these theatre owners were an integral part of their community life and a necessary force there.

He assured the Business Men's Association that the theatre owner in its town was always anxious to co-operate with it for public benefit and was at its service.

HERE'S DETAILED PROGRAM OF CONVENTION OF NEW JERSEY THEATRE OWNERS JUNE 29

ASBURY PARK, N. J., June 19.—The official program for the convention of the Motion Picture Theatre Owners of New Jersey, which will be held here, was issued by Joseph M. Seider, president. In it are scheduled events for the entertainment of delegates as well as the business session, which follow:

MONDAY, JUNE 29.

11 A. M., Registration.
1 to 2:30 P. M., Lunch.
3 to 5 P. M., Open Meeting.
6:30 to 8 P. M., Dinner.
9:30 P. M., Independents Celebration on Boardwalk and Beach

TUESDAY, JUNE 30.

10:15 to 11:45 A. M., Meeting Executive Session.
1 to 2:30 P. M., Lunch
2:45 P. M., Motor Boat Ride (Ladies)
2:45 to 5:45 P. M., Meeting Executive Session
6:30 to 8 P. M., Dinner.
9 P. M., Ball in Grand Ballroom

WEDNESDAY, JULY 1.

10:15 A. M., to 12:30 P. M., Executive Session
1 to 2:30 P. M., Lunch
3:30 P. M., Water Sports Carnival.
7 P. M., Banquet

EASTERN WASHINGTON EXHIBITORS HOLD MEETING

SPOKANE, Wash., June 19.—Eastern Washington district meeting held at Davenport Hotel here for members of the Motion Picture Theatre Owners, brought out twenty-three theatre owners for a spirited, peppy meeting.

Three new members were accepted into the organization. Two exhibitors from Idaho

and one from Montana were guests.

J. M. Hone, secretary of the state organization, went over from Seattle to preside and reports that the exhibitors would like to have these districts get-together meetings quarterly. The meeting closed with a banquet.

MANAGERS OF EVERETT, WASH., THEATRES ARE SHIFTED

EVERETT, Wash., June 19.—D. G. Inverarity, manager of Everett theatre, has resigned and been replaced by Mr. Charles, who formerly was manager of the Columbia in Portland. Mr. Inverarity is one of the best known showmen on the coast, having

been for years with the Pantages interests in Seattle.

C. A. Mahne, who was also connected with the Star Amusement Company, operating four theatres there, is now with Western Poster in Seattle.

FARLEY BUYS OUT PARTNERS; SCHINE CHAIN REACHES 65

ALBANY, N. Y., June 19.—Two big deals involving hundreds of thousands of dollars and the change in ownership of important motion picture theatres in central New York, were closed here.

W. W. Farley, of Albany, who turned exhibitor five years ago, bought out William Shirley and William Rafferty, with whom he was associated in Farash theatres, Inc., owning four houses in Schenectady. It is said that Mr. Farley paid close to \$300,000 for the quarter interest held by each in the company. Mr. Farley is also president of the Terrace Amusement Company, in Yonkers, owning and operating the Strand, Hamilton, and Warburton theatres in that city, with a total seating capacity of about 3,600.

Since the Farash Theatres, Inc., was formed bringing about a combine of the State, Strand, Albany and Barcli theatres in Schenectady, Mr. Farley has served as president and treasurer with William Rafferty as secretary and Mr. Shirley as general manager. Mr. Shirley came to Schenectady several years ago and ran the Strand for Max Spiegel, later associating himself with Mr. Rafferty and buying the house. Mr. Rafferty resides in Syracuse and has been the silent partner in the company.

In addition to the Yonkers and Schenectady holdings, Mr. Farley recently bought the Community and Smalley theatres in Catskill, N. Y., these two houses representing a seating capacity of about 2,100. Mr. Farley denied last week that any company or individual was associated with him in the taking over of the Shirley-Rafferty holdings.

The Schine brothers, by taking over the Gateway in Little Falls and the Liberty in Herkimer last week, ran their chain to 65 houses with the theatre in Philmont being acquired. The Gateway has been run by Robert Wagner, and the Liberty, by C. H. Moyer.

* * *

CHANGES HOUSE POLICY

NIAGARA FALLS, N. Y., June 19.—Charley Hayman has changed the policy of the Cataract theatre from vaudeville and pictures to a straight picture program with changes of program on Sundays and Thursdays. Admissions have been lowered to 10 cents at matinees and 10 and 20 at night. Double feature bills are also being shown.

* * *

LEAVES FOR VACATION

DETROIT, June 19.—George Sampson, general manager of James N. Robertson theatrical Enterprises, is on a month's vacation in California and the Southwest.

* * *

North Carolina Sets M. P. T. O. Session at Wrightsville Beach

WILMINGTON, N. C., June 19.—The Motion Picture Theatre Owners of North Carolina, will hold its annual convention at Wrightsville Beach June 22 and 23. An elaborate program has been arranged for this session.

Reports of the delegation to the Milwaukee convention, on block booking, arbitration boards and other pertinent questions are expected to come before the session.

Many prominent men are scheduled to speak.

21 Films on List Approved by K. C. Parent-Teachers

KANSAS CITY, Mo., June 19.—Following films were approved by the better films committee of the Kansas City Parent-Teacher Association:

Linwood Theatre—"The Goose Hangs High."
Roanoke theater—"Excuse Me."
Maple theatre—"The Empty Saddle."
Benton theatre—"Salome of the Tene-ments."
Bonaventure theater—"Happiness."
Broadmoure theatre—"The Air Mail."
Isis theatre—"Head Winds."
Apollo theatre—"Speed."
Pantages—"The Early Bird."
Liberty theatre—"Recompense."
Bancroft theatre—"Stepping High."
Highland theatre—"Pampered outh."
Strand theatre—"The Silent Accuser."
Murray theatre—"Coming Through."

* * *

KANSAS CITY SET FOR "MOVIE SEASON"

KANSAS CITY, Mo., June 19.—At a meeting of virtually all exhibitors here at Hotel Baltimore, plans were formulated for conducting the Better Movie Week campaign in conjunction with the national move. Elaborate arrangements are to be made, the details of which will be worked out later. Jay Means, vice-president of the M. P. T. O. Kansas-Missouri, was chosen general chairman of the Kansas City committees. Several appointments on a number of committees, which will be about ten in number, are yet to be made.

* * *

FAMOUS REDUCES PRICES IN LEADING CANADA THEATRE

TORONTO, June 19.—Jack Arthur, directing the Hippodrome, leading house of the Famous Players chain, outlined the summer policy in a special announcement. The house has been done over with chintzes and cretonnes in place of heavy drapes, lights are dimmed and other effects are secured. Admission prices have been reduced, the scale now including 25 cents for matinee performances and up to 75 cents for night shows.

* * *

BUYS DETROIT HOUSE

DETROIT, June 19.—John Handler, owner of Vendome theatre, purchased the Fairmount theatre.

* * *

WINNIPEG, June 19.—Walter F. Davis, who has been outstanding as the manager of Metropolitan theatre for the past year, is slated for a special post at the Toronto headquarters of Famous Players Canadian Corporation.

* * *

KANSAS CITY, Mo., June 19.—Bruce Fowler, former manager of McVickers theatre, Chicago, is here to manage Newman and Royal theatres for Paramount. These houses were recently purchased from Frank L. Newman.

Mr. Newman will leave for Los Angeles, where he will manage theatres there for Paramount.

* * *

KANSAS CITY, Mo., June 19.—Theodore P. Davis, formerly an exhibitor of the St. Louis territory, recently purchased Liberty theatre at Parsons, Kas. He was unacquainted with the fact that prior to obtaining service in Kansas City territory the sale of his former theatre and purchase of the Parsons would have to be investigated by a theatre board, which approves all sales and purchases in the territory.

Along came C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, who was on a tour. Mr. Cook explained away all Mr. Davis' troubles and departed with a check from Mr. Davis for a membership in the M. P. T. O. K.-M.

FREE PARK SHOWS IN MISSOURI CITY STIR UP PROTEST

KANSAS CITY, Mo., June 19.—As a result of the tour of the territory by C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, various phases of outlying trade conditions have been brought to light, which will result in some definite action by the organization. Forty towns were visited by Mr. Cook, who covered 1,300 miles and brought back \$963 in membership fees.

"In Joplin, Mo., I found an audience of more than 2,000 persons witnessing a free picture show running in an amusement park is opposition to five motion picture theaters," Mr. Cook reported. "The films were being furnished by national distributors. A resolution calling for the refusal to arbitrate cases of such exchanges before the joint arbitration board was passed at the last M. P. T. O. K.-M. convention. You can rest assured there will be some action taken."

"This thing of robbing the men whom distributors depend upon for their existence is not right. I don't know whether or not the home offices of the companies, whose names I withhold, know of this practice, but they are going to be informed right away."

"I found that the greatest opposition to the small town theatre owner in the summer tent shows and skating rinks. The low license fees of the latter undoubtedly constitutes unfair opposition. If exhibitors only knew it they could bring pressure to bear upon their city councils regarding such matters. In one town a city alderman told me he was opposed to even granting a license to a carnival which was billed there. It wouldn't take long for an exhibitor in good standing in his town to convince his city council that his theatre was much more of a stabilized business than a passing tent show and entitled to an even break."

"Across the Kansas boundary line from Coffeyville, Kas., in Oklahoma I found a small town being built around the new Tackett theatre, which was constructed on a bleak prairie to avoid Sunday closing laws. The theatre, running only on Sundays, stands as conclusive proof that the people of that community want Sunday shows, yet are governed by a straight-laced minority. It draws from a radius of thirty miles, has a ten-piece orchestra and rapidly is becoming the centre of an impromptu community."

"As a rule conditions are looking much better in Western Missouri and Kansas. Crops are good and a general feeling of better conditions exists."

ACQUIRES FOURTH

DETROIT, June 19.—Fred De Lodder, added a fourth to his chain by purchasing Grosse Pointe Park. Jacob Sullivan, general manager for Mr. De Lodder, will manage the house.

* * *

MAKE SCREEN TESTS

KANSAS CITY, Mo., June 19.—Convention Hall and Penn Valley park here served as bits of Hollywood when Paramount used them as a studio and "location" in making film tests of four aspirants to attend Paramount's acting school on Long Island.

Six New Theatres in Southwest Open Doors Within Week

OKLAHOMA CITY, OKLA., June 19.—These new theatres this week are reported opened in the Southwest:

M. L. and M. K. Moore, Victory airdome at Jasper, Texas; Pines, at Lufkin, Texas; Majestic, at Abilene, Texas; Airdome at Lockhart, Texas, by A. D. Baker, owner; R. F. Cornes theatre at Farmersville, Texas, and Palace at Marlin, Texas.

The A-Muse-U theatre at England, Ark., has closed down, but will be reopened soon for part time by J. F. Norman.

PRODUCTION HIGHLIGHTS

JACK HOLT completed work in the stellar role of "Wild Horse Mesa," a Zane Grey story. He is taking a short vacation before starting work on his next Paramount production.

* * *

ROBERT FRAZER has returned from Santa Barbara to Hollywood with the F. B. O. company making the screen version of Gene Stratton Porter's "The Keeper of Bees." Frazer plays the featured role in the picture.

* * *

HOPE LORING and Louis Lighton completed work on their last script for Warner Brothers under their present contract with that organization which terminates this month.

* * *

DOROTHY DWAN has completed her first feature production, "My Best Girl," in which she is featured with Joseph Swickard. The production was directed by Larry Semon.

* * *

VIRGINIA VALLI has been cast in the leading role opposite Thomas Meighan in his next starring production for Paramount, "The Man Who Found Himself," being made in New York.

* * *

JOHN ROCHE, having been forced to postpone his New York visit, will leave Hollywood for the East when he finishes his next Warner Brothers starring vehicle in July.

MAY McAVOY completed her starring role in "My Old Dutch" at Universal.

* * *

EDMUND LOWE is vacationing, following completion of "East Lynne," his newest vehicle.

* * *

LILYAN TASHMAN, screen vampire, celebrated her first anniversary as a motion picture actress.

* * *

VIRGINIA PEARSON, former vampire star, has completed her return role in "What Price Beauty?" Mrs. Rudolph Valentino's first independent picture.

* * *

GEORGE MELFORD completed "Without Mercy," which he was directing for Metropolitan Productions, Inc.

* * *

MARION NIXON'S first picture under her new Universal contract is in "Sporting Life," which Maurice Tourneur will direct. Miss Nixon is to replace Virginia Valli, first cast for the part.

* * *

DOROTHY HOPE, English stage and screen star, completed her first American-made production, "Reality." It was filmed by the Raymond H. Gardner productions at the California Studios, Hollywood. She is to be starred in a group of twelve pictures of which John P. McCarthy will direct the entire series.

* * *

B. P. SCHULBERG signed Lionel Barrymore for the leading male role in "The Girl Who Wouldn't Work," which will be the initial Preferred Picture to be made by Marcel De Sano. In the cast are Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

* * *

MONTE BLUE is leading a decidedly wild life these days. He is tearing around the country driving a high powered car, being arrested and thrown in jail, only to do it all over again when he regains his freedom. This is for "Red Hot Tires," the second Monte Blue outdoor story being made by Warner Brothers.

Judging from his attitude, Tom Forman is quite pleased with the results he is achieving in this scene for "Off the Highway," the latest Hunt Stromberg production for Producers Distributing Corporation. In the group are Marguerite De La Motte, William V. Mong, and Jack Bowers.



GINO CORRADO has completed a four weeks' engagement as a featured player in "Without Mercy," George Melford's new picture for Metropolitan Productions.

* * *

PRODUCERS DISTRIBUTING CORPORATION now has under consideration three of New York's recent stage successes, one of which will be used as the next starring vehicle for Agnes Ayres.

* * *

"WRECKAGE" which Ben Verschleiser will make from Izola Forrester's novel "Salvage" for Banner Productions, will have in the leads May Allison and Holmes Herbert, with John Miljan featured in the cast. Scott Dunlap will direct. King Gray will photograph.

* * *

DIRECTOR AL ROGELL is shooting scenes in "The Devil's Double," a Harry J. Brown picture now entering its second week of production. Three weeks ago Rogell completed "Circus Cyclone" for Universal after nine days.

* * *

STANHOPE WHEATCROFT completed his role with Monty Banks in "Keep Smiling," which Howard Estabrook is producing for Associated Exhibitors' release.

* * *

BEN VERSCHLEISER announces "Salvage," adapted from the recent novel of the same title by Zola Forrester, will be the second of his new series of productions for Banner release. Casting is now under way with filming scheduled to start by the first of June under the direction of Scott Dunlap, recently added to the Verschleiser staff.

* * *

RENAUD HOFFMAN has begun production at the Hollywood Studios of "His

Master's Voice" from the story by Frank Davis. George Hackathorn, brought from New York solely for this picture, and Marjorie Daw, head the cast, with Mary Carr, Brooks Benedict and Wm. Walling, and Thunder the marvel dog also in the lineup. Hoffman is supervising this feature for Gotham release.

* * *

"CHIP OF FLYING U," one of the most famous of modern Western novels, is soon to be seen in screen form. It is to be produced by Universal with Hoot Gibson as the star, and Herbert Vlach directing, and will be made at Calgary, Canada, where the Calgary stampede will also be made by Vlach as a Gibson feature.

* * *

EDWIN CAREWE, First National producer-director, will make Willard Robertson's "The Sea Woman," as his next First National production. "The Lady Who Lied" is now completed and in the cutting room. Lois Lesson (Zellner), who wrote the adaptation for "The Lady Who Lied," will do the continuity.

CONWAY TEARLE has affixed his name to a First National contract whereby he will enact the leading male role in "The Viennese Medley" to be produced by First National, under John Mathis' supervision and with Kurt Rehfield directing.

* * *

RICHARD STANTON is well along in the shooting of the new George Walsh production called "American Pluck," which he is directing for Chadwick Pictures. This is his first American film in some years as he has just returned from Europe.

* * *

MACK SWAIN, who has recently completed a featured role in Charlie Chaplin's "The Goldrush," has departed for New York. It is his first visit East in several years.

TO THE TRADE

In Next Week's Issue of
Exhibitors Trade Review
There Will Appear a Special
16-Page Exploitation Section on

DRUSILLA WITH A MILLION

F. B. O.'s First Gold Bond Picture

An Associated Arts Production—Directed by F. Harmon Weight
From the Famous Novel by Elizabeth Cooper

WATCH for this Big Section. An encyclopedia of sales dope on the production that kept the Capitol Theatre, N.Y., packed to the rafters for one solid week

Sales News and Personalities of the Week

KANSAS CITY

Jungle heat failed to slow up Kansas City's film row.

* * *

R. V. Anderson, director of International News, and W. E. Truog, Universal district manager, drove 300 miles to Kansas City to attend a sales meeting.

* * *

T. O. Byerle, First National branch manager, returned at last from the territory and said he soon would hit the trail again.

* * *

Bob Withers, Enterprise branch manager, also is back into the "selling end" again.

* * *

Al Kahn, former president of Film Classics, Inc., former Warner Brothers distributors, will leave Kansas City soon to enter the real estate business in Florida.

* * *

All employees of the Metro-Goldwyn branch are on the lookout for the "Metro-Goldwyn trackless train," which is expected to pass through Kansas City next month.

* * *

Harry Taylor, Universal branch manager, is covering the eastern Kansas territory this week, while at the Kansas City office they are celebrating "Billy Truog Tribute Period," for a month in honor of W. E. Truog, Universal district manager. In fact, there is a mystic air of prosperity around the "U" branch, Freddie Hershorn, of that office, having purchased another car, this one being a huge sedan, while Mr. Taylor says more than eighty exhibitors have signed Carl Laemmle's complete service contract.

* * *

F. H. Butler has been added to the staff of P. D. C., while Mike Frisch, former Des Moines, film veteran, left Kansas City for the west coast.

* * *

C. F. Senning, Educational branch manager, left behind a busv office to attend the annual convention of his company in New York.

* * *

Sam Krullberg, Chadwick home office representative, was a Kansas City visitor.

* * *

H. E. Schiller, former Educational branch manager, has been appointed city salesman, for First National.

* * *

C. E. Rhoden, manager of Midwest Film Distributors, Inc., who just returned from an extended tour of the territory, asserted that 90 per cent of the small town exhibitors whom he visited were over-bought, some of them being booked up to the first of next year.

"The result is a falling off of attendance," Mr. Rhoden said. "It is surprising to find a big star who 'stands them up' in larger cities won't draw a corporal's guard in the smaller communities."

* * *

ST. LOUIS

G. E. McKean, manager of the local Fox office returned this week from a successful sales trip through Northern Central Illinois. He reports much interest in the Fox line-up for 1925-26.

* * *

Jack Weil, of Jack Weil Productions, and Jack Underwood, manager of the local Enterprise offices, visited exhibitors in Springfield, Jacksonville, Taylorville, Pana and vicinity during the week. They report considerable interest out in the territory in the

independent picture outlook for the next season.

* * *

Jack Underwood of Enterprises announces that his office has secured territorial rights to "Average Woman," "Youth for Sale," "Lend Me Your Husband" and "Enemies of Youth."

* * *

SEATTLE

"Home again!" was the way Sam Spring, secretary and treasurer of First National, put it in recalling how he used to drive cows over Seattle's glassy slopes as a boy. Mr. Spring, who is an eminent lawyer and author of a number of law books, was in Seattle for several days, conferring with Manager J. G. Von Herberg, of Greater Theatres, and Branch Manager Fred G. Sliter, on the company's business.

* * *

L. C. Lukan, well known in Seattle through his former connection with Pathe and First National, is returning home, this time as manager of Universal. He has resigned the management of First National's Minneapolis branch to come west again. Mr. Lukan is succeeding Jack Schlaifer, who has been appointed division manager.

* * *

A reward after nine years of service with one company, has come to L. J. Schlaifer, for the past four years manager of Universal's branch in Seattle, and for five years previous, connected with the company. Mr. Schlaifer has been promoted with the title of western division manager, with supervision over Seattle, Portland, Butte, Denver, Salt Lake, San Francisco and Los Angeles. He leaves this week on a tour of these cities and will establish his permanent home in San Francisco.

* * *

H. S. Stengel, formerly with Metro-Goldwyn in Seattle, in the poster department, is now assistant cameraman with the H. C. Weaver Productions of Tacoma. This company has just completed filming "Hearts and Fists," the first production to be made at the new studios.

* * *

PITTSBURGH

Jules Levy, Eastern Division Sales Director, arrived in the Pittsburgh Universal Exchange today and has been in earnest session with C. W. Dickinson, Branch Manager, and the salesmen.

* * *

J. A. Gage, Educational manager, is attending the company's national convention in New York.

* * *

Charles Lynch, a former Universal salesman, who has been hitting the ball for Metro-Goldwyn, is again back in the Universal fold as city salesman, occupying the territory formerly covered by C. W. Dickinson, who was recently made branch manager of the Pittsburgh Exchange.

* * *

Another newcomer to the Pittsburgh Universal Exchange is L. A. Herman, who comes from the American Feature Film Company of Washington. He will take over the territory formerly traveled by M. M. Jeffrey, who recently resigned.

* * *

H. H. Toffler, E. W. Booth, Joe Lefko, Bill Lee Barton and H. H. Greenblatt, Universal super-salesmen of the Pittsburgh Exchange, report some startling business on Carl Laemmle's second White List in the Pittsburgh territory.

BUFFALO

Harry L. Royster, representing the Will H. Hays office, has been in Buffalo for a week or so, launching the Greater Movie Season campaign which will begin in theatres of the land August 2.

Mr. Royster, formerly exploitation representative at the Buffalo Paramount exchange, arranged a meeting of exhibitors in the headquarters of Buffalo Zone, M. P. T. O., of N. Y., in the Root building, on Thursday, June 18.

Plans were discussed for bringing the idea to the attention of the public. J. H. Michael, chairman of Buffalo Zone, presided.

* * *

Members of the Pep club of the Buffalo Paramount exchange held a highly successful dinner-dance at the Mansion House in Williamsville, N. Y., Saturday night, June 13.

The entire office personnel turned out en masse and the event was so successful that a similar affair is being planned for the near future.

We met Syd Sampson of Bond Photoplays corporation the other day. We did not recognize him at first because of the several days growth of alfalfa on his chin. Apologizing he declared that the hedge was caused by an experience in Niagara Falls.

He went into the Ritz to get Alan Moritz to sign a contract. When he went in he was clean shaven. When he came out with the contract-signed-several days later, the vegetation had taken on the appearance of a Bolshevik visage.

In the future all long time contract conferences will be done by mail, says Syd. But to cap the climax Syd had his picture taken with three other Film Row fellows in the hirsute adornment.

* * *

DENVER

Jack Tiller a former exhibitor of Nebraska and more recently owner of a Kansas City, Missouri, suburban house, is now in Denver looking over the possibilities. The Denver exchanges would welcome Jack's return and hope he succeeds in locating in this territory.

* * *

James Hommel, manager of Producers Distributing Corporation, and his entire sales force, have returned from the west coast, where they attended their western division convention.

* * *

Some one has made a mean crack about Al O'Keefe, the P.D.C. bad man who notches his steering wheel for every town he fails to sell. The D.D. (dirty dig) is to the effect that Al's steering wheel is all whittled away. An unconfirmed rumor has it that Al spent two days selling the school board in Estes Park. Do you suppose Pace of Metro caused the delay, or was Al just out fishin'?

* * *

James Hommel, manager of P.D.C., along with the entire sales force and Office Manager, left this week for San Francisco, where the Western Sales meeting is being held. The welcome sign is not out for Mr. Volstead.

* * *

Guy Parfet, Associated Exhibitors representative for many years, has severed his connection. As yet Guy has not announced his plans. His efforts will be successful in whatever way directed.


* * *

Another ball game is being planned by the Metro Managers and Office employees. The employees are promising them a proper "drubbing" in retaliation for the last game which they claim was lost through rapid calculation on the part of the scorekeeper.

Making
"The TALKER"
talk for
you



In this section we believe we have one of the finest co-operative arrangements this industry has ever seen

We offer it to you for bigger business  greater profits on a picture that lends itself to exploitation work

SAM E. RORK INC.
presents
"The TALKER *"*

Written and Adapted By Marion Fairfax

with
Anna Q. Nilsson, Lewis S. Stone
Shirley Mason, Tully Marshall and Ian Keith

An ALFRED E. GREEN, PRODUCTION
Photographed by ARTHUR EDESON



NATIONAL

TIE-UP and

EXPLOITATION SECTION



"The Talker"



ACTION! ACTION!

ACTION! That's the real synopsis of the story of "The Talker." From the very opening shot, till the "clinch" and close-up, the picture fairly runs a break-neck race with the most live and un-

usual, though entirely convincing sequence of events in the life of a young girl who would play with fire. Kate Lennox preaches the doctrine of woman's "Freedom,"—freedom from obligation of matrimony, of domesticity, even of fidelity. But Kate is married, and does not believe what she preaches. Ruth, pretty, young and unsophisticated, lives with Kate and her husband, Harry. Ruth is Harry's sister.

NED PLAYS A WISE GAME

Ruth believes in Kate, and worships her "wisdom." Lonnie Winston, a boy who will take your audience quickly and surely, is in love with Ruth. He views the advances of Ned Hollister, an adventurer, with suspicions. Ned is playing a wise game. He is ostensibly paying court to Kate: his heart is on Ruth.

One day after a little family spat, Harry Lennox leaves home, and Ned seizes his opportunity to take Kate and Ruth to dinner and dance. Harry, who has sort of got over his momentary fit of temper, returns just in time to see the party leave, and he follows them.

Poor Ruth, her mind full of the unjustifiable theories of Kate is induced by Ned to "elope" with him,

IMPORTANT—Just as soon as you book "The Talker," write to Exhibitors Trade Review for material mentioned in this section. **THERE IS NO TROUBLE AND NO EXPENSE.**

CAST

Kate Lennox	ANNA Q. NILSSON
Harry Lennox	LEWIS S. STONE
Ruth Lennox	Shirley Mason
Ned Hollister	Ian Keith
Henry Fells	Tully Marshall
Barbara Farley	Barbara Bedford
Lonnie Whinston	Harold Goodwin
Maud Fells	Gertrude Short
Mrs. Fells	Lydia Yeamans Titus
The Stenographer	Cecille Evans
The Detective	Charles West
Mr. Grayson	E. H. Calvert

and they leave the party. They are overtaken by Harry and Lonnie at a mountain hotel, and Lonnie almost kills Ned in one of the most realistic fist fights ever filmed. The action is terrific. Meanwhile, Ruth has learned that Ned is not all that he has told her he was; in fact, as she learns, Ned is already married and a defaulter besides. She is ashamed to face her brother Harry, though she has done nothing wrong, and slips out during the melee.

Under arrest, Ned tells the police that Ruth had threatened to kill herself, and a search is made for her body, dragging the lakes and combing the forests without result. The incident has estranged Harry and Kate, and Harry tells her of his intention to leave for India. Lonnie expresses his desire to go along.

THE ETERNAL TRIANGLE

Barbara, whose heart is set on Harry, and wishing to go along with him, intimates to Kate that Harry would like to have his freedom from her. Kate is heartbroken, and prepares to grant what she believes to be his wish.

At that moment Ruth, ill and beaten, returns upon the scene, and though she begins to upbraid Kate for the fallacy of her teachings, Kate's very eagerness to make amends and restore the friendship of the girl, wins the child back.

LET BYGONES BE BYGONES

Harry returns to inquire of Kate what she inferred by a little note she had sent him concerning the divorce, and in the explanations that follow, he is reunited to her. Lonnie and Ruth, with the optimism and magnanimity of youth find little difficulty in becoming their own true selves again,—and by-gones become by-gones in the dreams of the happiness that is to be theirs in the near future.



A suggestion for the main selling stunt in First National's "The Talker." The above can be used as the basis of teaser cards, newspaper ads and cut-outs.



"BOBBED-HAIR" CONTEST

The store in which you place the Inecto display could easily arrange for a "beautiful hair" contest, allowing the winner of the contest to have her photographs prominently displayed in the lobby of your theatre during the run of "The Talker." They'll fall for this sort of stuff sure as fate.

ONE THAT CAN'T FAIL

Inecto Rapid Offers Service to National Exploitation

EVERY CITY, town, suburb,—in fact every place that has more than one woman in it is sure to have a very well patronized "Beauty Parlor." It is the true heritage of woman; and thereon lies the splendid and tremendous value of the tie-up arranged with INECTO RAPID. (NOTOX.)

This product is known to women everywhere in the country. The exhibitors who are now able to take advantage of the arrangements made with the manufacturers should appreciate the fact that seldom has a more efficient advertising medium been offered to them. Write to EXHIBITORS TRADE REVIEW immediately, submitting the name and address of the most popular beauty parlors in town, and instruct the company to forward their display material. There are several stills that could be adapted for use with the display, the best of these being No. 301 shown in silhouette form.

WINDOW DISPLAYS HAVE A PROVEN VALUE

Did you know that there is a magazine which is given over entirely to the subject of window displays? That's how important that phase of advertising is. Window display advertising has been proven to be one of the most potent advertising mediums in the United States today.

In the National Tie-up and Exploitation Section, the Exhibitors Trade Review puts at your disposal some of the best arranged windows offered by American manufacturers. Take advantage of them. Each window is an additional lobby. All you have to do (and this in only some instances) is to get up the cards announcing the name of the picture and date of showing. Suggestions for these cards will be found in this section.

CATCHY NEWSPAPER READER HER HAIR CHANGES

Little Gertrude Short has worn red, bleached blonde and brunette wigs in three recent pictures and now, in her role of the thirteen-year-old flapper in Sam Rork's production of "The Talker," she wears a child's golden floss bob.

"The Talker" is the First National's current offering at the..... Theatre.



This is the still of Shirley Mason to use with "Inecto" tie-ups on First National's "The Talker."

"Bobbed Hair" Offers Many Stunt Ideas

SHIRLEY MASON has one of the prettiest heads of bobbed hair on the screen. With that as a starting point, it will be found very simple to arrange any number of stunts to tie-up locally with the fad.

Here's one that will give you plenty of newspaper free space if you are wide awake. Arrange with a newspaper reporter to approach the leading educator of your town to ask him whether he believes that the motion picture is not in some way responsible for the ever increasing popularity of bobbed hair: that is, the fact that so many women have the opportunity of seeing so many others, young and old, bobbing their hair.

"TRIED AND PROVEN"

The chances are that this "educator" will be only too glad to avail himself of the opportunity to attack anything, just so long as he can get some personal publicity out of it? It's been done before. Of course the premise is so ridiculous that the newspaper that prints his statement will probably be flooded in the return mail by letters from all the women in town in support of bobbed hair. Plant some of these letters so that they will have very definite reference to "the most beautiful bobbed hair in filmdom, worn by Shirley Mason who will appear in "The Talker" all next week at the Strand Theatre....." You will be whetting the women's curiosity to fever pitch, and your box-office receipts will show you the results.

Standardyne Radio Set Offers New Exploitation Angle

NOT every day in the week does the name of a picture lend itself as easily to radio exploitation as does "The Talker." Standardyne Radio Company (Worcester, Mass.), enlisted its cooperation on a national tie-up with the name, and the result is some corking, sure-pulling publicity for the exhibitor.

On the opening page of this section is reproduced a suggestion for a cut-out to be placed in the front of the theatre lobby. This is sure to attract much attention. The cost of the art involved to make up one of these cut-outs in color ought not to exceed two dollars.

There is a Standardyne dealer in every town, and that dealer has been notified to give you all the help you ask for. The following program should be arranged with these dealers. First,

for a window display, have them follow the same cut-out ideas so that passers-by will be able to connect up the two thoughts. Then induce the dealer to enter into the cooperative page ad which is outlined on a page farther on in this section. Give him the central space as shown, for this radio tie-up is very effective, and if hammered on in enough of a variety of angles, will bring you the best returns.

DIRECT-BY-MAIL ADS

The radio dealer could print up a number of small mailing hand-bills reading "Is Your Talker Out of Order? Notify the — Radio Co." A small cut of the cut-out picture should be imprinted on the bill (cut will cost about \$1.75 to make) with a caption under it reading "The Talker, now playing at the Theatre".

Theatre Lobby Best Place for Demonstration

It would prove a valuable stunt to any radio dealer besides being a fine puller for the exhibitor to allow the dealer to keep a demonstration set in operation in the lobby of your theatre. In this case, it is not essential that the set be a Standardyne, for it is possible that your town dealer favors some other set. Change your advertising on the tie-up to correspond with whatever nationally known set the dealer handles and would wish to demonstrate. On the strength of the great publicity this stunt would afford the radio dealer, it ought to be made a condition precedent that the dealer run a specified number of ads in the newspaper tying up the product with the picture. That is no more than fair.

Good Chance for Tie-Up With Furniture Dealer

Tully Marshall has a great scene, shown in the show-card suggestion below. There will be more than one laugh when this scene is shot, and the audience will remember it. The opportunity, therefore, for a tie-up with a furniture dealer is one that will not be had every day in the week.

The card is very simple to make, estimated cost to be in the neighborhood of about seventy-five cents. The still employed is No. 85 of the regular set. The color scheme should be of a quiet nature, with the only flash of color used on the picture title "The Talker."

* * *

Talk About Tie-Ups!

THE following manufacturers have agreed to cooperate with the National Tie-Up Section of the EXHIBITORS TRADE REVIEW in providing exhibitors with material for First National's "The Talker." As soon as you book the picture and have made connections with dealers who carry the goods made by these manufacturers, write EXHIBITORS TRADE REVIEW.

Perfumes and Cosmetics—
(Houbigant)
Snodgrass Gayness, Inc.
250 Park Ave., N. Y.

Tooth Powder
(CALOX)
McKesson & Robbins
31 Union Sq., N. Y.

Dunn Pen and Pencil Co.
170 Broadway, N. Y.

Inecto Rap'd, Inc.
(Hair Tints)
33 West 46th St., N. Y.

Gage Brothers
(Millinery)
386 Madison Ave., N. Y.

Julius Klorffein Co.
(Garcia Grande Cigars)
141 Fifth Ave., N. Y.

Valet Auto-Strop Co.
(Safety Razor)
656 First Ave., N. Y.

Standardyne Radio Receiver
Worcester, Mass.

Cole Manufacturing Co.
(Gas Ranges)

L. H. Heller & Sons
(Deltah Pearls)
34th St. and 5th Ave., N. Y.



TULLY MARSHALL
"THE TALKER"
now playing
at the Strand

There'll be no peace
in this household till
he gets a —

"BLANK"
E-Z CHAIR

"Come in and Try One"

Tie-Up With "Calox"

**GERTRUDE SHORT'S PEARL
WHITE TEETH SUGGEST
TOOTH POWDER TIE-UP**

WHEN the EXHIBITORS TRADE REVIEW arranges for a tie-up with a national manufacturer, the product is usually of the sort that has an appeal to every sort of possible patronage. Note, for example, the products which preceded, to wit: Radio, Furniture, Perfumes, Jewelry, Hats, et cetera.

And now we have nothing less than a tie-up with CALOX, one of the most popular tooth-powders on the market.

Still No. 63 (reproduced on the right) shows the popular little Gertrude Short, and her beautiful teeth that have made her the talk of Hollywood. Use this still, cut out in the form that the reproduction has been made, as the center of the window display material. In the copy on the card, play up the name of Gertrude Short.



**COOPERATION SHOULD COME
FROM HEALTH BOARDS
AND PUBLIC SCHOOLS**

The matter of good teeth is so very important that there ought to be very little difficulty in arranging for a series of lectures and pamphlets from educational centers and municipal health boards. Start a rumpus in the newspapers about the deplorable condition of teeth among the school children, using the name of Gertrude Short, playing "The Talker" as an example of how teeth should be kept. Get several leading dentists to submit their views on the subject, suggesting that the city departments should make a regular inspection of teeth a compulsory matter.

CONTEST FOR CHILDREN

A children's contest on "Why I Should Keep My Teeth Clean," with several passes for your theatre as the winner's prize, ought to prove interesting, and will certainly be given plenty of free space in the leading newspaper.

If you can find some one dentist in your town who is not too touchy about the ethics of the profession, no doubt you can easily have him arrange for a "free examination" day. On that day, keep the picture of Gertrude Short prominently displayed in his waiting room. Along the same idea, if your theatre issues a "magazine program," have this dentist write a short article on the care of the teeth, the article to appear for the week preceding the showing of "The Talker."

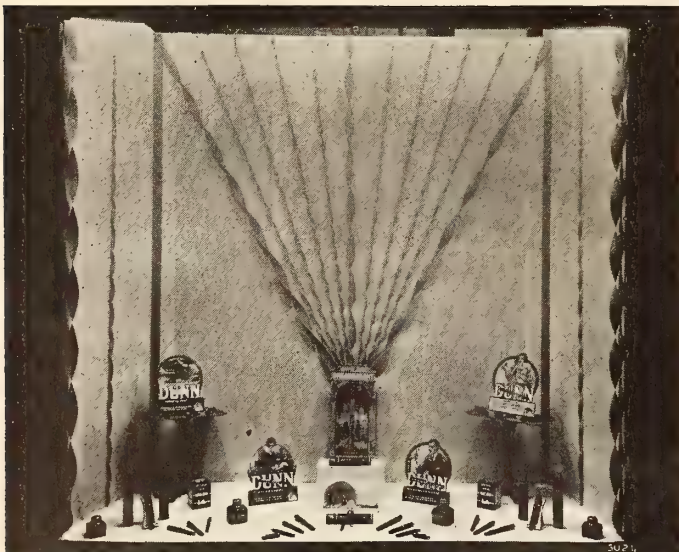
These stunts, being of an educational nature, are sure to win public approval.

Dunn Pen To Distribute Special Tie-Up Cards

The Dunn Pen and Pencil Company, already famous for the business-like way in which it has put its product over,

has made arrangements to make up some special material for exhibitors using this tie-up section on "The Talker."

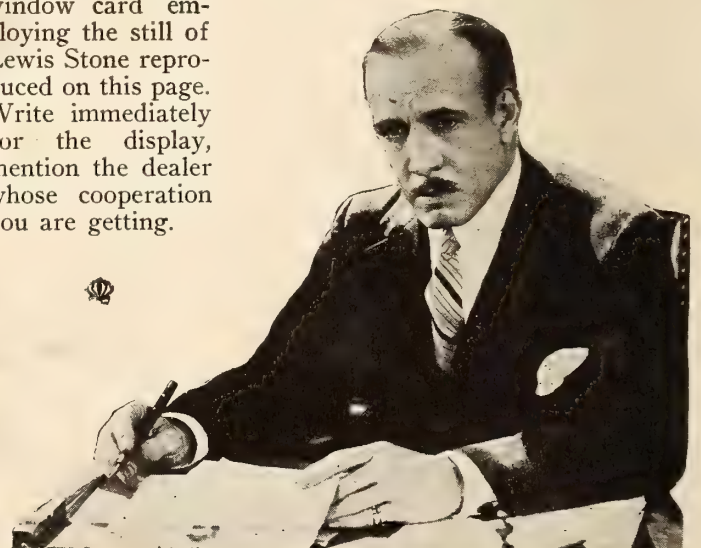
The company will, of course, make use of its regular dealer window displays, in addition to which it will issue a special window card employing the still of Lewis Stone reproduced on this page. Write immediately for the display, mention the dealer whose cooperation you are getting.



A Striking Window for 43c

Above is a reproduction of a typical display window on the Dunn Pen which is responsible for the tremendous sales of the product. Not only was the attraction and selling value considered in making up this display, but also the initial cost to the dealer. This particular window was arranged at a total cost of 43c. Dennison's display crepe streamers were used for the decorative values, and the other show material, was supplied by the manufacturers.

In every instance of the suggested National Tie-Ups made by the EXHIBITORS TRADE REVIEW, the matter of cost to the dealer and to the exhibitor on suggested advertising



Lewis Stone in the scene that is used as a basis for the special window cards the Dunn Pen Co. prepared for First National's "The Talker." These window cards when procured and inserted in the display shown to the right ought to prove a magnificent drawing card to every sort of "window shopper."

Jewelry-Perfumery-Millinery

Three Proven Ways to a Woman's Heart

DEPEND ON DELTAH FOR ATTRACTIVE WINDOWS

THERE is a large selection of stills which you will be able to obtain from your exchanges that show Anna Q. Nilsson wearing a gorgeous string of pearls. Any one of these stills should be suitable mounted in a pretty frame (which the jeweler can provide) and placed in the window carrying the regular display that the Delah Pearl importers have made up for "The Talker."

There is really no copy of any sort necessary to back up these pearl displays, except a little card, daintily lettered, and containing no more than this: "Miss Anna Q. Nilsson, the star of 'The Talker,' appearing all this week at the Strand Theatre." Such a card will be more effective than any sort of out and out advertising.

* * *

PERFUMES UNSURPASSED FOR ATTRACTION VALUE

HOUBIGANT, a name known the world over by women folk, has been added to the list of cooperating National Tie-Up products. Houbigant stands for perfumes and a general line of cosmetics. Every drug store in the country must handle a full line of this product to meet the demand

ADDED ATTENTION VALUE

In connection with the display material available for this product, we recommend still No. 46. It is a full face photograph of Anna Q. Nilsson, showing her beautiful white skin and her well formed lips and eyes. It would prove to be a clever and unusual stunt, providing the dealer who has the display if able to accomplish it, to use the various Houbigant products on this still, that is, to color her lips with the Houbigant lip stick, use some rouge on her cheeks, some eye black on her eyes, etc. Then the finished product should be suitable frames, and the various cosmetics employed placed around the picture, with little tags attached explaining the uses of each.

It would probably add something to this stunt if another still were treated in the same fashion except that the artistry" was grossly overdone, as is often the case with users of cosmetics.

To the left, a window or counter card that Gage Bros. has available for tie-ups on First National's "The Talker." The exhibitor card should match the general effect of this card in its style when both are put on parallel display.

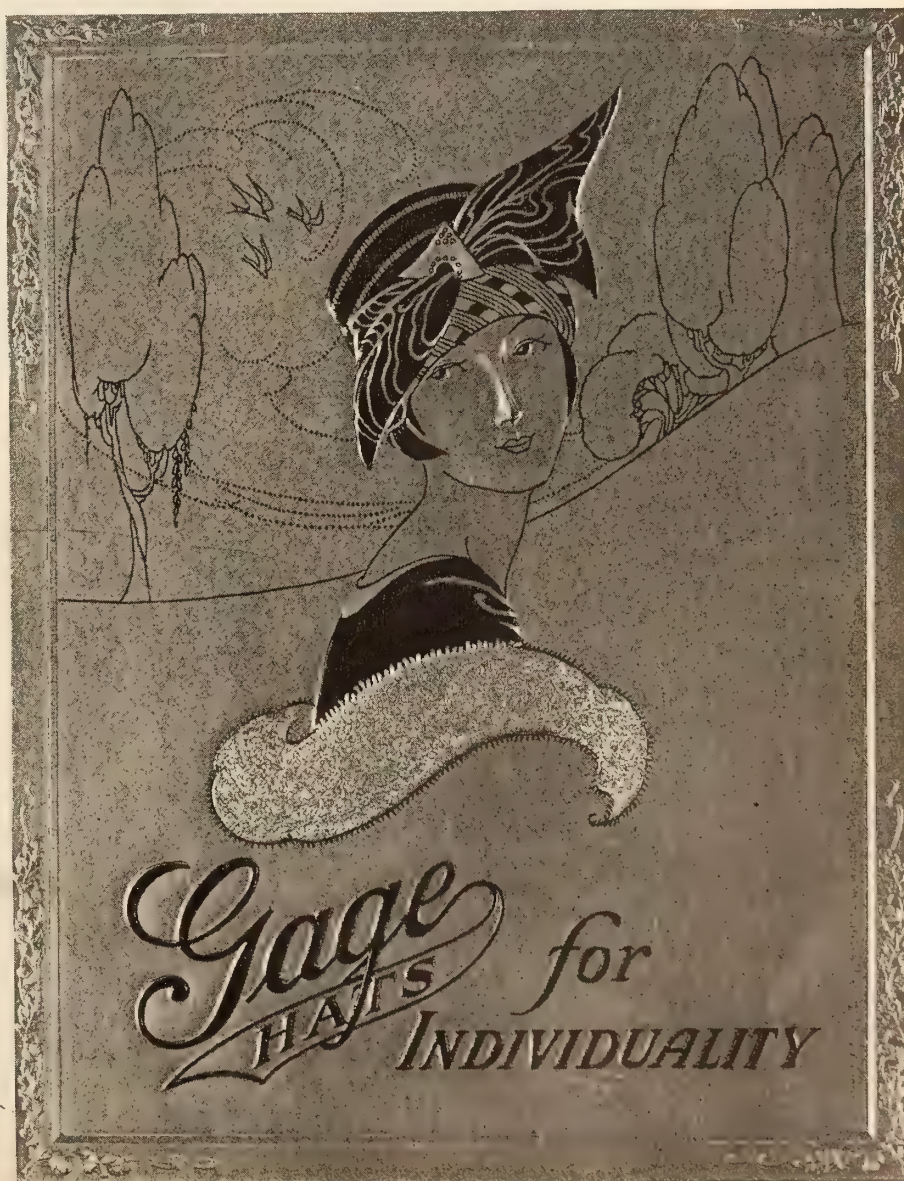
IF you have ever taken a young lady for a walk down the avenue, you already know the undeniable fascination a millinery display has for her. A woman will cross the street to take a peek at "the newest in hats." It is on that account that special effort was made to enlist the cooperation of Gage Brothers, manufacturers of the most popular brand of hats in the country.

There is only one condition that Gage Brothers will insist upon before sending their window displays, and that is that the stores in which such displays be made are the outstanding dealers of the city. The quality of Gage hats is well known by the fame, and it would be a reflection upon the product to have the display in any but the very best windows. Therefore, when you book the picture, submit the name and ad-

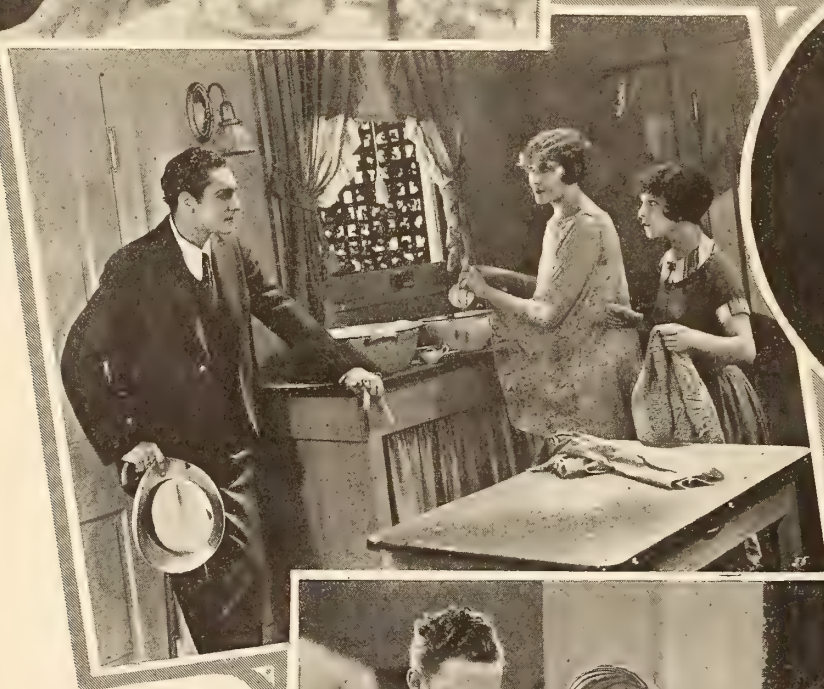
dress of the leading milliners of your own to EXHIBITORS TRADE REVIEW and the manufacturers, and they will immediately forward their window display material.

STAGE HAT SHOW

This would be a fine opportunity for the dealer to stage a little show of his own, demonstrating his latest summer models in hats. Provide him with plenty of appropriate stills of the stars of "The Talker," mounting these on nicely decorated board. No attempt should be made to make a direct tie-up with the picture and the hats, but simply subscribe a caption reading, "So and So in the Talker," now playing in the Strand." Have these cards displayed prominently in the dealer's show window in the shop during the duration of the show



PHOTOGRAPHS THAT TELL THE STORY!



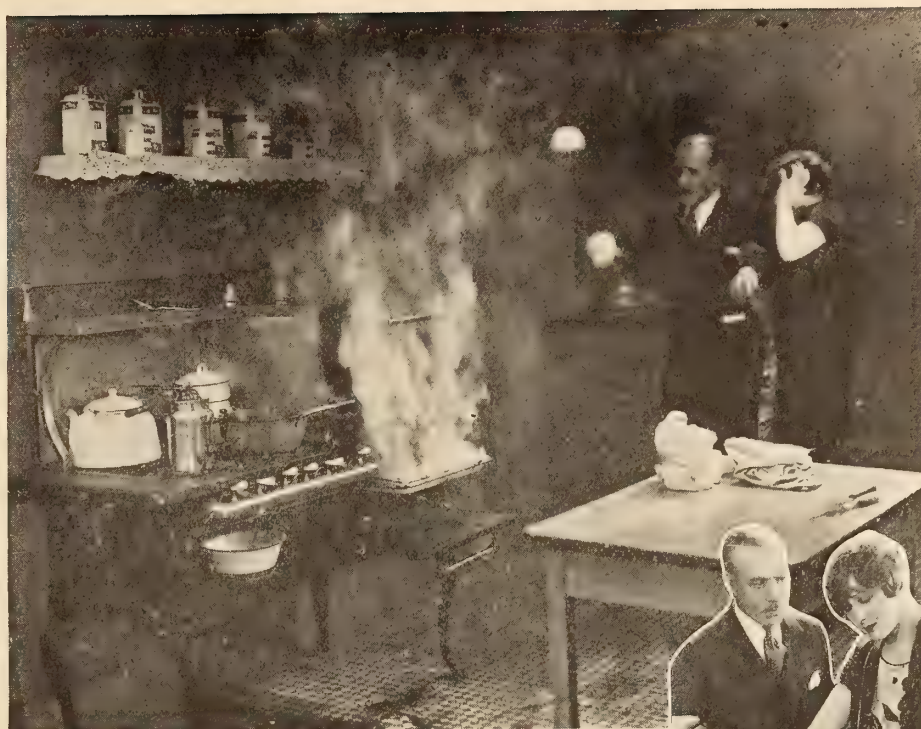
The stills on this page were selected as having the greatest story appeal, without regard for tie-up values. The stills made by First National for their picture, "The Talker," are really a most convincing group for lobby and frame displays.

"The Talker"

*First National Hits on a Picture That
Is Full of Exploitation Matter*

AT LAST!

The Kitchen
Most Used
of All Rooms
Becomes an
Important
Factor in
Picture
Exploitation



The long neglected kitchen gets its chance for a come back in this First National picture "The Talker." The stills reproduced here are only two of the many available for use with the splendid material that Cole Stoves has ready for tie-up purposes. Windows of this sort will hit home to the women folk, and you probably already realize the great importance of the female of the species for your box-office patronage.

Cole Stoves Fill Long Felt Need For Motion Picture Tie-Ups

THE difficulty hitherto experienced in arranging for a national tie-up with a product that would bring the message into hardware stores and such has been solved when the manufacturers of Cole Stoves agreed to lend their fullest cooperation to the exhibitors on "The Talker."

There are many scenes in "The Talker" that deal with the almost unheard of room in motion pictures: the kitchen.

In these scenes the stove and gas range plays a very prominent part. The appeal value of this tie-up with the housewife, probably the best patron your theatre can boast, is not to be denied. Make the most of the opportunity, therefore, and send to the EXHIBITORS TRADE REVIEW immediately for the splendid selection of window cards, posters and banners that have been made available. Tie up these accessories with Stills No. 143 and 125.

A typical window assembled by dealers under the supervision of the Valet Auto-Strop Razor, which has now become part of the tie-up campaign for First National's "The Talker." There are any number of stores that will be glad to take on this window display.



Auto-Strop Razor Tie-Up Has Fine Comedy Appeal

Tully Marshall, who gathers plenty of laughs in "The Talker" finds some very curious uses for a razor. One of these uses is portrayed in Still No. 82 (shown in insert below). This still affords splendid material for use with the exploitation of "The Talker."

The Auto-Strop is one of the leading razors in the country, and every first-class dealer in this line of goods sells them. The displays which the manufacturers arrange, one of which is reproduced below, are uniformly as interesting. Catchy copy lines suggested with this display are:

78 Seconds—just time
to make "The Talker."

* * *

A Quick Shave—Auto-Strop Razor.
Fast Moving Picture—"The Talker."

* * *

Don't Talk About Them
Buy One—
Then see "The Talker."

* * *

ONE FOR LAUNDRIES

This same still of Tully Marshall can be very nicely adapted to a laundry tie-up or to a men's haberdashery or dry-goods store carrying men's collars. The picture is self-explanatory for any of these suggested tie-ups, and the comedy element of the caption will add to its attraction value.

HERE'S THE INFORMATION ON THE "SPLIT-A-PAGE" AD

The Whole Town's Talking
about
THE TALKER
— A FIRST NATIONAL PICTURE
PLAYING ALL THIS WEEK AT THE GLOBE THEATRE

SALE
SEE SPECIAL
DEMONSTRATION
SET IN LOBBY
OF GLOBE THE.

**TALK
ABOUT
VALUE**

RADIO CO

**As Essential
As A
Good Movie**

CALOX

**A PEN WORTH
TALKING
ABOUT
DUNN**

**The Way to a Woman's Heart
perfume-**

THAT TIRED FEELING'

E-Z-CHAIR

This is a rough get up illustrating the idea of the "Split-a-page" ad. It is not essential, tho preferable, that every ad have some definite reference to the picture played. The general effect is sufficient to bring the required results.

"Split-a-Page" Ad Organization

DID you ever try to work thru a "Split-a-Page" organization? It's a great stunt, and will give you lots of selling newspaper space for about half the regular cost your space would ordinarily call for. Get in touch with your neighborhood store dealers, either individually, or collectively at some meeting. In the column to the right of this article are some potent selling points regarding the "Split-a-Page" idea. Put these facts before the dealers, sell them the idea, and then line them up into an organization whose main business will be cooperative advertising.

Bring in the editor of the town newspaper and see what he will have to offer if you, as an organization, will contract to use one full page of advertising a week in his paper.

Man, alive, he'll make you a present of the town hall besides giving you a big rebate on the page. Why not? It's worth it to him—not only insofar as the money is involved, but the added prestige that it will bring his paper. Besides, don't forget to get this point over to him: in four cases out of five, the space he gets into this page will in no way detract from his regular ads, for the chances are that the dealers will want to prepare special weekly copy for the "Split-a-Page" ad. And besides, the newspaper will have a new selling point to advance to many potential advertisers who have not until this time "signed the dotted line."

Bring these points up strongly before your newspaper editor or advertising manager. They'll sell him.

THE cooperative "Split-A-Page" newspaper advertisement is one of the proven money getters of all times. Almost every campaign that had any sort of efficient planning behind it has made this sort of advertising one of its most potent selling angles.

Let's put down the average cost of a page in an average town as being in the neighborhood of \$100.00. Now take into consideration that the theatre using newspaper space seldom, if ever, takes a full page, with the result that he pays a larger proportionate rate for his part page space. By that we mean that if a theatre owner were to contract, at the above rate, for only one tenth of a page, it would cost not \$10.00, but nearer \$20.00.

BIG SAVING

But if you were to sell the idea to say ten other dealers in your town to split a page with you, and as a body contract for that page, it would then cost each of you only the one-tenth proportionate part of the whole, or only \$10.00 per dealer. That certainly is getting more than your money's worth from that angle alone.

But to consider it from another angle, and a more important one—the publicity value of a page. It can't be beat! It has been tried and proven, and time and time again, this sort of advertising has saved what might otherwise have been a financial flop.

First of all, the dealers are anxious to get into a page of this sort, for the simple reason that the added value of the Motion Picture Appeal is afforded their advertising copy. Secondly, the dealers and the exhibitor both get the added advantage of preferred space for their copy, coming from the fact that they are making a full page splurge instead of some smaller ad in some secluded section of the paper.

VALUE OF "PAGE" ADS

That fact is of immense importance. It is what every advertising man in the profession is aiming for, namely: to get his copy read. If you spend \$10 or even \$15 on your part of the ad, you can be sure that it will pay you at least triple the amount of return that you would ordinarily get from the same expenditure.

There is no labor attached to the proposition other than a little friendly visit to your newspaper offices. Put the proposition before them. If you can not convince them, forward us the name and address of the advertising manager, and we'll convince him.

Window Tie-Up With Garcia Grande Appeals To Men

THE manufacturers of "Garcia Grande" cigars are solidly behind the National Tie-up idea. They have placed themselves on record as being willing to do more than their share in the supplying of dealers with window displays and other material.

The advertising layouts and copy suggested on this page have been approved by the Garcia Grande advertising manager, and he has issued instruction to all of the numerous agencies throughout the country to give exhibitors full cooperation in the realization of these ideas.

Usually the window displays of the Garcia Grande are very elaborate affairs, so it behooves the exhibitor to give the dealer as much time as is possible to make full arrangements. Waste no time in requesting the company to send its material to the dealer, submitting with your request the name and full address of the dealer.

SMOKE IF YOU LIKE

If you are running a summer garden, or if your theatre is sufficiently ventilated and sufficiently safe within the fire ordinance rules to allow the men to smoke during the performance, advertise the fact in a tie-up card worded as follows:

SMOKE IF YOU LIKE
DURING THE SHOWING of
"THE TALKER"
at the Strand Theatre
But Please
Smoke "Garcia Grandes"

Instruct the dealer to give these cards prominent space on his counter and in the window in addition to the regular cards.

SAVE CIGAR BANDS, KIDS?

Remember the good old days when we used to match for cigarette boxes and cigar bands? The kids still do so, even if we have grown over it.

Show the cigar dealer how he can capitalize the fact at the expense of a few cents. If he tells the kids around the block that for twenty or so of Garcia Grande cigar bands they return to him, he will issue a ticket to "The Talker," these kids will be asking every passer-by whether he smokes Garcia Grandes. And say, you don't have to give any passes away. Let the dealer pay for them or at least split the cost.

DON'T LET THEM RITZ YOU

When you request a dealer for his window cooperation, don't let him "ritz" you. You're giving him at least as much as you are asking from him. True you are getting the value of many and widely distributed "Lobby displays," but at the same time, the dealer is getting the added attraction value to his window display which comes with tying up with some member or actor of the motion picture profession. Yes, sir, it's a fifty-fifty favor.

WINDOW CARD ARRANGEMENT

Below is a suggestion for copy on the cigar tie-up with "The Talker." The still used (No. 221) should be cut out as shown. Several color combinations could be used at the discretion of your card writer.

CIGAR dealers have always tried to make a specialty of selling box-trade. They are always on the lookout for any suggestion that will help them make such sales. Suggest this one to your dealer.

On the strength of the added publicity both the picture and the Garcia Grande cigar are getting from the special window displays and the attractive cards, it is to be assumed that the interest of the store patronage will be aroused, and so made susceptible to any talk about the matter. That would be the psychological time for the dealer to offer free passes (number depending on the expense involved) with every box of cigars sold.

This tied up with the cigar band hoax explained in the first column will certainly create plenty of talk; and as far as you are concerned, the more talk, the

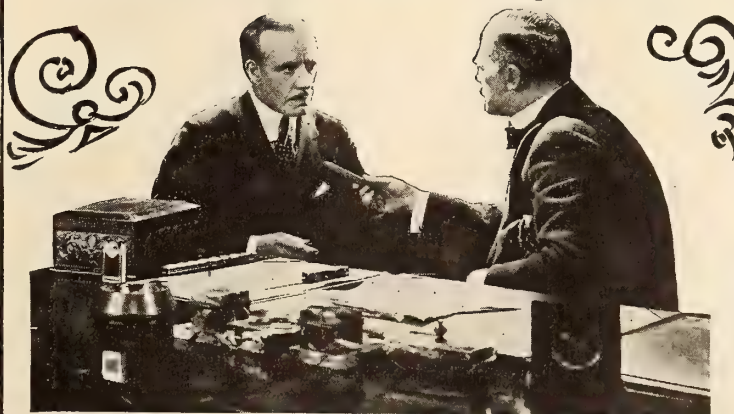
larger are the resulting box office receipts.

Another special offering could be offered by the cigar stores you link up with, in case their box-trade does not warrant inducements of any kind; and that would be to offer, through the dealer, a free pass to the picture upon the purchase of \$1.00 worth of Garcia Grande's during the run of the film. This will suit the pockets of cigar customers more easily and will be very effective. Each free pass brings another paid admission.

NOTHING LIKE A
GOOD CIGAR
OR A GOOD MOVIE
TO PATCH UP ONE'S NERVES

Garcia Grande

- that's the cigar!



"THE TALKER"
now playing at the Strand



Peppy Press Sheets On "The Talker"

FIRST NATIONAL has prepared a special press sheet on "The Talker" that is as complete in its exploitation as any sheet ever issued. We will not take the space to go into the details of the many stunts fully explained in the sheet, but just to give you an idea of what you miss if you do not avail yourself of that splendid sheet, here following are some of the stunts covered in detail.

1. A teaser campaign.
2. Great Newspaper contest.
3. Great selection of Newspaper ads.
4. "Secret" Prize Contest.
5. Window display ideas.
6. Throwaway suggestion.
7. Catchy catchlines.

Besides these there are columns and columns of real, snappy newspaper readers that any newspaper will be only too glad to reprint for you. All these readers deal with some of the more intimate and personal elements of the actors' lives, and is just the material for which the motion picture following spends thousands of dollars daily in the purchase of "movie fan" magazines.

It would be a waste of valuable space to duplicate the efforts of the press book on these advance readers in this section, but the importance of these items is not to be overlooked. There is no doubt that if you would only take it upon yourself to promise your town newspaper editor a weekly column of film gossip, he would become your friend for life. And there is no reason why this should not be arranged. There is absolutely no trouble involved in the procedure. You can clip the items out of the press sheets as is, and send them along for publication. No rewrite or anything for you to do. Simple as pie—and its results are more sure.

SLIDES ARE VALUABLE

Below is a reproduction of Slide B on "The Talker." These little accessories are very important in the outline of a full publicity and exploitation campaign. Be sure that you do not slight them in any way.



Lobby Card Suggestions



Base figures in dark blue; title in yellow with red outline.



Blue silhouette figure with title in yellow with red outline.



Vision of home in yellows and greys; base silhouette in dark blue with lettering in yellow.

Press Book Contains Good Program Shorts

No exhibitor need be sold again on the value of short, snappy readers for his programs. These little news topics are as eagerly read as any fan magazine. With a little silhouette cut, as represented in this column, these shorts can be made even more interesting.

Shirley Mason, Ian Keith and Tully Marshall head one of the most notable supporting casts ever filmed in First National's latest offering, "The Talker," which will open at the



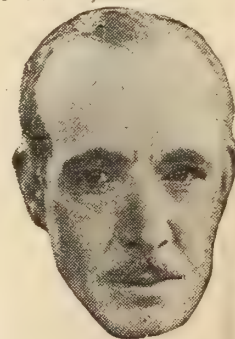
Anna Q. Nilsson
in "The Talker"
Cut No. 2—25c

..... Theatre next
Anna Q. Nilsson and Lewis Stone are co-featured.

"The Talker," Sam E. Rork's newest production for First National, unfolds the story of a woman who hates housework and likes to preach the freedom of her sex. Anna Q. Nilsson has the role of the woman, and Lewis S. Stone appears as her "henpecked" husband.

What does the "Q" stand for in Anna Q. Nilsson's name? That's a question that has worried many film fans and thousands have written the star for the answer. But she has steadfastly refused to divulge it. Miss Nilsson will appear shortly in her latest Sam E. Rork-First National picture, "The Talker," being co-featured with Lewis S. Stone.

A cousin of Blanche Sweet makes her screen debut in "The Talker," which First National will present at the
..... Theatre next
She is Gertrude Short, who plays the role of an irresponsible thirteen-year-old girl.



Lewis S. Stone
in "The Talker"
Cut No. 3—25c

Anna Q. Nilsson, between pictures, lives on her ranch near Los Angeles. Her chief costume then is an old pair of overalls, and her greatest wish is that some day she will have a screen role in which she can wear them. Miss Nilsson and Lewis S. Stone are co-featured in First National's new offering, "The Talker," which comes to the
Theatre next

* * *

A midnight elopement and a thrilling pursuit are two of the high lights in First National's latest offering, "The Talker," co-featured Anna Q. Nilsson, which comes to the Theatre next

* * *

Lewis S. Stone, always the dignified and immaculate character of screen plays, has an entirely different role in First National's new offering, "The Talker," which appears at the Theatre next
He portrays the part of a henpecked husband, and is anything but dignified.



Consider the possibilities of these stills from First National's "The Talker" in connection with window displays in the shops of local merchants. The more tie-ups you effect, the greater the box-office gross.



MEN

"The Talker" will get you space in the shop windows of any dealer in town handling men's wear of any description. The display may include shirts, suits, neckwear, hosiery, or any of the articles worn by men, and a tie-up between your picture and the products effected through a still of Lewis Stone, will increase business for both.



Tully Marshall, who supplies much of the humor in "The Talker," offers in this still a good tie-up with local opticians for the interesting First National photoplay.

Local Tie-Ups

Every Merchant Will Help Exploitation

BESIDE National tie-ups there are those that are to be made with local concerns. And to your theatre these are of equal importance. Therefore, do not neglect to effect window displays with local merchants by the use of stills from "The Talker" showing any of the various articles stocked.

OPTICAL GOODS

For instance, glance at the still of Tully Marshall on this page. Here is a tie-up with an optical store. From the worried look and the squint it is quite apparent that he is wearing the wrong sort of "specs." Put the still in the window with a card containing some remark to the effect.

Don't Talk About Eye Troubles.
Consult Us and Get Glasses That Will
Enable You to See

"THE TALKER"
At the City Theatre Now

HARDWARE STORES

There are many products sold by hardware stores which offer fine chances for tie-ups with this picture. There are gas ranges, stoves, dishes and dish-washing machines, and a dozen other things that give you an opportunity to secure the cooperation of every hardware dealer in town.

The illustration in the lower right hand corner of this page will serve to give you an idea of the type of still to use in such displays. There are so many similar ones that it will not be necessary for you to repeat in any instance. Some such line as this may be adapted:

Buy Your Wife a Dishwashing Machine and She Will Have Time to Go With You to See

"THE TALKER"
at the City Theatre



WOMEN

Anna Q. Nilsson and Shirley Mason are admittedly two of the fairest women on the screen. Pictures of them in their roles in "The Talker" may be used in a wide variety of ways. Tie-ups may be made with dress makers, milliners, beauty parlors, drug stores, shoe shops, specialty and novelty shops, in fact any store that caters to women. Watch the stills, and don't miss a bet.



Anna Q. Nilsson and Shirley Mason will pose in this still and others in windows of hardware dealers and increase ticket sales for First National's "The Talker."



Plaster the Town with Big Sheets

ABOVE is shown the splendid series of posters available through the First National exchanges on "The Talker." Use them! It is one of the cheapest and at the same time effective of all advertising mediums. Big colored sheets have always had a very peculiar drawing power, dating back, no doubt, to the beginning of Barnum's Circus days.

Try your hand at cut-outs and shadow boxes constructed from some of these sheets. A good cutout on your marquee will attract as much attention as some of the best street ballyhoos you can arrange. All the theatres are going in for this sort of exploitation, for its value is now a proven factor.

Anna Q. Nilsson Gives Views on Matrimony

(Note to Exhibitors—Submit this interview to your newspaper as a contest stunt, offering prizes for the best brief essays on the Subject: "Should You Marry Your Opposite?")

BY ANNA Q. NILSSON

Usually, I think it promises best for marriage when the parties are different—though not necessarily opposite—in their mental traits.

On the other hand, I do not think such a condition an absolute requisite for a happy marriage. If I may be pardoned for the personal reference, my husband, John Gunnerson, and I have many interests and ideals in common, and I think this community of interest does a lot to hold us, or any couple, happily together.

Jack and I both enjoy ranch life, and are happier on our little place at Van Nuys, near Hollywood, than anywhere else. We love the dogs and horses that we have there, and the informal, outdoor life.

On the other hand, in matters of business, Jack is inclined to become too enthusiastic and to act on impulse. It is my nature to act more slowly, and calmly analyze. So, in this respect, as well as in several others, we are different, but complementary. Maybe that is the ideal arrangement. Anyway, I know that we are very happy.

In conjunction with the "Window Shopping" article in the next column, it is suggested that the exhibitor sell the newspaper on a "window shopping column." This has been successfully tried in many of the biggest cities in the country. A detailed account of the usefulness of this column will be sent upon request from the Exploitation Editor, EXHIBITORS TRADE REVIEW.

ADVERTISING ACCESSORIES—PRICE SCHEDULE FOR FIRST NATIONAL'S "THE TALKER"

LITHOGRAPHS 1-SHEETS

1 to 9@ 15c each
10 to 49@ 11c each
50 or more@ 10c each

3-SHEETS

1 to 4@ 15c sh.
5 to 24@ 11c sh.
25 to 49@ 10c sh.
50 or more@ 9c sh.

6-SHEETS

1 to 4@ 12½c sh.
5 to 14@ 12c sh.
15 to 99@ 10c sh.
100 or more@ 9c sh.

24-SHEETS

1 to 4@ 10c sh.
5 to 9@ 9c sh.
10 to 19@ 8c sh.
20 to 49@ 7c sh.
50 or more@ 5c sh.

11 x 14 PHOTOS

8 in set—Plain

1 or 250c a set
3 or 440c a set
5 or more30c a set

8 in set—Colored

1 or 275c a set
3 or 465c a set
5 or more50c a set

22 x 28 PHOTOS

2 in set—Colored

1 or 280c a set
3 or 470c a set
5 or more60c a set
of above prices

14 x 36 INSERT CARDS

1 to 925c each
10 to 2420c each
25 to 7415c each
75 or more15c each

WINDOW CARDS

1 to 497c each
50 to 996c each
100 or more5c each
SLIDES15c each
STILLS10c each
PRESS SHEETSGratis
MUSIC CUESGratis

Please note that reductions on quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture will cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.

Colored Heralds Supplied in All Releases

Window Shopping

Popular Pastime Lays Foundation For Window Tie-Up Value

IT has been proven time and time again that any theatre will, during normal times, fill to half its capacity by simply keeping its doors open, without any sort of exploitation to speak of.

Now, unless your theatre works on a profit basis of more than 50 per cent, you must somehow contrive to get in those persons who don't just go to the "movies," but rather go to see such and such a show that has attracted their attention.

GET THEIR ATTENTION

Only one way to get this group, and that is to ATTRACT THEIR ATTENTION. How? Through advertising in the newspaper, through direct by mail ads in the form of program readers, teaser cards and such; or the same may be accomplished by getting their attention when they are most willing to give it, that is, when they are out "window shopping."

WHEN MINDS ARE RECEPTIVE

"Window shopping," in these days of specialized displays, has become quite a fad. People will walk up and down the main thoroughfares of a city simply to see what is in the windows. They are not looking for any special article, but rather for anything that might happen to strike their fancy. Their minds are at that time very receptive to anything that warrants their attention.

IT WILL STRIKE HOME

There is the value of window tie-ups. Each of the displays that you arrange is another free lobby for you. Newspaper ads are fine—if they are read. The percentage is fairly high. Direct by mail matter is very effective, unless it suffers from being overdone. But the window display is always effective, for it strikes home at the most psychological moment, when the viewer is actually on the look out for something to see.

The National Tie-Up and Exploitation Section of the EXHIBITORS TRADE REVIEW favors the window tie-up for the reasons outlined above. They are good reasons—reasons that have been put through the fire and came through with flying colors.

Follow the leads ~ ~ if
there should be the
slightest difficulty in
securing any of the
products listed advise
us at once

*"The TALKER" - can be made
to talk additional business in-
to your theatre
Send the Coupons!*

SAM E. RORK INC.
presents
"The TALKER"

*Written and Adapted By Marion Fairfax
with*

Anna Q. Nilsson, Lewis S. Stone
Shirley Mason, Tully Marshall and Ian Keith

An ALFRED E. GREEN, PRODUCTION
Photographed by ARTHUR EDESON



Scenes from
"The TALKER"



Foreign Rights Controlled by
 First National Pictures Inc.
 383 Madison Avenue, New York

SAM E. RORK inc.
 presents
"The TALKER"

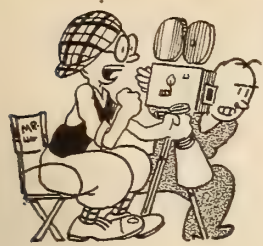
Written and Adapted By Marion Fairfax
 with

Anna Q. Nilsson, Lewis S. Stone
 Shirley Mason, Tully Marshall and Ian Keith

An ALFRED E. GREEN, PRODUCTION
 Photographed by ARTHUR EDESON

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays President



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



James Cruze left for Sacramento, where he will determine upon a location for the filming of his first big picture, the story of the pony express, which operated between St. Joseph, Missouri and Sacramento from 1860 to 1862. Accompanying Cruze were Carl Brown, chief cameraman, and Edward Smith, Paramount art director.

* * *

"On Dress Parade" has been selected as the title for Raymond Griffith's first picture under his new long term Paramount contract.

* * *

Morton Whitehill, production manager for the William deMille unit, returned to Hollywood from New York to start on the next de Mille picture, "New Brooms."

* * *

A musical rehearsal of "Don Q, Son of Zorro," Douglas Fairbanks' new picture of Sunny Spain, was held in Grauman's Egyptian Theatre in Hollywood, at a midnight show. At this rehearsal Mortimer Wilson's musical score for the picture was tried out with a symphony orchestra, for the first time.

* * *

Ted Reed, production manager for Douglas Fairbanks, and Henry Sharp, chief cameraman, have returned to Hollywood after a trip along the coast of Southern California with a color camera. Between Los Angeles and San Diego they found ideal locations for Doug's forthcoming production, "The Black Pirate."

* * *

A. G. Volck, formerly assistant district manager of the Emergency Fleet Corporation, has been appointed business manager of the de Mille Studio.

* * *

Richard Carle, for many years a star of musical comedy, at last succumbed to the lure of the screen. He will play "David Fontenay" in "The Coming of Amos," Rod LaRocque's first starring production under the de Mille banner.

* * *

Val Paul has been made production manager of Hunt Stromberg production.

* * *

Dorothy Phillips has gone on her first location trip since her return to the screen. Miss Phillips and the cast of "Without Mercy" are at Balboa where the exteriors are to be taken.

* * *

Jacqueline Logan is now appearing in "Thank You" at the Fox Studio and expects to be finished within eight days.

* * *

"Shipwrecked," one of the strongest melodramatic successes of the legitimate stage, soon will be produced as a motion picture. Hunt Stromberg has closed a deal whereby he has obtained the film rights to the play which will be released by Producers Distributing Corporation.

* * *

Jack Mintz, art director and manager of the California studios, is completing nine new sets for the series of productions that John Ince is getting ready to make there.

* * *

For the first time in over four years of scenario and continuity writing, Bradley

King, until recently chief scenarist for the late Thos. H. Ince, is venturing into the free-lance field. As an independent writer Miss King has adapted two of Corinne Griffith's latest productions, "The Marriage Waltz," in which she collaborated with Charles Whittaker, and "Declasse."

* * *

William Christensen resigned his position as assistant manager to Tom White, casting director at the Lasky Studio. Fred Beery, formerly casting director at the Metro studio, succeeds him.

* * *

Jack Coogan, senior, returned to Los Angeles after six weeks in New York. The elder Coogan brought with him the contract for Jackie's new Metro-Goldwyn starring vehicles and the completed script of "Old Clothes" from an original story by Willard Mack.

* * *

Announcement is made by the Spitzner-Jones Productions, a newly formed combination for the production of a series of all star comedy dramas to be released by Pathe, of appointment of Sidney Brod as general production and business manager.

* * *

With the completion of "Two Can Play" at the F. B. O. studios, Nat Ross, who is producing a series of all star specials for Associated Exhibitors under the banner of Embassy Pictures, closed himself in the cutting room, and with the assistance of Jean Melford, has begun the final editing of the picture.

* * *

Norman Kerry, will play the leading role in Sedgwick's new production from his own novel, called "Pony Express."

* * *

"Chip of Flying U," B. M. Bowers' famous fiction hero, is to come to life on the screen shortly, in the person of Hoot Gibson, Universal Western star.

* * *

Casting has been started, and production will be under way in a short time on what will be the largest Western spectacle in the history of motion pictures, it was announced at Universal City, with the choice of Norman Kerry and Laura La Plante to play the principal roles in "Pony Express." This is a picture based on the novel by Edward Sedgwick, and to be directed by him with a cast of thirty principals, including some of the foremost names in screendom, and several thousand people including two Indian tribes. The company will travel across the country to film a cadet review at West Point, stop in the middle west for a series of Indian battles, and then proceed to the Pendleton Roundup at Pendleton, Oregon.

* * *

Frances Agnew, Paramounts scenario writer for the Betty Bronson unit, is now preparing continuity for "The Golden Princess," Betty's first individual starring vehicle. It is to be directed by Clarence Badger. Mr. Badger is selecting locations for "The Golden Princess," which is from a Bret Harte story of the days of '49.

"Are Parents People?" the first of the Betty Bronson feature productions for which Frances Agnew also wrote the script, is scheduled for release next month.

Although Norma Talmadge has completed her starring role in "Graustark," the technical crew headed by Dimitri Buchowetzki has just begun the task of cutting, assembling and titling that picture.

Constance Talmadge is in the final week of production of "Her Sister From Paris," which will present her in two distinct roles and is expected to prove even a greater sensation than "Her Night of Romance."

Buster Keaton is in the wilds of Arizona, arranging a roundup of 5,000 cattle for spectacular scenes for his new comedy, "Go west."

* * *

Blanche Sweet signed a long term contract with First National. The agreement was entered into between the star and Al Rockett, representing the First National organization.

Her first will be made in Hollywood and the second will probably be made in New York City, star to remain in Hollywood for the greater part of her film activities.

* * *

Gino Corrado, who is playing an important role in the Metropolitan production, "Without Mercy," directed by George Melford, has declined a three years' proffered contract from an Italian film company. Corrado was on the Italian stage for several years before coming to this country.

* * *

Reginald Barker has been chosen to make "The Johnstown Flood" as soon as he completes "When the Door Opened," a James Oliver Curwood story, upon which he is just starting.

* * *

Howard Higgin has gone to New York to confer with one of the First National producers regarding an offer he received to direct three pictures for release through that organization. Higgin recently completed "In the Name of Love," at the Lasky studio here.

* * *

Forrest Stanley has completed his work in "Two Gates," produced by Embassy and directed by Wallace Worsey.

* * *

Sam Taylor, who will direct Harold Lloyd's next production, presented the comedian, on his return from New York, with eight suggestions to be used as the plot of the forthcoming production.

* * *

Victor Fleming, now shooting location scenes in "The Son of His Father," recently had a run-in with the Mexican Border officials. They refused to permit the re-entry into the United States of the troupe of actors because they looked different from the men who had gone across in the morning. It was only when the actors took off their make-up and false beards and resumed their own clothes that the customs officials allowed them and Fleming to come back to Arizona.

* * *

Eddie Gribbon is a burglar once more—this time, as the central figure of "Seven Days"—the stage success which the Christies are picturizing at the Hollywood Studios, with Scott Sidney directing.

* * *

Vernon Dent is still making life miserable for Harry Langdon as the "menace" in a new two-reel comedy being directed by Harry Edwards.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by
GEORGE T. PARDY, Reviews Editor

SIEGE

Universal Jewel. Adapted from Samuel Hopkins Adams' novel by Harvey Thew. Director, Svend Gade. Length, 6,424.

CAST AND SYNOPSIS

Fredericka Virginia Valli
 Kennion Ruyland Eugene O'Brien
 Aunt Augusta Mary Alden
 Norval Ruyland Marc McDermott
 Dawley Cole Harry Lorraine
 Alberta Ruyland Beatrice Burnham
 Fredericka's Mother Helen Dunbar

Kennion Ruyland in marrying Fredericka, the girl of his choice, incurs the enmity of his aunt, the all powerful head of the Ruyland family and industries. Aunt Augusta does everything possible to control the girl's life and break her spirit. She succeeds in arousing Kennion's jealousy regarding mysterious boxes of flowers that are daily delivered to Fredericka. These prove to be the gifts of Norval, a mute member of the clan. And when his admiration is discovered he is so ridiculed by the family that he commits suicide. First, however, he gives Fredericka his stock in the Ruyland industries thus placing a controlling interest in the hands of her and her husband. This drives Aunt Augusta into a crazed frenzy. She mounts the box of her carriage and lashes the horses into mad speed. Fredericka, at the risk of her life, stops the runaway, saves the aunt's life and gains her friendship.

THIS sombre film offers another proof that some stories acceptable in novel form are not good screen material. The picture is dreary throughout with constantly impending tragedy and no lighter moments to relieve the pall of gloom. It will scarcely meet with enthusiastic audience approval.

There is no outstanding "big scene" in the production, although there is a thrill in the sequence depicting the wild ride of Aunt Augusta providing that one may believe the probability of this autocratic dame indulging in such antics. The pursuit and capture of the runaway team is also hair-raising, and the portrayal of Norval's suicide is impressive. In this bit of action, merely the twitching feet of the dying man are shown, and a smoking revolver drops beside them.

The outstanding performance of the photodrama is given by Marc McDermott in the difficult role of a sensitive soul who is cursed with the great misfortune of having been born a mute. His agonized expression as he struggles for words during tense moments, and then gropes through his pockets for the essential pad and pencil with which to communicate his thoughts, is gripping. He never overacts, yet extracts the last bit of sympathy with his characterization.

Eugene O'Brien as the aunt-pecked nephew has not much to do. The role of Kennion Ruyland cannot be considered a "fat" part, and he can scarcely be censured for an unsatisfactory performance.

Virginia Valli is good as Fredericka, acts naturally, and holds the interest of the audience. Mary Alden seems miscast as the aunt, and is woefully handicapped by a make-up that causes her to appear more like a vicious old goblin, than the iron willed aristocrat who is the arbiter of the destinies of all those forming the Ruyland clan. Her attempts at sarcastic laughter are more the triumphant leers of an ancient witch.

The direction of Svend Gade is good with one or two exceptions. In the sequence depicting the runaway episode, the sophisticates in your audience cannot help but be reminded of a two reel comedy-thriller. The racing Victoria just escapes collision with the usual accumulation of railroad trains, motor cars and so on. The sets are satisfactory and the photography and lighting are fine.

Exploit the names of the cast and the fact that this is an adaptation of Samuel Hopkins Adams novel.

EVE'S SECRET

Paramount Photoplay. Adapted by Zoe Akins from Lajos Biri's play, "The Moon Flower." Scenario, Adelaide Heilbron. Director, Clarence Badger. Length, 6,305 Feet.

CAST AND SYNOPSIS

Eve Betty Compson
 Duke of Poltava Jack Holt
 Pierre Wm. Collier, Jr.
 Duchess Vera Lewis
 Baron Lionel Belmore
 Prince Boris Mario Carillo

The duelling Duke finds his affianced bride in the arms of another. He kills his rival in a duel, and announces his intention of wedding some "honest working girl." For this purpose he selects Eve, the cobbler's niece, whom he has educated in Paris. After being put through a course of social sprouts the girl emerges as a gorgeous butterfly whom all men adore. However, a look from the Duke, touted as the best shot in Europe, is sufficient to put them to flight. Pierre, the tailor's son, appears on the scene masquerading as a Count. He insults the Duke in order to win Eve, whom he knew and loved when both were poor and humble. The Duke permits himself to be shot for Eve's happiness, but instead of sticking to her "little tailor," she flies to the arms of her benefactor.

MERELY a mildly entertaining picture, this one calls to mind the type of story known as "summer fiction." Such tales serve to while away a dragging hour, and are immediately forgotten. So will it be with "Eve's Secret."

However, there are several angles which will help you sell the show. The production is an adaptation of a play, "The Moon Flower," which in turn was made into a novel of the same name by Zoe Akins. Those who have read the book or witnessed the staging of the story will be interested in viewing the screen version. Then again, the title is not without lure and possesses good exploitation possibilities. Finally, the featured players have won many friends among the fans in pictures offering far better chance for acting than does "Eve's Secret."

Perhaps the most impressive scene is that contained in the brief flash which ushers in the action. It is in the nature of a prologue and depicts the Duke finding his Princess bride-to-be yielding willingly to the caresses of another. This is followed by a shot of the duel in which the deadly Duke slays the man who has crossed his heart's pathway.

William Collier, Jr., as Pierre, the tailor's apprentice who dreams of being a "gentleman," supplies the humor. And this humor is not without its share of pathetic wistfulness. However, the stitcher of clothes is such an utter buffoon that one will laugh at him, rather than sigh with him, when in the final sequences he is left waiting for the lady of his heart, whom he finally spies in the Duke's arms.

Jack Holt is darkly glowering as the Duke, and stalks through his role with a sum total of two expressions. One is the habitually severe cast of countenance which is a part of this particular nobleman, and the other a mere trace of sardonic smile at the fear which his prowess as a duelist has installed in the hearts of mankind.

Betty Compson is an alluring Eve, and the director has not forgotten how well she looks in aquatic costume. William Collier, Jr., in the role of the apprentice tailor, has a part in which a more finished thespian might have "stolen the picture." He fails to do so, but nevertheless manages to render a fairly competent portrayal. In minor roles Lionel Belmore and Mario Carillo are excellent.

Exploit the picture as an adaptation of the play and the novel. Play up the stars and make the most of the title.

THE MANICURE GIRL

Paramount Photoplay. Authors, Frederic and Fanny Hatton. Scenario, Townsend Martin. Director, Frank Tuttle. Length, 5,959 feet.

CAST AND SYNOPSIS

Maria Maretti Bebe Daniels
 Antonio Luca Edmund Burns
 Flora Dorothy Cumming
 James Morgan Hale Hamilton
 Mrs. Morgan Charlotte Walker
 Mother Luca Ann Brody
 Mrs. Wainwright Marie Shotwell
 Mrs. Root-Chiveley Mary Foy

Maria, a manicure, is engaged to Tony, an electrician, who is endeavoring to save sufficient to purchase a home from the proceeds of a struggling radio business. Maria meets James Morgan, wealthy but a "straight shooter", who becomes interested in her. Because of him she quarrels with Tony, and is thrown more and more in Morgan's society. She finds Morgan is married to a charming woman, delivers him to his wife and is reunited with her lover.

HERE are comedy, romance, threatening calamity and a happy ending combined in a picture that should go well in the average house. The plot is no different from a hundred others dealing with a working girl, her poor but honest lover and the wealthy chap who completes the triangle. But it is well done, and sustains audience interest throughout.

The scenes in the beauty parlor depict much drollery, and Maria's wistful longing for some of the beautiful things which surround her is not without its pathos.

From comedy the action passes on to drama of the type that calls for a scene between Morgan's wife and Maria, who confesses that she is the other woman. There is also a good shot when Tony and Maria meet in Morgan's country place, he having been summoned to fix a radio set, and she being present at a little dinner party strictly for two.

It is rather pathetic to see Maria and Tony step out for an evening at the theatre in their shabby clothes and meet Flora, clad in ermine, with her ancient admirer. Tony's seats are in the second gallery, and to end a most imperfect evening, the rain comes down in torrents as they leave the theatre. Tony, set on saving every dollar for their marriage has the bright idea of spending half a dollar for an umbrella rather than a dollar for a cab. While he is gone Morgan's car rolls up, and Maria can scarcely be blamed for accepting his invitation.

Director Tuttle has overlooked a bet in not stressing the excitable Italian temperament, Tony and Maria are entirely too self contained to be true to type.

Bebe Daniels does good work as Maria, but Edmund Burns fails to register as a hero. He fails to win the sympathy of the audience, who will be inclined to agree with Flora, the beauty parlor manager, that Maria is a chump for not passing him up.

Hale Hamilton, in the thankless role of James Morgan, is excellent, and despite appearances registers as a good fellow quite satisfied with platonic friendship.

The support is excellent with a special word of praise for Dorothy Cumming, who as Flora, the manager, renders an exceptionally good characterization of a well-poised girl with an eye always open for the main chance.

The photography and lighting are fine, and the titles add much to the comedy touches.

Exploit the name of the star, and make the most of the title. Stress the production as one dealing with the romance and temptations of a working girl in a big city.

STEELE OF THE ROYAL MOUNTED

Vitagraph Photoplay. Adapted from the novel by James Oliver Curwood. Director David Smith. Length, 5,700 feet.

CAST AND SYNOPSIS

Philip Steele Bert Lytell
Blacky Nome Stuart Holmes
Isobel Becker Charlotte Merriam
Mrs. Thorpe Mabel Scott
Colonel Becker Sydney DeGray
Colonel McGregor John Tougey

In a spirit of fun Isobel introduces her father as her husband. Steele, who is in love with her, feels himself deceived, and journeys North where he joins the Northwest Constabulary. He is sent on the trail of Blacky Nome, notorious gambler, train robber, and betrayer of women, who is wanted for murder. Isobel accompanies her father to Canada and is kidnapped by Blacky. After many adventures Steele "gets his man"—and his girl, too, as her explanations fix everything okeh.

THIS is a fair program picture that will go best where audiences are interested in watching members of the Royal Constabulary get their men, and are not too critical regarding plot possibilities.

It is slow in getting starting and much footage is used in establishing Steele as a member of Canada's romantic police force. Once he gets on the job, however, there is sufficient action in the approved Western manner.

The plot hinges upon the rather absurd action of the heroine in introducing her father as her husband, all for the avowed purpose of creating jealousy. This drives her lover to the North Woods, despite the fact that she writes and telephones asking for an opportunity to explain. If she had only thought to state the facts about five thousand feet of film might have been saved.

There is a good scene in which Constable Steele overpowers a hooch-crazed terror engaged in shooting up the liquid veneer emporium. Also there is a train wreck, a shooting affray in the dark, and a very fair battle between Blacky Nome and Steele. The most thrilling shot, however, is that in which Steele shoots some swirling rapids in a frail canoe. This is the most realistic scene in the production.

The tiny birch-bark boat is tossed about in the surging foam of the mountain torrent like a chip, and eventually the valiant Corporal is swamped and swept along to the very edge of a roaring falls where he is rescued by his fellow officer.

It is rather surprising that such a scoundrel as Blacky Nome, who already has a price on his head, would hesitate to add one more to his string of crimes by picking off his pursuers from ambush. But he doesn't do so, and pays the penalty of his oversight by being safely escorted back to civilization and the justice he has cause to fear.

Most of the action takes place in the great outdoors, and there are some fine scenic shots. The photography is above the average and the lighting is all that could be desired.

Bert Lytell is quite up to his usual standard in the role of Corporal Steele, and Stuart Holmes plays Blacky Nome, the gambler, with all his usual villainy.

Charlotte Merriam has little to do as Isobel Becker, and renders a somewhat stilted performance. Mabel Julianne Scott does good work as the wife of a man wrongfully accused of murder, and the remainder of the support is entirely adequate.

The name of the star has pulling power, and should be stressed in your exploitation efforts. Also the fact that the picture is an adaptation of a James Oliver Curwood novel will bring additional patronage to your box-office. A log cabin theatre front with pine trees and snow will help create the proper atmosphere and will attract attention to your showing.

DON Q, SON OF ZORRO

United Artists Photoplay. Based on the novel "Don Q's Love Story," by K. and H. Prichard. Scenario, Jack Cunningham. Director, Donald Crisp. Length, 10,264 feet.

CAST AND SYNOPSIS

Don Cesar de Vega Douglas Fairbanks
Zorro, his father Mary Astor
Dolores de Muro Jack McDonald
General de Muro Donald Crisp
Don Sebastian Stella De Lanti
The Queen Warner Oland
Don Fabrique Jean Hersholt
Colonel Matsado Alberly Mac Quarrie

Don Cesar, scion of the house of Vega, is sent from California to Spain for travel following the custom of his family. Here he meets and loves Dolores, and through his prowess with the stock whip gains popularity at the Spanish Court and with the Austrian Archduke, a visitor. He also incurs the enmity of Don Fabrique and Sebastian, Captain of the Queen's guard. The Archduke is assassinated by Sebastian, and Fabrique the only witness declines to refute the circumstantial evidence that points to Cesar. The latter feigns suicide and flees to the ruins of his ancestral castle where he plans to circumvent his traitors. Zorro, apprised of the situation, hurries to Spain. After many thrilling adventures the villains are unmasked and Don Cesar gains his heart's desire, Dolores.

ROMANTIC melodrama in the best Fairbanks manner, this attraction will please all who like fast moving, slashing action in their screen entertainment. Fairbanks carries his audience with him. The triumphs of Don Cesar are the triumphs of the audience, and from such as these come big box-office receipts.

The production is somewhat reminiscent of "The Three Musketeers," inasmuch as the inimitable Douglas flouts danger, beats numerous enemies and emerges triumphant against odds that would daunt one less valiant of heart and less skilled with the blade.

And good swordsmanship is not the hero's only asset. He is well versed in the use of another and not less terrible weapon. It is the snaky bull-whip, which in expert hands may hiss its way about a man's throat, or flick from the hand of a sweetheart a pen poised to sign a hateful marriage contract.

In "Don Q" it does both, and much more, for Fairbanks almost literally lashes his way through the picture, scourging villainy and receiving the reward of valorous virtue.

Also, welcome back to the screen Zorro, that friend of exhibitors who cut his famous mark in the flesh of his enemies, and left dollars in many box-offices. Zorro is the father of Don Cesar. And Fairbanks plays both parts with admirable artistry. The hero is shown with his father in several clever shots. Fairbanks also masquerades cleverly as the notorious Colonel Matsado, and thus may almost be said to play a triple role.

There are high lights aplenty in the picture. Every sequence depicts some thrilling adventure, and from each Don Cesar emerges a victor by dint of a quick brain, a strong wrist and a skilled eye. Exciting events follow one another thick and fast like the rattat-tat of machine gun fire.

The star renders a capable performance of the type that has gained him fame. He has added several good numbers to his bag of tricks and uses them all to good stead.

Next to Fairbanks, the laurels for character delineation go to Jean Hersholt, as the slimey, scheming Don Fabrique, who holds the card upon which the Archduke scribbled the name of his murdered, and uses it to blackmail the slayer. And almost equalling Hersholt is Donald Crisp, who registers impressively as the sinister Don Sebastian who inflamed by wine and thwarted love, impales the royal roisterer upon his ready blade.

Mary Astor is a pale and beautiful Dolores, and in the part does some of the best work of her career. And Warner Oland is fine as the Archduke. In fact, the picture is excellently cast throughout, and every player is due a word of praise.

Exploit the star, and don't forget to mention that Zorro has returned.

THE WHITE OUTLAW

Universal Photoplay. Author, Isadore Bernstein. Director, Cliff Smith. Length 4380 Feet.

CAST AND SYNOPSIS

Jack Lupton Jack Hoxie
Mary Gale Marceline Day
Malcolm Gale William Welsh
James Hill Duke Lee
Negro Cook Floyd Shackelford
Sheriff Charles Brinley

Jack Lupton captures a wild horse known as The White Outlaw. The horse escapes and organizes a band by freeing ranch horses from the corrals at night. Jack is accused of stealing these horses, and sets out to locate the herd. He finds it being driven away by a gang of horse thieves. The herd stampedes and Mary is caught in their path. Jack saves her, and after a vicious battle he and the neighboring ranchers subdue the rustlers and secure the horses.

THIS "Blue Streak Western" is above the average picture of its kind, and will please where patrons like lively melodrama dealing with bad men and wild horses.

The outlaw stallion that leads the band of roaming equines lends valiant aid to Jack Hoxie in establishing audience appeal, and it must be said that Scout, the horse, and his herd share honors with the star.

There are several sequences that are unusually thrilling and may be counted upon to register with Western loving patrons.

One is that in which "The White Outlaw" wages furious combat with a bear that has selected one of the herd's colts as a delicate morsel for a light luncheon.

In realistic fashion bruin is vanquished, and the outlaw returns to his harem with tail waving proudly as the plumes of the Irish brigade at Fontenoy.

Other breathless moments are furnished during the stampede of the terror stricken horses. They dash madly along, and Mary, who is in their path, seems doomed to terrible death beneath their flying feet. But in the nick of time she is saved through her lover's heroism, and the audience will gasp in relief.

There is the usual display of horsemanship, and it must be said that the riding of these chap-clad centaurs of the West never fails to quicken the pulse beats of those who watch them gallop hell-for-leather across the screen.

Besides the melodrama, there is a fair sprinkling of humor of the more obvious sort which will aid materially in affording satisfactory entertainment.

Jack Hoxie's work is quite up to its usual mark, and those who have chosen him as their favorite portrayer of Western characters will find that he still smiles as infectious, rides as hard and fights as fearlessly as ever.

Marceline Day, who plays the role of Jack's sweetheart, Mary Gale, does a creditable bit of acting, and the supporting cast is entirely adequate to the requirements of the film.

Special mention must certainly be given to Scout. Whoever trained him made a thorough job, and Director Smith has done remarkable things in the way of realism.

Exploit this as an actionful Western melodrama. Feature the name of the star, and stress the intelligent exhibition given by the horse.

The big scene is that depicting the stampede. A cowboy ballyhoo will attract attention and help to fill the house.

BEGGAR ON HORSEBACK

Paramount Photoplay Adapted by Walter Woods from the stage play by George S. Kaufman and Marc Connelly. Director, James Cruze. Length, 7,197 feet.

CAST AND SYNOPSIS

Nel McRae	Edward Everett Horton
Cynthia Mason	Esther Ralston
Frederick Cady	Erwin Connelly
Mrs. Cady	Ethel Wales
Gladys Cady	Gertrude Short
Homer Cady	James Mason
The Queen	Betty Compson
The King	Theodore Kosloff

Neil McRae, musical composer, is hard pressed financially, and in love with Cynthia, an equally impecunious artist. He has an opportunity to marry the jazz-baby daughter of the Cadys, multi-millionaire upstarts. Thus may he secure the monetary freedom that will enable him to finish his masterpiece. He proposes by phone and is accepted. Then he dreams a terrible nightmare in which the vulgarity of the Cadys is much magnified. He awakens, finds that Gladys was only joking in accepting his proposal, and flies to the arms of Cynthia.

A SCINTILLATING, whimsical satire, this is one of the cleverest comedies that ever cast fantastic shadows on the silver screen. Unfortunately, it is probably far over the heads of the masses, so carefully consider the mentality of your patrons before you book it.

If yours is a high brow audience, it will appreciate the subtle humor which follows through the footage. If the brows of patrons are not so high, they will miss the keen wit which permeates the action, and will probably brand as silly nonsense the madly comic exaggerations which run riot through the fevered dream of the harassed composer.

Everyone has had "bad dreams," and here is one that is accurately picturized with all the odd and ludicrous trappings with which nightmares are harnessed.

In place of one butler, there are scores of them. Dozens of dancing masters appear. There are a hundred best men at the wedding. When tips are given, they are bags of gold; millions of dollars are everywhere in evidence. And throughout the dream, the throbbing din of jazz music stuns the brain of the musician, murdering even the memory of his classic symphony.

Cady, the "widget" king, smokes cigars a yard long; Homer's penchant for bow ties is exaggerated until his neckwear stands forth like a pair of wings; Gladys shimmies always—even at the altar; Mrs. Cady's rocker is attached to her person; and the Dreamer remains clad in the tattered bathrob in which he dozes off.

Nonsense? Surely! But high comedy that will find the ticklish spot in the sensibilities of those with discernment.

There is beauty as well as burlesque. A pantomime is pictured. It is of a king and queen who seek romantic adventure, and find it in meeting one another incognito. And there is a country-side idyll in which Neil and Cynthia find love and happiness.

It is a highly imaginative picture, and a triumph of artistry. It may not make money, but, nevertheless, Jimmy Cruze has produced a photoplay which marks a milestone in the industry. The novelty effects, lighting and photography are exceptionally fine.

Esther Ralston is sweetly appealing as the understanding sweetheart of the impractical musician. Gertrude Short is fine as the high-stepping Gladys. Edward Horton's portrayal of McRae gains instant audience sympathy. In short, every player in the production is well cast and does creditable work.

If you show this, one be careful to follow the music cue sheet. The music plays an important part, and greatly enhances the effectiveness of the production. Paramount is issuing a dream book and a number of novel accessories. Use them.

Exploit this as the most novel comedy screened in months. Mention the stage play, make the most of the title, and stress the ludicrous exaggerations that haunt dreams.

ARE PARENTS PEOPLE?

Paramount Photoplay. Adapted by Frances Agnew from Alice Duer Miller's Saturday Evening Post Story. Director, Malcolm St. Clair. Length, 6,586 feet.

CAST AND SYNOPSIS

Lita Hazlitt	Betty Bronson
Mrs. Hazlitt	Florence Vidor
Mr. Hazlitt	Adolphe Menjou
Maurice Mansfield	Andre de Beranger
Dr. Dacer	Lawrence Grey
Aurelia Wilton	Mary Milford
Margaret	Emily Fitzroy
Freebody	Wm. Courtright

Mr. and Mrs. Hazlitt are victims of "incompatibility" and negotiate a divorce. Their daughter, Lita, is disgusted with their quarreling regarding herself, and runs away from home after being expelled from boarding school for shielding a friend in a correspondence love affair with Maurice Mansfield, a picture player. She accepts the blame, believing that mutual worry over her might reunite her parents. She flees to the home of young Dr. Dacer, and as he does not return home until midnight, she falls asleep and remains undiscovered until morning. She returns home, reunites her worried parents, and wins for herself the affections of the Doctor.

A LIGHT story, well done, "Are People Parents?" offers an evening's satisfactory amusement for the average audience.

The cast is exceptionally strong, and added interest is offered in the person of Betty Bronson who gained sudden fame with her portrayal in "Peter Pan."

The action is pleasingly smooth, continuity good, and interest well sustained throughout. The major love note is that of the parents, but there is a pretty suggestion of youthful affection in the affair between Lita and the attractive young physician.

The parents are very decidedly "people"—just like all the other people in the world. They are very human, and therefore quite foolish, permitting a hasty word or a mean look to mar the love which is mutually theirs.

There are some strikingly humorous scenes, such as when both decide to dine alone at home after making elaborate preparations to dine out.

Of course, they meet at dinner to their mutual embarrassment. Another similar episode is where they meet at Lita's school, and an impending reunion is ruined by Hazlitt's clumsiness in breaking a vase.

Breaking things is apparently an old habit of his, and one that irritates the wife's none too steady nerves. The sequence depicting the "mugging" of actor Mansfield will also win laughs.

Many married folks have passed through episodes such as are depicted in the action, and many a smile will come from the unconscious actions of the husband and wife as they draw closer together when a mutual trouble threatens.

Betty Bronson proves that her success in "Peter Pan" was no accident. She does excellently as the hoydenish Lita, who beneath a somewhat frivolous exterior is possessed of more common sense than either of her parents.

She is an appealingly youthful creature, and does not labor under the difficulty of trying to shed sufficient years to look the part.

Florence Vidor is fine as the mother. She gives an intensely feminine characterization, and makes it perfectly apparent to all save her undiscerning husband that she is quite ready to be re-won.

Adolphe Menjou gets away from the type of role with which he has been associated, but does what his part calls for with good taste and finesse.

The remainder of the cast is wholly adequate with special mention for Emily Fitzroy who conducts the boarding school.

In your exploitation feature Betty Bronson "the Peter Pan girl." Stress the names of Florence Vidor and Adolphe Menjou, and the fact that the story appeared in the Saturday Evening Post.

FAINT PERFUME

B. P. Schulberg Photoplay. Adapted by John Goodrich from Zona Gale's Novel. Director, Gasnier. Length, 6,228 feet.

CAST AND SYNOPSIS

Richmiel Crumb	Seena Owen
Barnaby Powers	William Powell
Leda Perrin	Alyce Mills
Ma Crumb	Mary Alden
Grandpa	Russell Simpson
Tweet Crumb	Jacqueline Saunders
Oliver	Dick Brandon
Richmiel's Lover	Philo McCollough

Leda Perrin secretly loves Barnaby who is unhappily married to her frivolous, selfish cousin Richmiel. A divorce decree gives Richmiel the custody of Oliver, who is a constant source of irritation to her. Barnaby returns from abroad to plead for possession of his boy. He arranges a tryst with Leda in New York, where the Crumb family descends upon them en masse, and to spite them both, Richmiel insists upon retaining the boy. Barnaby follows her to her apartment to again plead with her. He finds her with her lover, and as they are planning to leave together she is glad to rid herself of this incumbrance. Lena, Barnaby and Oliver are united.

THE exploitation value of a tie-up with Zona Gale's widely read book, the showmanship possibilities offered by the title, and the names of the players, may help to bring them in to see this one. But once inside they will be presented with indifferent entertainment. The production has little to recommend it to the average house.

The continuity is so disjointed that the action is difficult to follow, and in any event the story as transferred to celluloid is not one to sustain interest or, arouse audience enthusiasm.

The entire plot rests upon the conflict of Barnaby and his wife for the possession of their son. The mother is the selfish daughter of an utterly selfish family. She wants the boy only to spite her ex-husband. He, however, is sincerely fond of the youngster.

The most interesting bits are those depicting the pranks of the mischievous Oliver who has an uncanny faculty for getting into hair-raising jams, and coming out of them quite unscathed.

He topples from a hotel window about half a mile in the air, and is saved by the skin of his teeth.

He pilots a runaway team, and is tossed off the wagon into a providentially soft pile of mud.

And he falls down an elevator shaft, escaping uninjured and avoiding being crushed by the descending car.

These sequences are guaranteed to bring gasps from any audience, for it surely seems that the youngster's life must be stamped out either on the pavement far beneath the hotel window, under the hoofs of the maddened horses or the wheels of the careening wagon, or by swiftly descending elevator driven by an attendant intent upon joking with an occupant of his car.

If Richmiel had any nerves whatever, she was scarcely to be blamed for wishing the lovable imp on her willing husband.

Alyce Mills and Mary Alden are convincing in their respective roles but William Powell would be better cast in a more sinister part as he does not register especially well as a domesticated father.

Seena Owen does fine work as the divorced wife, and little Dicky Brandon is good as the youngster who always manages to give everyone nervous prostration. Jackie Saunders does well in a character bit, and so does Dan Mason whose lovable and humorous countenance is cluttered up with a set of false whiskers.

The photography and lighting are satisfactory.

Your best exploitation bet is to stress the fact that the picture is an adaptation of Zona Gale's widely read book. Where the players are popular their names will add interest, and the title "Faint Perfume" offers numerous showmanship possibilities.

The Big Little Feature

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Oh Bridget	Educational
Never Fear	Educational
Mexican Melody	Educational
Isn't Life Terrible	Pathe
Animal Celebrities	Pathe
Into the Grease	Pathe
Office Help	Pathe
Ko-Ko Celebrates the Fourth	Red Seal
Film Facts (issue C)	Red Seal
Hair Cartoon	Red Seal
The Pronto Kid	Universal
Nicely Rewarded	Universal
Unwelcome	Universal
A Rough Party	Universal

"Isn't Life Terrible"

Pathe 2 Reels

Charlie Chase wins a trip to Europe by selling great quantities of fountain pens in a prize contest. He departs with his wife and brother-in-law, and his troubles start when he unconsciously exchanges his little daughter for a colored child of similar dimensions. The carpenter tells him that the ship is tied together with string, and it almost falls apart. Eventually they arrive at their destination, and the pest brother-in-law is not allowed to land because he has not been vaccinated. Charlie gives three cheers.

This Mack Sennett is good for a laugh wherever shown. There are a number of ridiculous situations which will bring a smile from a cigar store Indian. For instance, Charlie sets out to sell fountain pens, and his first prospect is almost sold when the pen squirts ink all over both salesman and prospect.

There are other humorous touches as when Charlie puts his foot through a lifeboat, life preservers sink, and he pushes the side out of his stateroom. There is the usual chase sequence in which Charlie and his party mistake the dinner gong for a distress warning and dash madly for the life boats while the rest of the passengers dash for the dining saloon.

Exploit this as a Mack Sennett comedy and stress the name of the featured player. A ballyhoo of a man dressed in a yachting cap and nautical togs would be appropriate and attract attention to your comedy.

* * *

"Animal Celebrities"

Pathe 1 Reel

This Grantland Rice Sportlight is intensely interesting and will do admirably in any house. It deals with a famous dog-trainer of Hollywood, and shows canines of various types being taught how to do their stuff for motion pictures.

The animals are perfectly trained, and are shown in attendance at "school." They sit in a row and go through their stunts en masse and individually. "Kazan" is shown taking a leap from a bluff into a stream below, and other dogs well known to picture patrons are depicted receiving their lessons. "Rex," the wild horse of "King of Wild Horses" and "Black Cyclone" is shown in training, and one may gather a good idea of how the wonderful effects in both pictures are obtained.

This one is worth special exploitation for everyone will be interested in seeing how beasts are trained for the screen.

"The Pronto Kid"

Universal

2 Reels

"The Pronto Kid" is falsely accused of theft by the Givens Brothers. The deputy's daughter promises to free him if he will give up his mode of living. The kid promises to on the condition that he may come back and marry her. The real crooks deem it necessary to flee, their accomplice is pursued by the sheriff who shoots him. The kid knowing the Givens brothers to be the real crooks, follows them and overtakes them. The kid returns to town with the crooks and the sheriff tells the girl that the kid is the owner of the mine from which the gold was stolen.

Edmund Cobb is the hero of this Mustang picture which will prove popular wherever Westerns are well liked. Incidentally there is a bit of humor in this picture which will bring good laughs from your patrons. In one sequence the kid calls up on a ten party telephone line on which the girl is conversing with the sheriff. She promises to box the kid's ears when she sees him, in turn he promptly goes to her home and demands to have his ears boxed. She accommodates but he gets even by stealing a kiss.

Exploit this as a Mustang picture featuring Edmund Cobb.

* * *

"Into the Grease"

Pathe

1 reel

James Finlayson, the ever popular comedian, is the star in this picture. This comedy will please all your patrons. Most of the action centers about a school and the antics of the pupils. Jimmy is keeping house while his wife is away, his son returns home and tells him the teacher struck him. Dad goes to school and offers to teach the class. The class, however, won't be taught and they tease dad. In one incident they put a bee hive in his trousers to the delight of the class.

Exploit this as a Pathe comedy featuring James Finlayson.

* * *

"Office Help"

Pathe

1 reel

This cartoon comedy by Paul Terry is well up to the standard set by its predecessors and will do nicely as a filler on any program. Farmer Al Falfa is typewriting letters. He instructs his office boy to seal, stamp and mail them. The office boy captures a mouse and forces him to seal the mail. The mouse calls together the rest of its followers and they blow up the office in which Al and his office boy are laughing over their practical joke.

All "Shorts" Program Makes Big Hit

In Mansfield, Ohio, W. A. Partello, Manager of the Majestic Theatre, showed an "All Educational Pictures" program for May 24, 25 and 26, in which "Balto's Race to Nome" the featured subject. The other pictures on the program were the Tuxedo comedy, "Dynamite Doggie," with Al. St. John, "The Voice of the Nightingale," the first of the group of three fables in Color and Lyman H. Howe's Hodge-Podge.

The Central Amusement Company, operating fourteen of the largest theatres in New Orleans, will make "Balto's Race to Nome" the feature of a Short Subjects program to play in each of these theatres in August. This program will include Educational's fashion subject, "Hope Hampton in Paris Creations," a two reel comedy, "The Voice of the Nightingale," and the original third dimension real, released by Educational, "Plastigrams."

"Unwelcome"

Universal

1 Reel

Charles Puffy and Billy Engel are the two comedians in this western burlesque which will prove amusing. The boys innocently invade the mountain district of Kentucky as surveyors. The Jones family are engaged in a feud over boundary rights and have a dread of surveyors. Charley and Billy are captured and the Jones are anxiously waiting for an opportunity to kill them. The girl aids them in escaping.

Exploit this as a Bull's Eye comedy featuring Charles Puffy and Bill Engel.

* * *

"Nicely Rewarded"

Universal

1 Reel

Charles Puffy, Bill Engel and Mildred June are the fun makers in this comedy in which the locale is the gas house district of a large city. "Nicely Rewarded," is a picture with a story, but minus the laughs necessary to make it a laugh getter. Charles and his girl have an argument and they separate. He unconsciously becomes a hero by finding the money stolen from the bank. Charley receives a thousand dollars for his trouble and is told that when he captures the crooks he will receive an additional four thousand. Billy, the leader of the gang, loves Mildred who has become a settlement worker in hope of forgetting Charley. Mildred is kidnapped by Billy. Our hero saves her and captures the gang. Mildred agrees to split on everything and they are united.

The cast is the only angle of exploiting this comedy.

* * *

"Never Fear"

Educational

1 Reel

"Never Fear" is a comedy filled with the veriest hokum and slapstick. Cliff Bowes, Virginia Vance and Eddie Nelson are the trio of comedians in this film. The story is about a young chap who invites several of his friends to dinner. A pipe bursts and he sends for the plumber who is absolutely devoid of brains. The maid makes matters worse by house-cleaning in the dining room.

The House of FEATURETTES

This week Riesenfeld plays Rubbernecking in London (Gem of the Screen) at Rialto.

Last week Riesenfeld played Marvels of Motion at Rivoli.

Week before that Roxy played Marvels of Motion at Capitol.

Week before that Roxy played Daisy Bell (Ko-Ko Song Car-tune) at Capitol.

WHAT A RECORD!

"A Good Program Must Have Novelties"

1600 B'way



N. Y. C.

Edwin Miles Fadman, Pres.

KEYSTONE COPS RE-UNITED

When the Keystone Cops were at the zenith of their popularity Eddie Cline played the fat cop, and Del Lord was the driver of the patrol wagon.

Both of these young men learned about comedy making in the Keystone days, and are using their knowledge at present directing two-reel comedies for Mack Sennett. Eddie

Del Lord



Eddie Cline



Cline directed several of the comedies which featured Ralph Graves. He was assigned the direction of Alice Day when she was recently launched by Mack Sennett as a comedy star. Mr. Cline is now directing Raymond McKee and Ruth Hiatt in a new series of domestic comedies.

The pace at which Del Lord drove the Keystone patrol has been maintained in his comedy making. He has acquired a reputation for making fast gag comedies with thrills. Mr. Lord directs the Sennett two-reelers which feature Billy Bevan, Madeline Hurlock and Andy Clyde.

"Oh Bridget"

Educational

2 Reels

Oswald Overton dons the clothes of a woman and secures a position in his sweetheart's home as a cook. The ice man falls in love with Bridget, the policeman likewise. A series of difficulties arise. However, they are all overcome and the two lovers are united.

Walter Heirs is the comedian in this comedy and is assisted by Clara Horton and Lincoln Plumer. There is little humor in it. The action consists of a race throughout the picture. Someone is being pursued continually. But it will prove mildly entertaining wherever Heirs is popular. In one sequence Oswald is told to prepare a goose for dinner and he is at loss what to do; he learns that the girl's father likes egg stuffing. Oswald fills the stomach of the fowl with eggs. That evening he serves the goose upon carving it several young ducklings hop out of the goose and swim in the soup.

Exploit this as Walter Heir's latest comedy and also use a catch line: for example "See 'Oh Bridget' and your servant troubles will be over."

"Mexican Melody"

Educational

1 Reel

This Lyman H. Howe's Hodge-Podge will do well as a filler of any program. The cartoons in this picture are comical and clever. The first topic depicts artists at work on paintings dealing with nature. The scenes in the next topic, which is titled "How the Raindrops Reach the Sea," are beautiful. The picture shows a mountain stream and how it becomes a river and gains momentum for its long journey to the sea. "Mexican Melody," which is the title of the last topic, depicts sequences of foreign lands and then people dancing to the tune of a Mexican melody via radio.

"A Rough Party"

Universal

2 reels

Two sports with the intention of making a hit with the ladies invest in a

Ford. The first lady they ask to go riding ignores them. After having the flivver overhauled in the ten cent store they step out again and make a conquest. That evening they attend a kid party at which a wild time is had by all. The party breaks up in a riot.

Constance Darling, Al Alt and Hillard Karr are the fun-makers in this comedy which will prove entertaining. A trick flivver plays an important part in the picture. In one incident the landlord enters the apartment of the girl and tells the gang they will have to get out. He throws a cigar butt into a box containing fireworks which soon begin to pop off merrily tossing the rioters about the room.

Your best bet in exploiting this comedy is the cast.

"Hair Cartoon"

Red Seal

1 Reel

This Animated Hair Cartoon by Marcus, the well known cartoonist of the New York Times, has three famous characters of American history as its topic, in keeping with the Fourth of July. The men are George Washington Gen. Lafayette and Uncle Sam. The cartoon will do well on any program playing up the birth of American independence.

"Film Facts"

Red Seal

1 Reel

This is issue "C" of the series of Film Facts. The two subjects depicted in this one are "Life Saving on the Great Lakes," and "The History of Fire Fighting in America." The coast guards are shown performing their drills which they enact every day so as to keep fit in case of a storm.

Several beautiful shots form the backgrounds of the scenes. The history of fire fighting will prove to be of interest to your audience. The old style engines and their crews are seen manipulating the pumps. The value of the new fire engines is obvious. A drill upon a fire boat is also shown.

"Ko-Ko Celebrates the Fourth"

Red Seal

1 Reel

Ko-Ko celebrates the fourth of July in grand splendor in this cartoon by Max Fleisher. He is assisted by his dog and a box of fire crackers. The popping of the fire crackers is shown in colors which adds a touch of realism to the picture.

Ko-Ko finds himself upon an island inhabited by a tribe of cannibals. His dog ignites a Roman candle and one of the balls drops into the mouth of a cannibal. He immediately rushes to the king and tells him that he has found a new delicious and wholesome fruit. The tribe descends upon the innocent pair and eat the firecrackers.



"Our Gang" is with us again in "Official Officers," one of their funniest comedies which is being released by Pathe.

None other than our chubby comedian, Walter Heirs, as he appears in his latest Educational comedy "Oh! Bridget."



Later in the day the explosives begin to work and the cannibals are tossed about, those having eaten sky-rockets find themselves amidst the clouds; others are being twirled about as though they were a pin-wheel.

This cartoon is worthy of exploitation. It is being released in conjunction with the fourth of July.

News Reels in Brief

Kinograms No. 5092

West Point Gives Army 242 Officers—West Point, N. Y.—Class of 1925 at U. S. Military Academy enter service of their country. 1.—Assistant Secretary of War, Dwight F. Davis urges the Army's adherence to cause of peace. 2.—"Made resolute to do their utmost duty at the call of their country. 3.—Now they're second lieutenants.

Summer White House Ready for Coolidges—Swampscott, Mass.—Beautiful residence on ocean front will house President for hot months. A Kinograms exclusive.

1.—"Cal's" workshop. 2.—From his bedroom window.

Dame Ellen Terry Befriends Blind—Reigate, Eng.—Most famous of English actresses, now 77, opens a home for blind children. 1.—Named in her honor, the home is opened when Miss Terry cuts barrier of wild flowers.

Burn \$1,500,000 in Drugs: Year's Police Seizures—New York

—Enormous mass of nerve destroyers sent up in smoke at police headquarters. 1.—Commissioner Enright displays \$1,000 worth of morphine. 2.—Liquid morphine done up like perfume. 3.—The proper place for it.

Attorney General is Honored with Degree—Medford, Mass.—John G. Sargent is made Doctor of Laws before dignitaries at Tufts college. 1.—President Cousins presents the parchment.

Start World's Longest Yacht Race to Tahiti—San Francisco—Amateurs in 3,660 mile contest brave dangers in Pacific dash.

Foch is King's Birthday guest—London—Sixtieth anniversary of His Majesty's birth marked by glowing ceremony at Guards' Parade. 1.—The King, followed by Marshal Foch and the Duke of Connaught, inspects the Brigade of Guards. 2.—The "march past."

And in Paris—3.—Picturesque Highlanders do Birthday "Fling" on steps of Grand Palais.

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW

AISLE LIGHTS

The Brookins Co., 360 North Michigan Avenue, Chicago, Ill.
Exhibitors Supply Co., 845 South Wabash Avenue, Chicago, Ill.
Kausalite Manufacturing Co., 6143 Evans Avenue, Chicago, Ill.
(Illustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 311 West 50th Street, New York.
The McCallum Co., Pittsburgh, Pa.
Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)
Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.
Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

ART TITLES

O. C. Bucheister, 245 W. 55th St., New York.

AUTOMATIC CASHIERS

Brandt Automatic Cashier Co., Dept. U Watertown, Wis.
(Illustrated booklet)

CAMERAS

Eastman Kodak Co., Rochester, New York
(Illustrated catalog)
Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CARBONS

M. G. Felder Sales Co., 1540 Broadway, New York.
Charles W. Phellis & Co., 130 West 42nd Street, New York.
Hugo Reisinger, 11 Broadway, New York.

CHAIRS

Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.
J. H. Welsh, 270 West 44th Street, New York.

DECORATORS

Carsen Scenic Studios, 1507 N. Clark, Chicago, Ill.
Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.
United Scenic Studios, 30 W. Lake St., Chicago, Ill.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.
Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug fashions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)
Dwyer Bros., 520 Broadway, Cincinnati, O.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS

Robert Dickle, 247 West 46th St., New York.
Reliable Decorative Co., Inc., 17 N. 10th Street, Philadelphia, Pa.

LAMPS

Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)
C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)
Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.
Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.
Projection Optics Co., 203 State Street, Rochester, N. Y.
(Illustrated catalog on projection lenses)
Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)
L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Charles H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, O.
Henry Menstrum, 817 6th Avenue, New York.
Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)
Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)
Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)
Dwyer Bros., 520 Broadway, Cincinnati, O.

MARQUESE, METAL WORK, ETC.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquee, doors and sashes)
The Probert Sheet Metal Co., Covington, Ky.
Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS AND ACCESSORIES

Austin Organ Company, Hartford, Conn.
M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)
Geo. W. Reed & Son, W. Boylston Street, Boston, Mass.
Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)
Viner & Son, 1375 Niagara St., Buffalo, N. Y.
Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.
Duplex Motion Picture Industries, Sherman St. & Harris Ave., Long Island City, N. Y.
Rothacker Film Mfg. Co., Chicago, Ill.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTING PRESSES—(Hand)

Globe Type Foundry, Chicago, Ill.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.
Kleeblatt Press, 351 W. 52nd St., N. Y. City.
Rialto Printing Co., 1239 Vine Street, Philadelphia, Pa.
Hennegan Co., Cincinnati, Ohio.

PROJECTION MACHINES, ACCESSORIES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)
J. E. McAuley Mfg. Co., 552 W. Adam St., Chicago, Ill.
Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)
Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)
Superior Projector, Inc., Coxsackie, New York.
(Illustrated catalog on projection machines and accessories)
Film Protector Corp., 811 Prospect Ave., Cleveland, O.

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.
United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

National Screen Co., Film Bldg., Cleveland, O.

SHUTTERS

Double Disc Shutter Co., 2100 Payne Ave., Cleveland, Ohio.

SIGNS

Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.
DeLuxe Studios, 833 W. Washington Street, Chicago, Ill.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)
Radio Mat Slide Co., New York.
Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

SPlicing, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THEATRES FOR RENT

Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMB TACKS

Solidhead Tack Co., 37 Murray Street, New York.
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.
Globe Ticket Co., 352 North 12th Street, Philadelphia, Pa.
(Illustrated pamphlet on roll and strip)
Keystone Ticket Co., Shamokin, Pa.
Frimont Press Co., 113 Albany Street, Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

TRANSVERTERS

Hertner Elec. Co., 1905 W. 112 St., Cleveland, Ohio.

VENTILATING

Typhoon Fan Co., 345 West 39th Street, New York.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

DE LUX SIGN MEETS EXPLOITATION NEEDS

The most important element which enters into the financial or box-office returns on a picture is the exploitation and method of advertising used.

In order to bring effectively to the attention of possible patrons the name of a picture which will appear at your theatre, it is necessary that an item or sign with unusual attraction possibilities be used. The De Lux sign manufactured by the De Lux Studios, 823 Washington street, Chicago, completely fills this requirement. The sign is about 15 by 24 inches, is very handsome in appearance, and can be hung on the wall, placed over the ticket booth, or otherwise displayed.



It is a box-like affair in which electric lamps are so arranged as to cause light to flash on and off at minute intervals.

But here is the beauty of the sign. It is so arranged that you can write your own ad and have it locked upon the face of this box and change same as often as you desire. Another very desirable element in connection with this item is the very low cost at which it is being marketed. It is being sold at a price at which any exhibitor, either large or small, may use them. Many of the large circuits throughout the country are at present using one or more in each of their houses.

* * *

ELIMINATE MECHANICAL ANNOYANCE

Just as Tom Mix dashed before the oncoming train and was about to save Nell, something happened. The screen became a myriad of bewildering, dizzy flashes and no one knew whether Tom did save his girl.

It is an annoying, mechanical accident like this that causes hundreds of audiences to snort, growl and otherwise become disgusted with the entire film.

According to a recent announcement, "TransVerter" will not only alleviate this condition but will keep the fluctuation proper and the current and light at an even basis. This device is made by The Hertner Electric Company of Cleveland, O.

ALL-METAL CEILING CONSTRUCTION FAVORED

Modern theatre construction today is strongly featuring all-metal ceiling construction wherever possible, and one of the most successful types now on the market is the Invisible Joint All-Metal Ceiling, as manufactured by the Moeschl-Edwards Corrugating Co., Inc., of Cincinnati, Ohio. Stucco designs which are in harmony with cement work in buildings are generally recommended. These ceilings are much less expensive than ornamental plaster work, fully as artistic and more dependable. The ceilings are made in twenty different specialties and purposes (and are shipped in units, which are later joined together by the contractor. A blue print which is a working drawing showing the arrangement of the various plates is furnished with every ceiling sold. Also furnished are itemized packing sheets giving quantity and catalogue number and class and size of material shipped.

The amount of ceiling material needed in any given construction can be estimated by making a simple outline of the shape of the room showing the measurements in figures. Drawings do not have to be made in scale. Determine the area of the ceiling by the length of the room, plus the depth of the cornice wherever used, by the width of the room, plus the depth of the cornice.

TransVerter

says:—

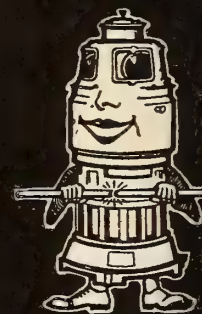


Perkins Electric Ltd.
Canadian Distributors
Montreal, Toronto, Winnipeg

"Take it easy in that hot
old Operating Room this
Summer. Let me do the
work automatically."

"I'll give you—

Uniform Light,
Easier Handling,
Less Current Consumption,
More Artistic Manipulation."



There's a reason why practically all the better theatres now use the Transverter. It will pay you to find out. Write Us.

The HERTNER ELECTRIC COMPANY
Locust Avenue Cleveland, Ohio U.S.A.

Practical Theatre Seating



O. C. 418



O. C. 423



O. C. 421

THE seating of the Capitol Theatre at Logan, Utah, is a fine example of how Heywood-Wakefield Opera Chairs may be adapted to a decorative scheme. No matter what your plans, there is a Heywood-Wakefield chair-design to exactly meet your particular seating requirements. They are designed to secure the limit of comfort, appearance and seating capacity. It is just such engineering problems as yours which are being solved for Theatre owners by Heywood-Wakefield seating experts. This service, backed by our 99 years of seat-building experience, is furnished without charge or obligation, through

HEYWOOD-WAKEFIELD WAREHOUSES

BALTIMORE, MD.
BOSTON 45, MASS.

Display Floor, 174 Portland St.

BUFFALO, N. Y.
CHICAGO, ILL.

Display Floor, American Furniture Mart

113 W. Conway St.
Winter Hill

Wells and Carroll Sts.
2653 Arthington St.

ST. LOUIS, MO., Sixth and O'Fallon Sts.

KANSAS CITY, MO.
LOS ANGELES, CAL.

NEW YORK, N. Y.

PHILADELPHIA, PA.
PORTLAND, ORE.

SAN FRANCISCO, CAL.

1310 W. Eighth St.
215 East 6th St.

516 W. 34th St.

244 So. 5th St.

148 No. Tenth St.
737 Howard St.

Heywood-Wakefield
REG. U.S. PAT. OFF.

Weather Manufactured for Rivoli

An interesting theatre development is the new refrigerating and cooling system just installed in the N. Y. Rivoli. For years past the problem of comfort in the theatre has had all too little attention. Electric fans, make shift ice plants, blowers and the like, have all been tried unsuccessfully and summer business suffered accordingly, many theatres being forced to close up entirely during July and August. More recently, however, a few far sighted managers installed specially designed refrigerating plants which lowered the temperature sufficiently to encourage hot weather patronage. Engineers became interested and today one of the largest air-conditioning concerns in the country is operating a department devoted exclusively to the ventilating and cooling of theatres. One of the first installations by this company is the one at the Rivoli Theatre, in New York.

The results obtained with this new "weather manufacturing" machinery might be

called uncanny, for, regardless of the temperature on Broadway, the "weather" in the theatre is perpetually ideal. To come to the Rivoli on a hot, muggy day is like taking a trip to some mountain resort except that it is even more certain to give you invigorating comfort, for even mountain resorts have their bad days. That muggy, sticky, stuffy feeling has been eliminated entirely. There is nothing to indicate by what means this wonder is accomplished. There are no drafts and there is no noise.

To experience the Rivoli "climate" is to wonder how it is done. There is no mystery about this contribution of modern science to the well being and comfort of mankind. Engineers specializing in this field and the American Society of Heating and Ventilating Engineers have spent years of scientific research in the study of the effect of the temperature, humidity and the movement of air upon the health and comfort of the

human body. They learned that the humidity of the air is even more important than the temperature. Dry air had to be manufactured, that is, cooled to exclude moisture. A machine was designed to blow the air through a chamber in which thousands of little nozzles spray a cloud of cold water. To cool the machine there had to be a wonderful new refrigerating machine. Twenty-five tons of fresh pure air per hour for the Rivoli is the capacity of the new weather machinery. That means about 108,000 cubic feet of air each minute.

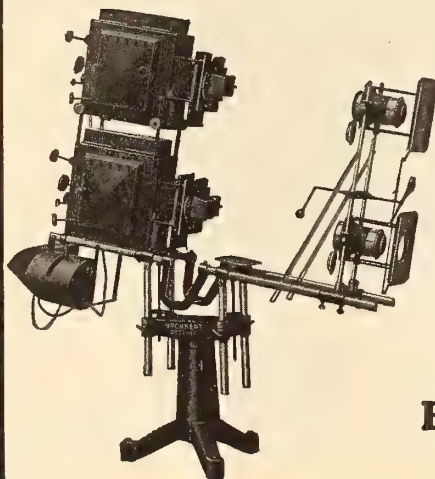
* * *

VENTILATED FLOOD LIGHTS

The Best Devices Company of Cleveland, Ohio, are manufacturing a converter which will convert carbon arc houses to mazda projection. The cost of the product is small and it greatly reduces the cost of operation. It also improves definition of pictures and gives the operator more convenience. It specializes particularly in the baby spot and flood lights which are well ventilated and together with lens slideholders are sold at a low cost.

B R E N K E R T — E F F E C T S

U
I
L
D
B
I
G



An Innovation In Moving Color Lighting

THAT WILL

Give a touch of **NOVELTY** to your show

AND

ADD PATRONAGE to Your Theatre

A REAL BOX OFFICE ATTRACTION

BRENKERT LIGHT PROJECTION CO.

DETROIT, MICH.

T
I
M
U
L
A
T
E

T H E A T R E A T T E N D A N C E



Lattice Hanging Baskets
for

**Theatre Lobbys &
Stage Set**

Booklet mailed upon request.

**Schroeder Art Flower
Mfg. & Decorators,
6023 Superior Ave.,
Cleveland, O.**

\$25.00
PER YEAR

**GIVES
YOU
ABSOLUTE
PROTECTION**



**AGAINST FIRE
IN YOUR THEATRE**

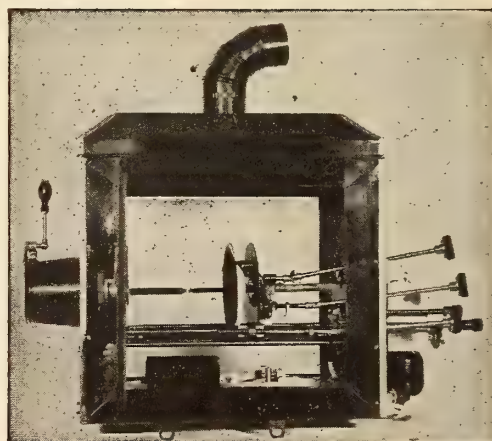
A Marvelous New Device

Send for Full Information

**The CLEVELAND
Film Protector Corp.**

811 Prospect Ave. CLEVELAND, O.

HELIOS REFLECTOR LAMP



"BEST BY TEST"

APPROVED BY

UNDERWRITERS LABORATORIES

25% Better Screen Illumination

50-75% Current Saving

WARREN PRODUCTS CO.

265 Canal St.

NEW YORK

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SUN-RAY EQUIPMENT SALES SHOW INCREASE

The users of Sun-Ray lighting equipments and effects are steadily growing and many more are beginning to take advantage of the complete line of lighting equipments for theatres, traveling companies, little theatres, concert halls, cabarets, indoor and outdoor decorations, displays, windows, etc., manufactured by Frederick A. Bahling, 502 West 44th Street, New York, the Sun-Ray Company. Among the stock carried on hand are portable footlights, portable switchboards, plugging boxes, border lights, portable electrical effects, music stands, lenses, carbons color frames, stage plugs, slip connectors, gelatine, stage cable fuses, asbestos wiring, electrical advertising novelties, etc.

Many of the new developments in show window lighting in colors have been introduced by this company, and it is a recognized fact that the popularity and crowd-drawing of many show windows is due principally to these novel lighting effects. All equipment furnished by the Sun-Ray people is fully guaranteed and backed up by the manufacturer.

* * *

PRO-BERT CO. RETAINS ARCHITECT SERVICE

A beautiful illustrated catalogue on theatre (Mar-Kees) Marquee has been issued the Pro-Bert Sheet Metal Co., of Covington, Ky., and it is presented to American business men in the architectural, theatrical and commercial fields who are interested in refined and dignified outdoor advertising. The value of mar-kees is thoroughly understood by motion picture theatre owners generally as the majority of modern houses today are so equipped. The Pro-Bert Company maintains an engineering and architectural drafting department to assist owners and architects with suggestions and details and proposal drawings showing how the marquee will look when completed on the building will be furnished without obligation by the manufacturers on receipt of architect's details or photograph of building on which are noted measurements, together with suggestions as to design. Three different types of letters for interchangeable letter attraction boards are furnished by this company. They

are, first, the familiar type of raised glass letter with the glass contained in a special metal frame. Number two has a raised channel of metal outlining the letter. This type is made for use with flat white opal glass which remains in the sign frame, the metal being the only part removed for changing the reading. Number three is stamped from either copper or zinc and finished with bright facing on the outline of the letter.

* * *

"A Light for Every Purpose"

"A light for every purpose" has been chosen as the slogan of the Display Stage Lighting Co., Inc., of New York, because it is literally true. The standard lighting equipment produced by this company embraces every practical type of high powered lighting unit in general use and for specific purposes they are equipped to devise and produce specially designed lights and apparatus on short notice. All lights, whether

standard or special, have the same outstanding features of superiority in construction and workmanship. Each light is designed and built for a long life of faithful service under the most grueling conditions.

In regard to ventilation, the bottom, back and top of all lights are made as open as possible for the free passage of air. The lens is suspended clear of the hood, allowing circulation around the lens, which equalizes the temperature and minimizes breakage.

Concerning flexibility, all lights are fitted with swing joint that they may be focussed at any angle, whether mounted on stands or hung from a pipe batten. The weight is properly balanced on the swing joint, giving ease of movement and steadiness when set. The adjustable pipe clamp is an important factor of flexibility, allowing the light to be hung rigidly at any angle. Where necessary lights are adjustable in focus, and all lights are fitted with slides for colored gelatines.



A DRESSED UP LOBBY

Builds

Theatre Patronage

BUILD YOURS

with

STANLEY
LOBBY DISPLAY FRAMES
MIRRORS
TICKET BOOTHS, ETC.
ALL DESIGNS ORIGINAL

Send for Our New Catalogue

Stanley Frame Co.

L. Ring, Pres.

727-7th Ave., New York

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

"A practical and compact telephoto, 9 1/2 in. focus, f: 6.3—with precision focusing mount and hood. Fits any standard camera."

MICROMETER MOUNTS

For precision focusing—one mount for several interchangeable lenses if preferred.

TRICK DEVICES

We are headquarters for movie trick devices—round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Tell us your camera name when you write us.

Our DOGMAR for speed work and the old reliable DAGOR are standards for still photography. DOGMARS are used for telephoto effects on movie cameras. Write for the new Goerz lens booklet.



**C. P. GOERZ AMERICAN
OPTICAL CO.**

317 E. 34th St., New York City

PROVIDE Now

for SPOT

AND

FLOOD

LIGHTING

IN YOUR LOBBY

SUN-RAY SPOT-FLOODLIGHT
for lobby and decorative lighting.

USED BY LEADING
THEATRES EVERYWHERE

Supplied complete with color-frame
and five assorted color gelatines.
Send For Catalogue

**SUN-RAY LIGHTING
PRODUCTS, INC.**

119 Lafayette Street, New York, N. Y.



Late Theatre Construction

Archit.—Buechner & Orth, 500 Shubert Bldg., St. Paul, Minn., drawing plans on Theatre, 2 sty., 70 x 125, located bet. 3rd & 4th St. on Philip Ave., N. Sioux Falls, S. D. Owner—Finkelstein & Rueben, 4th flr., Loew Arcade, Minneapolis, Minn. No date set to fig.

* * *

Archit.—C. C. Johnson, 477 58th St., Milwaukee, Wis., drawing plans on Theatre (picture) & Stores (2) & Apt. Bldg. (8 apts.) \$100,000, 3 sty. & bas. located at Ogden, bet Cass & Marshall. Owner—Theatre Lobby Display Co., J. B. Cullen, 172 2nd St., Milwaukee.

* * *

Archit.—C. Howard Crane, Elmer Geo. Kiehler & B. A. Dore, assoc., 400 Huron Bldg., Detroit, Mich. finishing plans on Theatre located at Woodward Ave., & Six Mile Rd., Detroit. Owner—David T. Nederlander, 15 Campus Martins.

* * *

Archit.—C. Howard Crane, Elmer Geo. Kiehler & B. A. Dore, Assoc., 400 Huron Bldg., Detroit, drawing plans on Theatre (800 Seat cap.) & Stores (2) 2 sty. 40 x 120 at Northville, Mich. Owner withheld care archit.

* * *

Archit. C. W. & G. L. Rapp, 190 N. State St., Chicago, Ill., building Theatre (Washington, M. P. rem.) at Richmond, Ind. Owner withheld care archit. Ready for separate bids abt. July 1. Writing specifications. Plans drawn.

* * *

Archit. C. W. & G. I. Rapp, 190 N. State St., Chicago, Ill., building Theatre (M.P.) at 420 Vine St., Cincinnati, O. Owner—Cino Theatre, B. I. Heldingsfeld & J. Lisbon, 1230 Keigh Bldg., Cincinnati. Prob. take bids in fall. Sketches.

* * *

Archit.—C. G. Kistler, Second National Bank Bldg., Kenton, Ohio, building theatre (M.P.) \$60,000. Site withheld at Kenton, O. Owner withheld. Sketches.

* * *

Archts.—Rubin & VeShancey, 960 Union Trust Bldg., Pittsburgh, Pa. drawing plans on Theatre (alt. & add.) \$25,000, at Brighton Rd. & Columbus Ave., Pittsburgh. Owner—L. H. Fleischman care archit. Bids will be taken soon. Drawing plans.

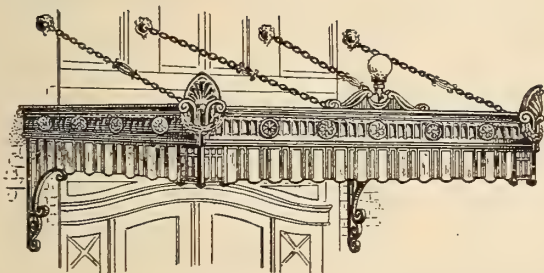


FIG. 405

“Mecco” Marquise

An artistic exterior is just as necessary to success as the right film inside the “house,” and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

**The MOESCHL-EDWARDS
CORRUGATING Co.**

BOX 564 CINCINNATI, OHIO

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

SAFETY FIRST



Eliminating the Fire Hazard

For over a year and a half the Eastman Kodak Company has been conducting an experimental study of the fire hazards of motion picture film. The object of the study was to determine better methods of protection, and to test the conviction of their engineers that the solution of the problem of minimizing the hazard lay in the proper use of the automatic sprinklers. Storage compartments have been built, filled with film, and fires started under various conditions, and the results observed. The record of this work, including photographs and diagrams, is reproduced in the book gotten out by the company. It will be noted by those reading the book, which can be obtained from Eastman, that some of the tests were made with the compartment partially loaded, because it was considered needless to use a full compartment when the fire was to be confined in a manner predetermined by experiment.

It is the belief that these experiments have demonstrated that motion picture films can be stored and protected so that uncontrollable or dangerous fires will not occur. The experimental work described in the pamphlet shows clearly that in order to protect film and minimize the first hazard, certain things should be done, which in the

order of their importance are as follows: First—Protect every storage cabinet or locker used for storing film by automatic sprinklers. Second—Radically change the present sprinkler practice by increasing the number of heads commonly used, and installing ceiling baffles. Third—Install ample and adequate ventilators or gas relief openings. Fourth—Subdivide the racks by means of vertical asbestos board partitions. Fifth—Keep all film in containers or cans, using round cans about 10½ inches in diameter and 1¾ inches thick. Sixth—Store all cans on edge, that is, with the diameter in a vertical position. This makes the sprinklers more effective. Seventh—Corrugate the tops and bottoms of all containers or cans. This avoids close contact of the cans and allows a flow of water between them. Cans or containers made of or lined with non-heat conducting material are superior to the metal cans in preventing the spread of fire. Their use is recommended. Eighth—Store valuable negatives in double wall containers or cans, lined with or made from non-heat conducting material, such as fibre board, pulp board, etc. Do not store in compartments with positives and place negatives of great value in separate small vaults. Ninth—Keep film in vaults or cabinets and not on tables, shelves and desks.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.



"You Phelco!"

Charles W. Phellis & Co.
INCORPORATED
130 West 42nd Street,
New York

Rivoli Prepares for Summer

Hugo Riesenfeld began an interesting innovation at the Rivoli Theatre last Sunday, June 7. At approximately six o'clock every evening there will be a short intermission, and ushers will serve ice water to all the patrons. Immediately after, Frank Stewart Adams, organist, will render a solo at the Wurlitzer for about three minutes, following which the show will continue.

Does Change in Weather Cause Your Organ To Be Off Pitch?

EVENHEETERS

Automatic Electric Heat will eliminate the trouble by MAINTAINING EVEN TEMPERATURES IN EXPRESSION CHAMBERS.

EVENHEETERS

are entirely automatic and electric.

Reasonably priced
Simple in construction
Require no maintenance
Approved by fire underwriters
Recommended by leading organ builders
Can be easily installed by your electrician
Absolutely noiseless
No relays or complicated wiring
Entire installation inside organ chamber

Write us at once, stating voltage, kind of current, size of chambers, and if any exposed walls.

Cramblet Engineering Corp.

Milwaukee, Wis.

Office
177 Fifth St.

Factory
179 Fourth St.

"DE LUXE" Interchangeable FLASH SIGN

(Flashes on and off)

AN IDEAL
DISPLAY SIGN
FOR YOUR
DAILY PROGRAM

The most practical, most effective and lowest priced display of its kind on the market.

Can be placed on the stage, in the lobby, over the ticket booth or in stores around your neighborhood.

The sign inserts are to be painted on transparent paper by your sign man. This paper is obtainable in six different colors.

The patented mahogany frame in front of the sign box, which is 15 inches wide and 24 inches high, and consists of two frames hinged and grooved together, grips the inserted paper and tightens it stiff as a drumhead.

An ideal publicity medium that is being used extensively by Chicago Exhibitors. Ascher Bros. have several for each one of their 15 theatres.

Price \$10.00 F.O.B. Chicago
In lots of 6—\$8.50 ea.

100 Sheets Transparent paper in assorted colors, \$2.50.

Mail check with order or shipment is sent C. O. D. Can be returned after five days tryout if not satisfactory.

DE LUXE STUDIOS

833 W. Washington St.

CHICAGO, ILL.



Robert P. Carsen Scenic Studios

CONSTRUCTORS, DESIGNERS
and PAINTERS

of

PICTURE and STAGE SETTINGS

Specializing in renting scenery for professional and amateur productions.

FABRIC SETTINGS

ELECTRICAL EQUIPMENT

THEATRICAL HARDWARE

and SUPPLIES

1507 No. Clark Street

CHICAGO, ILL.

Phone all Depts. Delaware 6022; Office,
Superior 1852

Make Your Projectionist Comfortable

By WESLEY TROUT

Where the projectionist has ample room to do his work in, then you can expect better projection. Good projection cannot be secured where old, out-of-date equipment is used, and the projectionist is cramped for space.

In the general overhauling of your theatre, be sure and see that your projectionist is made as comfortable as possible. Give him **MORE SPACE**. If your generator is located in the projection room, try and move same out into a small adjoining room where it will not be in the way and cause so much noise in the projection room. Like any other human being, he will do much better work where he has a properly equipped projection room and other facilities.

A good, comfortable chair should be provided for the projectionist, but the projectionist should not abuse the use of a chair in the projection room, by that I mean that he should place the chair where he can very **CAREFULLY WATCH THE SCREEN RESULTS AT ALL TIMES**. Reading of magazines should be done **AFTER** working hours. Where the projectionist does his re-winding by hand, I strongly recommend that the rewind be placed between the two machines, right in front of the front wall of the projection room. You cannot watch the screen with a rewind placed way over in one corner of the projection room.

The first class projectionist will always have on hand a good grade of tools for doing repair work on his projectors. Watch out for the man that goes on the job with a pair of carbon pliers and a screw driver. Tools can be purchased very reasonably and the projectionist should have a kit with plenty of tools to do high class work with; and I strongly recommend that he also purchase a good handbook on projection and a set of Hawkins Electrical Guides, and carefully digest the contents of the projection department **EVERY WEEK**. The high class man usually subscribes for a magazine to be sent to him **PERSONALLY EVERY WEEK**, without having to wait until the boss gets through with it, and takes it home and files away, in a scrap book, all the articles that will be of future value to him.



Be Your Own Printer

Print YOUR OWN

PROGRAMS — HANDBILLS

PLUGGERS—ANNOUNCEMENTS

Keep your patrons informed of your future programs
—utilize your spare time by advertising your business.

Write for estimates on our printing outfits

GLOBE TYPE FOUNDRY

956 West Harrison St.

Chicago, Ill.

VINER ORGANS



Your patrons will appreciate really good music.

Organ music is undoubtedly best for your theatre because it can best interpret your pictures.

VINER ORGANS are superior for this purpose—because they can express the true sentiment of any motion picture better than any other organ at present available.

V ALLEN - V ALLEN

A
L
L
E
N
I

**WE USE THE BEST MATERIALS—
WE EMPLOY THE MOST SKILLED
LABOR—WE WERE THE FIRST
MAUNFACTURERS OF AUTO-
MATIC CURTAIN CONTROLS—
THAT'S WHY OUR PRODUCT IS
THE BEST OF ITS KIND OBTAIN-
ABLE—**

**E. J. Vallen Electrical Co.
Akron, O.**

I
V
A
L
L
E

V ALLEN - V ALLEN

The STANDARD SINCE 1835

The rich tones of Viner
Organs are always apparent where
good music is appreciated.

*Send for Full Information on
Our Organs*

VINER & SON

1375 NIAGARA ST., BUFFALO, N. Y.

NEW THEATRE STARTS SOON

Seattle, Wash.—Construction work on a new half million dollar theatre covering a half block on North Broadway between Harrison and Republican Streets started last week, J. von Herberg, manager, announced yesterday.

The suburban playhouse, one of the finest of its kind in America, will be of Spanish style architecture. An automobile driveway, skirting beautiful sunken gardens, will be one of the landscape features of the project.

North of the theatre a large parking space has been provided for automobile patrons. The stage, lighting arrangements and seating accommodations will be the last word in theatre development, B. Marcus Priteca and his association, Frederick J. Peters, architects, informed Manager von Herberg.

"The desire to give theatre patrons of the North Broadway district one of the most beautiful play-houses in America will be the principal reason for constructing such an elaborate theatre in this district," said Manager von Herberg. "No expense will be spared to make it Seattle's best and most artistic theatre."

* * *

AMONG THE ARCHITECTS

Architect Henry C. Smith, Humboldt Bank Building, San Francisco, has completed plans and construction will start shortly of a class "C" motion picture theatre building, seating capacity, 350, on San Bruno Ave., for Leo Ruegg, at an estimated cost of \$25,000. Ruegg Bros., 4850 California Street, will build.

The same architect is completing plans for a two-story frame and stucco office building, 50 by 100 feet, to be constructed in the Visitation Valley, Ca., for the Schlage Lock Co., premises.



**WELDED WIRE
REELS**
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

ORCHESTRA PIANIST—seeks change. West or Northwest preferred. First class musician. Sight reader, 10 years' experience pictures and vaudeville. 18 months present position. Leader or side. Layne, 119 Elizabeth St., W. B., Staten Island, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange. 727 Seventh Ave., New York City.

Miscellaneous

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of EXHIBITORS TRADE REVIEW.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

FOR SALE—Two Fulco arc controllers, used 1 month; \$175 for the two. W. H. Heffley, Duncannon, Penn.



Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professions, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-Gould Co. 104 St. Louis

For Sale

MOVIE THEATRE LEASE for sale. 1000 seats. West side, Buffalo. Inquire David Krieger, Batavia, N. Y.

REAL ENGLISH KIT BAG, the \$50 kind at \$27.50, delivered. Your money back if not as represented. Solid brass trimmings, 5 oz. leather. Atlas Trunk Co., Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box B. W., Exhibitors Trade Review.

USED VENEER and Upholstered theatre chairs. Low Prices. C. G. Demel, 845 So. State St., Chicago.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20¢ per foot. Ruby Film Company, 727 Seventh Avenue. New York.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULO

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

HERALDS

On All Features.—Shipped Same Day
Order is Received. Send for Trial Order.
Good Work—Low Prices.

FILMACK COMPANY
736 S. WABASH AVE. CHICAGO



Grand View Hotel
Lake Placid, N.Y.
in the Adirondacks

Accommodations for 300 Guests
Thoroughly Modernized
and Fire Protected
Carefully Selected Clientele...

Charmingly Situated in a Private Park
Atop the Hill
Overlooking the Lake

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

**ROLL (RESERVED COUPON) FOLDED
TICKETS**

BEST FOR THE LEAST MONEY

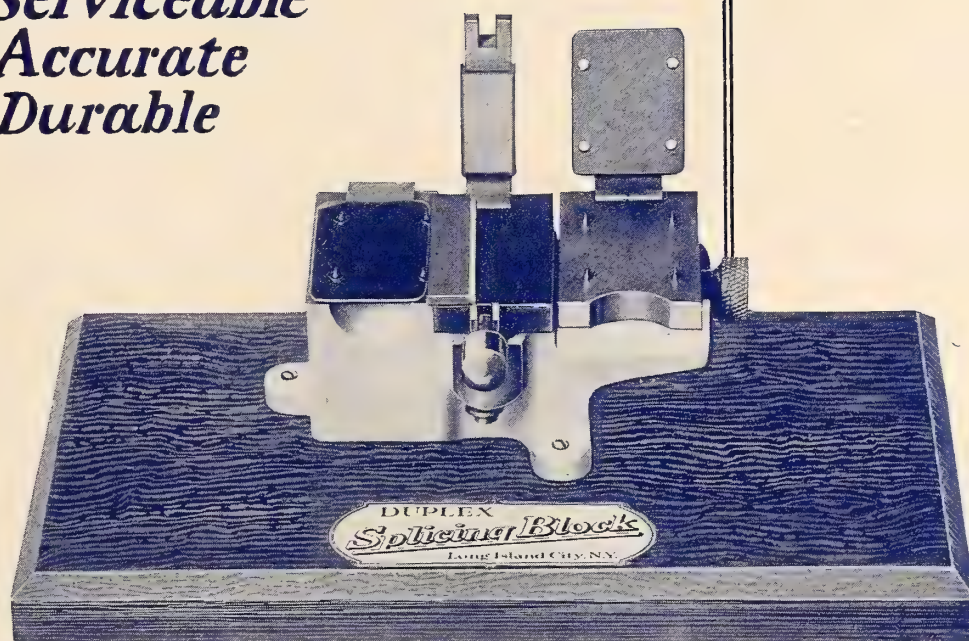
QUICKEST DELIVERY

CORRECTNESS GUARANTEED

Duplex

Adjustable Splicing Block

*Serviceable
Accurate
Durable*



**-can be readily adjusted
for any sized patch and
to fit new or shrunken
perforations,**

In general use throughout the world,

*"You can't wear
out a Duplex"*

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Long Island City, New York



"Play Ball!"

The fight for the pennant is on.

Millions are seeing their favorite teams battle on the diamond; millions more are reading the baseball news on the sporting pages.

John J. McGraw, manager of the N. Y. Giants, has been delivering

winners for these many years. Here he delivers another.

A slashing, crashing, exciting, spectacular, romantic serial with the great American sport as its background.

Great title! Great story! Big league players in the picture, big league actors in the cast. A big league serial in every way!

"PLAY BALL!"

with **Allene Ray** and **Walter Miller**

From the story by **John J. McGraw**, Manager N.Y. Giants

Directed by
Spencer Bennet

Adapted for the Screen by
Frank Leon Smith

Pathéserial
TRADE MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

RAYMOND
GRIFFITH



with BETTY COMPSON • RAYMOND GRIFFITH

CLARENCE BADGER PRODUCTION -- From "The Heart of a Thief" -- by Paul Armstrong -- Screen play by Keene Thompson --

A Paramount Picture

Conclusive Proof of WURLITZER Supremacy

REG. U.S. PAT. OFF.



Mr. Stern's letter
is reproduced below

Mr. E. STERN, General Manager of Lubliner & Trinzi, Chicago

MR. STERN'S tribute to Wurlitzer Music is based on many successful years of experience as an exhibitor. After carefully checking results at the box office, he has purchased seventeen Wurlitzer Unit Organs for the Lubliner & Trinzi circuit of theatres.

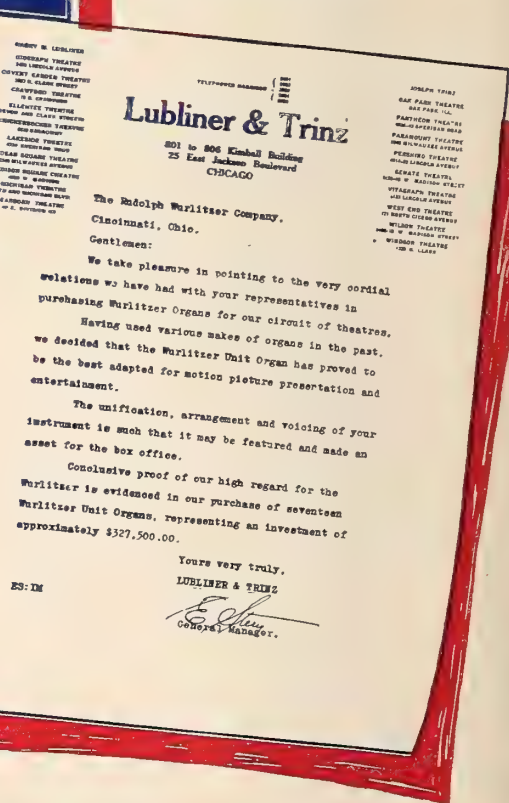
Solely upon its ability to draw and please patrons and its unequalled record as a profit-maker, the Mighty Wurlitzer has made good with another of America's foremost exhibitors.

Whether your theatre is large or small, Wurlitzer Music will soon pay for itself, and give years of extra profits. Write today for our beautiful new catalog—just off the press.

THE RUDOLPH WURLITZER CO.

CINCINNATI 121 E. Fourth St.	NEW YORK 120 W. 42nd St.	CHICAGO 329 S. Wabash Ave.
SAN FRANCISCO 250 Stockton St.	DENVER 2106 Broadway	LOS ANGELES 814 S. Broadway

Forty-four branches in thirty-three cities from coast to coast



The fine tone and great volume of the Wurlitzer Grand Piano makes it particularly adapted to the needs of the theatre orchestra. Special catalog on request.

WURLITZER

REG. U.S. PAT. OFF.

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

TRUART

The Verdict

With
LOU TELLEGEN
ELLIOT DEXTER
TAYLOR HOLMES
GEORGE FAWCETT
LOUISE LORRAINE
WILLIAM COLLIER Jr.
GERTRUDE ASTOR
GASTON GLASS
JOSEPH SWICKARD



Soiled

With
KENNETH HARLAN
JOHNNIE WALKER
MILDRED HARRIS
WYNHAM STANDING
ALEC B. FRANCIS
VIVIAN MARTIN
MARY ALDEN
ROBERT CAIN
MAUDE GEORGE
JOHN T. MACK.



The TORRENT

by
LANGDON McCORMICK
Author of
The
"STORM"
with an
ALL STAR CAST



The "Thorobred"



WITH
GLADYS HULETTE
THEODORE VON ELTZ
CARTER DE HAVEN
MACLYN ARBUCKLE
THOMAS JEFFERSON
VIRGINIA BROWN FAIRE
HALLAM COOLEY, ROBERT BROWER
EDITH YORK, LILLIAN LANGDON

The RECKLESS SEX

WITH
MADGE BELLAMY
WILLIAM COLLIER Jr.
WYNHAM STANDING
GERTRUDE ASTOR
DAVID TORRENCE
JOHNNIE WALKER
WALTER LONG
CLAIR McDOWELL
ALEC B. FRANCIS
GLADYS BROCKWELL



THE VIRGIN

with
KENNETH HARLAN
WALTER HIERS
SAM DeGRASSE
ROSA ROSANOVA
ALICE LAKE
DOROTHY REVIER
CESARE GRAVINA
FRANK LACTEEN



Produced by
PHIL GOLDSTONE

TRUART
BIG "6"

Foreign Distrs.
JACOBO GLUCKSMANN
729 Seventh Ave. NEW YORK

M E F R I L L

HERCULES FILM PRODUCTIONS, INC.

announces

FRANK MERRILL

*The screen's outstanding stunt star and
world's greatest athlete
in a new series of six*

SUPER-STUNT-COMEDY-DRAMAS

STORIES that will stand
'em on their heads!

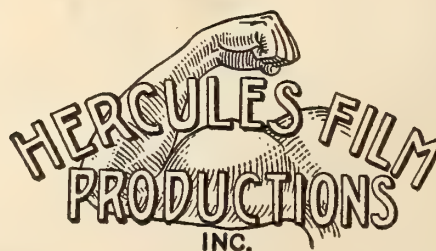
ACTION that will knock
'em dead!

HURRY and draw this prize
package for your territory!
Wire!

NOW PRODUCING AND DISTRIBUTING

BIG!

—stories
—directors
—casts
—productions



California Studios

Hollywood, Calif.

Ed. Hammond Announces for the
Season 1925-1926 Educational's Greatest Line-
up of Short Subject Box-office Attractions

6 two-reel

HAMILTON COMEDIES

6 two-reel

Bobby Vernon Comedies

18 two-reel

MERMAID COMEDIES

with LIGE CONLEY, AL ST. JOHN and other stars

10 two-reel

Christie Comedies

with BILLY DOOLEY, NEAL BURNS and other stars

6 two-reel

Juvenile COMEDIES

6 two-reel

Lupino Lane Comedies

6 two-reel

WALTER HIERS COMEDIES

6 two-reel

JIMMIE ADAMS COMEDIES

6 two-reel

Tuxedo Comedies

with JOHNNY ARTHUR

24 one-reel

Cameo COMEDIES

with CLIFF BOWES and other stars

26 short-reel

Felix the Cat

ANIMATED CARTOONS

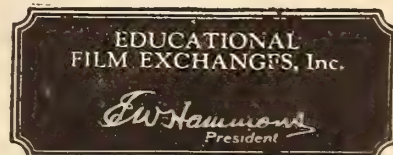
12 one-reel

LYMAN H. HOWE'S HODGE-PODGE

KINOGRAMS

The NEWS REEL Built Like a Newspaper
Issued Twice a Week

Member, Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President



A Trinity of Triumphs



as

Dolores, the Fascinating
Spanish Dancer, in

**“THE
SIREN
OF SEVILLE”**

**Priscilla
DEAN**

as

Naida, the Fiery-
Sweet Hour, in



as

Mitzi, the Daring
Apache Leader, in

**“THE
CRIMSON
RUNNER”**

“A CAFE IN CAIRO”

BROADWAY proclaimed these the finest things “The Wildcat” has ever done. They’re dashing, colorful pictures, teeming with thrills, reeking with red-blooded action and softened by enchanting affairs of the heart.

**Hunt Stromberg Personally Supervised Productions
Produced by the Hunt Stromberg Corporation**

Charles R. Rogers, Treasurer

Released by

PRODUCERS DISTRIBUTING CORPORATION

F. C. Munroe, President

Raymond Pawley, 1st Vice Pres. & Treas.

John C. Flinn, Vice Pres. & Gen. Mgr.

Foreign Distributors, Wm. Vogel Distributing Corp. Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, Pres.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.	

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.	

RECEIVED AT

Metro-Goldwyn-Mayer

Organization to be congratulated on marvelous pictures have just seen of The Quality Fifty-Two. Merry Widow I predict equal to greatest box-office attraction yet released by us possible exception Four Horsemen. Pretty Ladies gorgeous story theatrical life with audience appeal and tremendous exploitation possibilities with grandeur of Music Box Review show. A picture that will make every Main Street throughout country a Broadway while it is being shown. Slave of Fashion not yet completed but complete enough to register triumph for Norma Shearer and packed houses must follow wherever her great starring vehicle is shown. Sun Up greatest drama of its kind I have ever seen. Few pictures contain such dramatic wallops. Production beautiful. Performance entire cast exceptional with strongest love scene I have ever witnessed. Big Parade holds out such promise that I would be unfair to prophesy anything more than to say we cannot begin to judge its box-office possibilities. All in all I say freely our standard based on what I have already seen far exceeds anything ever attempted in the past and is too wonderful to believe without seeing.

FELIX F. FEIST.

Again in 1925-26 Metro-Goldwyn-Mayer The Talk of The Industry

Is a New Distributing Organization Needed, To Provide Genuinely Independent Product?

Recent weeks have shown that some of the self-styled Independents in the distributing field are anything but what they claim to be.

The retirement of the Vitagraph trade-mark seems to leave a void in the field which ought to be filled.

Several men who are free from any entangling alliances of any kind are interested in ascertaining whether they are right in believing that there is a distinct opportunity at this time to *serve Independent Producers, and Independent Exhibitors, by providing a means of distributing Independent product on a fair and equitable basis.*

These men are believers in the theory that there is such a thing as *Good Will* in the motion picture business.

They believe, also, that there is an actual need of at least one more openly competitive, uncontrolled, national distributing organization, devoted to the marketing of good pictures at reasonable prices.

They are not interested in the field of million dollar productions. Nor in any product of monumental character.

If they engage in business, they will have *only such product as can be sold to the average theatre on a basis they are permitted to earn a profit.* Pictures with good BOX OFFICE NAMES, good DIRECTION, beautiful SETS, but produced WITHOUT EXTRAVAGANCE.

They are interested in hearing from INDEPENDENT PRODUCERS and INDEPENDENT DISTRIBUTORS who would be disposed to deal with such an organization, on being shown it is able to make good its representations.

All communications will be regarded as strictly confidential and will be answered as soon as the investigation now under way determines the course of action to be adopted.

If you are interested, write immediately,
INDEPENDENT NATIONAL DISTRIBUTOR.
c/o Exhibitors Trade Review,
45 West 45th Street, New York.

Ready to set summer records!

B.P. Schulberg
presents

"MY LADY'S LIPS"

Directed by James P. Hogan ~ Story by John Goodich

With

CLARA BOW
ALYCE MILLS
FORD STERLING
MATHEW BETZ

FRANK KEENAN
WILLIAM POWELL
JOHN SAINPOLIS
GERTRUDE SHORT



B.P. Schulberg
presents

"FAINT PERFUME"

A GASNIER
Production

*From the
Famous novel
by Zona Gale*

With

SEENA OWEN

WILLIAM POWELL


ALYCE MILLS

MARY ALDEN

RUSSELL SIMPSON

BETTY FRANCISCO



B. P. SCHULBERG

PRODUCTIONS INC.
J. G. Bachmann, Vice-Pres.

Insure Your

Stars-

John Barrymore	Syd Chaplin
Monte Blue	Marie Prevost
Irene Rich	Lowell Sherman
Matt Moore	Dorothy Devore
Kenneth Harlan	Patsy Ruth Miller
Huntly Gordon	Louise Fazenda
Clive Brook	Willard Louis
June Marlowe	John Roche
Alice Calhoun	John Patrick
John Harron	Charles Farrell
Chas. Conklin	Dolores Costello
Gayne Whitman	Helene Costello
Don Alvarado	Rin-Tin-Tin the wonder dog

Directors-

Ernst Lubitsch
Harry Beaumont
William Beaudine
Millard Webb
James Flood
Roy Del Ruth
Herman Raymaker
Alan Crosland
George Hill
Charles Francis Reisner
Earle Renton
Chester Withey
Noel Smith
Lewis Milestone

Forty From



Box Office!

Variety *and* SERVICE

Never was any program as well diversified as the Warner Forty for 1925-26.

Barrymore in a heroic sea story; Lubitsch with his delightful comedy dramas of society life; Syd Chaplin in uproarious feature comedies; Irene Rich in dramas of modern American life. These are only a few of the coming Warner Classics.

Matt Moore and Dorothy Devore will appear in light comedies; the delightful Marie Prevost in dramas; the ever-popular Monte Blue in outdoor and society stories; Lowell Sherman will be seen as the suave hero of modern dramas.

Kenneth Harlan and Patsy Ruth Miller will co-star in romantic dramas.

Rin-Tin-Tin, the wonder dog, will appear in thrilling stories of the North.

Warner Exchanges

Albany	New Jersey
Atlanta	New York City
Boston	Oklahoma City
Buffalo	Omaha
Charlotte	Philadelphia
Chicago	Pittsburgh
Cincinnati	Portland
Cleveland	Salt Lake City
Dallas	San Francisco
Denver	Seattle
Des Moines	St. Louis
Detroit	Washington, D.C.
Indianapolis	Calgary, Can.
Kansas City	Montreal, Can.
Los Angeles	St. John, N. B.
Milwaukee	Toronto, Can.
New Orleans	Vancouver, Can.
New Haven	Winnipeg, Can.

Warner

*Detailed
Announcement
Soon!*

One big reason why this one *is a Success!*

"The best sample
of screen
love making
Newark has
seen in months"
Star Eagle



A First National Picture

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President

Samuel Goldwyn
presents
**The George
Fitzmaurice**
PRODUCTION
**"His
Supreme
Moment"**
Adapted by FRANCIS MARION
from MAY EDGINTON'S novel "HIS SUPREME MOMENT"
with
**Blanche Sweet and
Ronald Colman**

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 July 4, 1925 No. 6

CONTENTS

PICTORIAL PRESENTATIONS

"SIEGE" 12

HIGHLIGHTS IN THE NEWS

LAEMMLE RIVAL GETS "U" PRODUCT	14
NORTH CAROLINA DODGES M. P. F. O. A.	14
CONNECTICUT ELECTS WALSH	14
PRICE, POWERS AFTER ASSOCIATED	14
ATKINSON TO QUIT METRO	14
LAEMMLE STATES CASE	15
DUNSMOORE-LAEMMLE NOTES	16
FAMOUS BOOKS EDUCATIONAL FILMS	18
EXHIBITOR CHARGES TRADE RESTRAINT	18
PRODUCERS RENAME ORGANIZATION	19
YOUNG HEADS 4 FILM FIRMS	22
INDIANA SUPPORTS INDEPENDENTS	23
LESSER BOOKS METRO PRODUCT FOR CHAIN.....	23

REGULAR DEPARTMENTS

EXHIBITOR NEWS	26
NATIONAL TIE-UP SECTION	29
SALES NEWS AND PERSONALITIES	45
HOLLYWOOD HIGHLIGHTS	46
BIG LITTLE FEATURE	47
BOX OFFICE REVIEWS	49
PRODUCTION CHART	52
EQUIPMENT NEWS AND NOTES	55
CLASSIFIED ADS	56

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.
WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

Never Such Advance Praise!

LON CHANEY

in The Unholy Three

is the hit of history

M. P. CLASSIC says: "I would not be at all surprised to find that 'The Unholy Three' becomes the best American motion picture of the year. Best underworld drama since 'The Miracle Man' and much more compelling. Superbly played, especially by Lon Chaney. By all means see 'The Unholy Three.'"

PHOTOPLAY MAGAZINE says: "Be sure to see this. It is one of the finest pictures ever made. From the very beginning the story grips you. Lon Chaney gives a perfect performance."

WID'S, LOS ANGELES, CAL., says: "This is the greatest picture I have seen to date. Anyone anywhere will get a kick out of it."

SAN FRAN. CALL says: "Perfect picture. Tremendous hit. Audience burst into salvos of applause. Genuine masterpiece. Whatever you do, don't fail to see 'The Unholy Three.'"

SAN FRAN. BULLETIN says: "Moments when audience is almost out of the seats, so tense are the situations. If 'The Unholy Three' is not the outstanding feature of the year it will surely be among the topnotchers."

SAN FRAN. DAILY NEWS says: "'The Unholy Three' a classic of screen literature. In this masterpiece Lon Chaney creates a new standard in interpretative art of screen."

SAN FRAN. EXAMINER says: "Better than 'The Miracle Man.'"

SAN FRAN. CHRONICLE says: "Startlingly good picture. Enthralling story. Very excellent acting."

PICTURE-PLAY says: "A fine picture, about best I have ever seen. I have never seen suspense so deliberate. It has the gripping quality of Poe. Lon Chaney is perfect. Plenty of heart interest."

it's the first of
Metro-
Goldwyn-
Mayer's





Life has not been any too kind to Aunt Augusta, played by Mary Alden, and she tries to even it up by destroying whatever joy that youth and love will bring. But youth, in the forms of Virginia Valli and Eugene O'Brien, is too optimistic and magnanimous to bear a grudge, and forces the sordid aunt to become one with it.



Below are two very impressive scenes from the Universal success, "Siege." On the left, the powerful family Ruyland gather to receive the newcomer. On the right, Aunt Augusta tries to induce the arrest of Fredericka whom she dislikes for having married against her will.



"SIEGE"

Universal adds another to its successes

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Where Does Laemmle Really Stand?

THE correspondence between Carl Laemmle and C. H. Dunsmoor, of Marshalltown, Iowa, published in this issue, is offered by Universal as evidence of its "white treatment" policy in connection with the buying and operating of theatres in competition with independent exhibitors.

Undoubtedly the episode covered by this exchange of letters is evidence of a sort, but it is *ex parte* evidence that can not be deemed altogether conclusive.

In this case, the theatre acquired by Universal is in competition with an independently owned and managed theatre that has been buying Universal product on an admittedly 100 percent basis. Even though Universal deprives its own house of Universal product, the independent exhibitor may find that there are other phases of chain competition equally as dangerous as would have been the necessity of hunting other product to replace Universal.

But, giving Carl Laemmle full credit for what seems, on the face of it, a very decent attitude, several questions arise, which must be answered before it will be possible to declare that Universal is not actually in direct competition with independent exhibitors:

What would have been Carl Laemmle's attitude if the independent exhibitor had been showing half or a quarter as much Universal product?

What will Carl Laemmle's attitude be a year hence; with respect to this same Marshalltown situation?

Is Carl Laemmle willing to sell the recently acquired Marshalltown theatre to the independent exhibitor at a fair price?

These questions may seem impertinent. Actually they are decidedly pertinent. Because it must be assumed that, once a distributor invests money in a theatre, the exercise of sane business judgment is going to dictate the policy of the house and that policy is going to be shaped in the direction of profit. If, therefore, a distributor is going into the theatre business in your community, the normal inference is that he is going to operate his house for profit. If he says he is going to operate it in such way as to protect you, there is justification for a number of questions that would be altogether out of order under different circumstances.

Back in April, Carl Laemmle said, in a widely published statement:

"If your town is tied up, I shall invite you to try to find room in your theatre or theatres for Universal pictures. If you can not do that I shall

invite you to join me in building a new theatre. If you can not do that, I shall have to build or buy, either alone or with the help of the public."

That statement was eminently frank and fair. It indicated a policy, however, that may eventually prove destructive to the business of the independent exhibitor, for this reason: It is not possible for any one exhibitor operating a single house to play all the pictures turned out under all brands. Someone has to lose out. If each national distributor is going to assume that he has a vested right to show his pictures in every community in the country, there will have to be a tremendous increase in the number of theatres, to provide the necessary play-dates, or the number of national distributors will have to show considerable further shrinkage. Play-dates are too few and distributors too many to provide every distributor with 100 percent representation everywhere.

The obvious answer, of course, is that when the national distributors get enough of their money tied up in unprofitable theatres, providing seating capacity far beyond the needs of the country, they will be forced to halt. Which may afford some small ray of hope, as long as they do not happen to hit your particular community before they get into deep water.

On the other side of the question, it should be borne in mind that Universal has had to face a very serious situation in marketing its product in certain sections of the country, due to the development of booking combinations that have erected artificial barriers against its pictures. In any case where such barriers have been established, where competition has been stifled by the exhibitors themselves, there is every justification in the world for retaliatory action. It is not consistent to advocate competition on one side of the industry while suppressing it on the other side.

As for the future attitude of Universal in cases similar to the one that has developed in Marshalltown, it is probably safe to assume that the future will have to tell its own story. In the present highly involved state of the business, any attempt at shaping of policies far ahead is exceedingly hazardous.

Whether an opportunity was given Mr. Dunsmoor to participate in the ownership of the Casino theatre does not appear in the record of this case. But, on this point, Mr. Laemmle's previous declaration seems conclusive. If he would invite an exhibitor to join him in building a theatre to provide an outlet, doubtless he would apply the same principle in the case of a theatre acquired through the purchase of a chain.

All in all, the case has two sides and the evidence is not all in. Mr. Laemmle can further clarify the attitude of Universal if he chooses to do so. He can delineate his policy more definitely, to his own profit. Since there are several thousands of independent exhibitors who are anxious to believe that Universal actually stands with them.

COMPETITOR OF LAEMMLE HOUSE GETS "U" PRODUCT

North Carolina Dodges M. P. T. O. A.

INDEPENDENT USER GIVEN PREFERENCE OVER OWN THEATRE

Universal Pictures Corporation issued the following statement on its action in a release case :

Carl Laemmle, president of Universal Pictures Corporation, recently faced with the alternative of withholding Universal product from a regular Universal exhibitor or seeing a newly acquired Universal theatre in the same town go without the Universal product, has come out flatfootedly in favor of the exhibitor, C. C. Dunsmoor, proprietor of the Legion theatre, Marshalltown, Ia. The Legion theatre will continue to show Universal pictures; while the Casino of Marshalltown, recently bought by Laemmle from Hostettler, must buy outside product.

This is Laemmle's answer to queries whether or not his theatre acquisitions would bring hardships to regular Universal customers. Wherever this question comes up, the Laemmle forces have been instructed that "the customer gets the preference." The Universal chief is backing up his oft repeated statement that he is not in competition with his customers.

This is the first test of Laemmle's stand on the question of Universal-owned theatres, and by his actions he has given further proof that he is lined up shoulder to shoulder with the independent exhibitors of the country. Laemmle has told these exhibitors of the country that he would sell any or all Universal theatres to them or make any other equitable arrangements which might be necessary to assure fairness to the independent exhibitor and continuance of exhibitor good will towards Universal.

The case of C. C. Dunsmoor and the Legion theatre is an important one, as it definitely establishes the Universal attitude on producer-owned theatres. The Casino theatre was taken over by Universal as a part of the Hostettler chain. That chain, the storm center of the Omaha territory, was being angled for by several big producers, and Universal bought in "self defense" in order to keep from being frozen out of that territory together, according to statements made at the time of the purchase.

Dunsmoor has been a Universal exhibitor for some time. When he realized that the Casino, his competing house, had become a Universal house, he sat down and wrote to Carl Laemmle, asking what effect the purchase would have on the Legion Theatre. The Universal chief answered as follows:

"To prove that neither you nor any other exhibitor need have any fear that Universal has any desire or intention of harming you, I am prepared to offer you the Universal product for your house for the 1925-1926 season, and I am prepared to say that I will continue to do this as long as you and the Universal

(Continued on Page 16)

F. B. O. Exchanges Close in Tribute To H. M. Berman

Many leaders in the film industry attended the funeral of Harry M. Berman, general manager of F. B. O. exchanges, on June 19 in New York City. Mr. Berman had been convalescing from an operation in March 1924, when he was suddenly stricken. Interment was in Cypress Hills Cemetery.



Harry M. Berman

F. B. O. exchanges were closed throughout the country in tribute.

J. W. WALSH AGAIN HEADS EXHIBITORS OF CONNECTICUT

NEW HAVEN, Conn., June 26.—Convention of the Motion Picture Theatre Owners of Connecticut at Hotel Garde, was one of the best attended meetings in the history of the organization. Ninety per cent of the theatre owners in the State were present. State President Joseph W. Walsh, one of the regional vice presidents of the Motion Picture Theatre Owners of America, presided.

L. M. Sagal, national treasurer and Sydney S. Cohen, chairman of the board of directors of the Motion Picture Theatre Owners of America, attended the convention together with George P. Aarons, national recording secretary.

(Continued on Page 18)

ATKINSON, METRO GENERAL MANAGER, ABOUT TO RESIGN?

Metro-Goldwyn-Mayer officials withheld comment on reports that William E. Atkinson, general manager, had resigned from the organization to accept the position of managing director of the Roxy theatre, which will be built in New York City.

J. Robert Rubin, secretary of the company and head of the legal department, is mentioned as Mr. Atkinson's successor.

Mr. Atkinson, who was away from New York City, could not be reached for a statement.

AFFILIATION GOES TO COMMITTEE FOR DECISION AT MEET

Wrightsville Beach, N. C., June 26.—Refusal at this time to affiliate with the newly amalgamated M. P. T. O. A. and a stiff fight in committee over nominations for president characterized the convention of the North Carolina Motion Picture Theatre Owners here.

Despite the presence of President R. F. Woodhull on the convention floor and an able address from him, the consensus of opinion was that the matter of affiliation with national body should not be acted upon hurriedly, but only after discussion and deliberations by the executive committee to which the matter was referred with power to act.

R. D. Craver, long an outstanding figure in the organization, was elevated to the post of president for the coming year. His nomination by committee followed a prolonged fight. Many candidates were presented and eliminated one by one in committee. Craver's name, when presented to the convention was unanimously accepted. It meets with general satisfaction with exception of a few disgruntled one, who left the hall upon learning of the committee's choice. Paul McCabe, Tarboro, was re-elected vice-president. F. A. Abbott former acting secretary, will fill that post for the coming year.

The mid-winter convention will be held at Pinehurst.

* * *

PRICE AND POWERS SEEKING CONTROL OF ASSOCIATED

Negotiations are reported in progress between Oscar Price and P. A. Powers and Elmer Pearson, Paul Brunet, Arthur S. Kane and Pathe Exchange, Inc., for the controlling interest by the former in Associated Exhibitors.

It was pointed out that such a transaction involved only transference of stock shares and would in no way affect the policies of the organization.

* * *

STRAND GETS CHAPLIN FILM

Negotiations were concluded by Moe Mark, president and general manager of the Mark Strand theatres; Hiram Abrams, president of United Artists Corporation, and Arthur Kelly, personal representative of Charles Chaplin, for the premiere showing of "The Gold Rush" at the Mark Strand theatre, New York City.

LAEMMLE STATES CASE FOR "COMPLETE SERVICE"

In last week's issue EXHIBITORS TRADE REVIEW published a number of letters from small-town exhibitors discussing the merits of Universal's "Complete Service" plan, recently offered.

In a letter received shortly before press-time this week, Mr. Laemmle makes a comprehensive statement covering the "Complete Service" plan and his motives in putting it into effect.

As exhibits with his letter Mr. Laemmle mentions and transmits numerous letters and telegrams of endorsement from exhibitors who have signed contracts for "Complete Service," the publishing of which this week is impossible, for lack of space. These letters accordingly, will appear in next week's issue.

Mr. Laemmle's letter follows:

June 24, 1925.

Mr. Willard C. Howe,

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York, N. Y.:

Dear Mr. Howe: When anything new, of a different nature from the ordinary practice, arises in this business it immediately becomes a proper question for discussion in the trade press. I regard that as one of the most important provinces of the trade press. The Universal Complete Service Contract is something distinctly new, though as a matter of fact it is merely a new application of an extremely old principle, one upon which Universal used to operate consistently and extensively. It used to be called Universal Service.

The Universal Complete Service Contract has met with general approval wherever it has been clearly understood by exhibitors. It has met with the same approval, I may say, on the part of trade papers where it was clearly understood. The EXHIBITORS TRADE REVIEW has raised through its editorial and news columns some question as to its beneficial effect. Without raising any question of motive, of understanding of the contract, I am really glad that it has done so since it gives me the opportunity of explaining in detail the plan itself, my motive in giving it to exhibitors, and the way in which hundreds of exhibitors have praised it.

The plan itself is extremely simple and it seems to me should be easy to understand and appreciate. It is simply this. I offer to exhibitors, and primarily to the smaller exhibitors who are earning a precarious living either through adverse industrial conditions, through competition, or through inability to secure the right kind of product, a complete service consisting of features, comedies, two-reel features, serials, in fact, everything which goes to make a complete show. Since Universal makes every type of product which the exhibitor can use, it is in a peculiarly advantageous situation to offer this kind of a service. In the offer are contained twenty-six Jewel pictures, including "The Signal Tower" group and Universal's celebrated First White List group; twenty-six western features with Hoot Gibson, Jack Hoxie and William Desmond; fifty-two two-reel western pictures, fifty-two single reel comedies, fifty-two two-reel Century Comedies; five

Baby Peggy two-reel comedies; six Fast Stepper two-reel featurettes; twelve two-reel "Leather Pushers"; all of the single reel Hysterical History comedies, and six serials of ten or fifteen reels each.

This product is more than the ordinary theatre to which this offer is made can use. Nevertheless from this I permit them to pick their own shows, and I deliver them to them all in one shipment. Furthermore, I deliver them at a price that they can afford to pay, a price which under ordinary circumstances would be equivalent practically to the cost of handling the film itself. I can do this because the first run of these pictures is over, the usual second, third and subsequent runs have been booked and because I have the prints on the shelves of my exchanges. Where it is necessary for me to go out and make new prints, and I find now that the tremendous success of this plan is making me do this, I am either going to have to raise the price of the Complete Service Contracts offer very soon or withdraw the offer entirely. It is merely a matter of using up the available prints that I have and making new prints where the number of contracts on certain pictures justifies this expenditure. There is no trick about this. Every film man can understand precisely what this means.

There is no trick, no magic, no mystery, about the plan itself. It is as open as the day, and the only trouble with it is it is too good, too frank and apparently too favorable to the exhibitor. Many of them can't seem to believe that any moving picture offer can hold out to them so much promise as this contract does without having some kick-back. It is a great deal like going out and trying to sell five-dollar gold pieces for three ninety-eight. That is one of the hardest things in the world to do. People inevitably think there is something the matter with them. But there is nothing the matter with this except that I don't know how long I can continue it. Mind you, there is nothing in this contract about exclusive service. I don't care what other product they use, how many other producers they patronize or what prices they pay. I am merely selling my pictures and if exhibitors want these tried-and-proved pictures at the price I am asking, that's all there is to it.

It has been my good fortune to stand in a peculiar situation toward a great many of the exhibitors of this country. It has been a great pleasure for me to do it. I have fought many battles for exhibitors. I have kept many exhibitors in business who otherwise would have gone broke. In this particular market where such strenuous efforts are being made not only to monopolize the producing but the exhibiting ends of the business at the same time, I have been considering a number of plans for keeping enough independent exhibitors alive to make Universal's business possible. I have even kept some territories open to free competition by buying circuits myself which, if bought by these monopolists, would absolutely close those territories to open competition. At this moment a member of my own staff came forward with the Complete Service Contract idea. It seemed to me the greatest protected move that had ever been made for the benefit of exhibitors in the whole history of this business. I couldn't see any holes in it, I couldn't see any reason why exhibitors should not grasp it with open arms. I don't see any yet. Furthermore, Universal is the only company which could supply such a

complete service to exhibitors and it was only natural and right that Universal should do so.

Furthermore, it was time to put backbone and hope into the hearts of wavering exhibitors at just the season of the year when they needed it most, the season when they are facing what many of them consider the hardest months of the year. Already it has kept a great many exhibitors in business who would otherwise have closed up. It has already re-opened a number of theatres which have been closed. It is this part of the plan which does my heart the most good. If for no other reason, that would be plenty of justification for offering the Universal Complete Service plan. But I have no intention of confining it to those exhibitors who are on the verge of ruin. It is open to all exhibitors anywhere, and if it is good for the precarious exhibitor, it is just exactly as good for any other exhibitor.

The best proof of what exhibitors think of this plan is what they say about it, and you know from past experience, as I do, that exhibitors don't say one-half of what they really think, because exhibitors feel that the minute they step out and praise a proposition they are opening the door for an increase of product to them. I don't blame them particularly for that. That is the way of all business. But just the same, the flood of letters and wires which I have received speaks for itself. I am giving you a number of them herewith. You may make whatever use of them you choose.

Cordially yours,

(Signed) CARL LAEMMLE,
President.

* * *

PURCHASES TEXAS HOUSE

AMARILLO, Tex., June 26.—Dent Musselman purchased the Fair theatre.

BUYS TWO THEATRES

ORANGE, Tex., June 26.—Saenger Amusement Company has acquired Strand and American theatres from Hirschel Thomas.

KERRVILLE, Tex., June 26.—J. W. Wright opened an airdome here.

NEW COMPANY FORMS

DALLAS, Tex., June 26.—A charter has been granted to Lake Cliff Amusement Company, with a capital stock of \$20,000. Incorporators are O. L. Harris, W. P. Falkenberg and Mrs. Luis Greenwell.

GETS PUBLICITY BREAK

OTTAWA, Ont., June 26.—Joseph M. Franklin, manager of B. F. Keith's theatre, obtained publicity in the Ottawa Journal when he gave an interview on the desirability of attracting motor tourists. The interview ran half a column.

RENOVATES THEATRE

OTTAWA, Ont., June 26.—Herbert C. Benson, manager of Fern theatre, Bank street, made several improvements in his neighborhood house, including a remodeling of the front and a redecorating throughout.

INSTALLS ELECTRIC SIGN

OTTAWA, Ont., June 26.—P. J. Nolan, proprietor of Rex theatre, Argyle street, installed a large electric sign adjacent to his house.

ON ARCTIC TRIP

OTTAWA, Ont., June 26.—George H. Valiquette, representative of Fox News, is leaving shortly for another Canadian Arctic expedition, accompanying an exploring party as official cameraman.

ALBANY, N. Y., June 26. Until fall meetings of Albany Film Board of Trade, as well as the Arbitration Board, will be held monthly instead of semi-monthly.

INDEPENDENT RIVAL OF LAEMMLE HOUSE GETS "U" PRODUCT

(Continued from Page 14)

remain in business if you are willing to meet me even a part of the way in the matter of price. The fact that Universal may or may not have an interest in an opposition theatre will make no difference. It will not deprive you of Universal pictures.

"I don't want to compete with you or with any other exhibitor who gives me a half-way decent break. Universal has not deliberately invaded your town. The opposition theatre simply happened to be part of a chain of theatres which I had to buy because universal was frozen out of some of the towns represented by the chain of theatres. So, even, if Universal should harm one of its own theatres, or a theatre in which it has an interest, by giving Universal pictures to you, I am ready to go through with it 100 per cent."

As a result of this communication, a Universal representative visited Dunsmoor and arranged a contract for the Second White List, Universal's 1925-1926 product. Dunsmoor now says that he did not believe the contract would be approved by the Universal home office. True, the prices were somewhat higher than he had paid in the past, but still he was sceptical and questioned whether he would get the Universal product or not.

His astonishment and relief upon receiving the contract back approved was so great that he sat down and wrote a letter of appreciation and gratitude to Laemmle, praising him for his fairness. He also told the story of Universal's square shooting to the local newspaper, which printed laudatory stories of the deal.

Here is the letter Dunsmoor wrote to Laemmle:

"Mr. Carl Laemmle,

"New York City, New York:

"Dear Sir—The other day I received your approval on your second white list contract I signed. The very day after the news was made public of your buying the Casino your representative called on me. I asked him 'Why call on me, now that Universal has a house here?'

"He replied that it made no difference, and as long as I had been running the product he would again offer me the '25 and '26 stuff. I, a little skeptical said: 'Sure, offer at a prohibitive price.'

"But he soon made it plain that the price was quite fair, so I signed up, with doubts of getting an approved contract.

"In due time the contract came back, and Carl, I want to thank you for your fairness in the matter, and I think I can make money on the price paid. Believe me, with the line up I now have your manager will have to go some when I play the Dennys and Hoots.

"It may be of interest to you to read the news item in the local paper, and believe me Carl there is more truth in this paragraph than the picture magnates will admit openly.

"Again thanking you for your fairness and hoping you will prosper as you deserve, I am, sincerely yours,

(Signed) "C. C. DUNSMOOR,
"Marshalltown, Iowa.

"June 19, 1925.

"P. S.—You will notice that I paid a very considerable increase over the rental of last year, but I did it for two reasons. I really am expecting a better year next, and I think that your new product with the national advertising it is getting is entitled to an in-

(Continued on Page 18)

DUNSMOOR-LAEMMLE LETTERS REVEAL UNIVERSAL'S ATTITUDE

Mr. Carl Laemmle,
730 Fifth avenue, New York, N. Y.:

Dear Sir—The other day I received your approval on your second White List contract I signed. The very day after the news was made public of your buying the Casino, your representative called on me. I asked him, "Why call on me, now that Universal has a house here?" He replied that it made no difference, and as long as I had been running the product he would again offer me the '25 and '26 stuff. I, a little skeptical, said: "Sure, offer at a prohibitive price." But he soon made it plain that the price was quite fair. So I signed up, with doubts of getting an approved contract.

In due time contract came back, and Carl, I want to thank you for your fairness in the matter, and I think I can make money on the price paid. Believe me, with the line up I now have your manager will have to go some when I play the Dennys and Hoots.

It may be of interest to you to read the news item in the local paper, and believe me, Carl, there is more truth in this paragraph than the picture magnates will admit openly.

Again thanking you for your fairness and hoping you will prosper as you deserve, I am,

Sincerely yours,

(Signed) C. C. DUNSMOOR,
Marshalltown, Iowa.

P. S.—You will notice that I paid a very considerable increase over the rental of last year, but I did it for two reasons. I really am expecting a better year next, and I think that your new product with the national advertising it is getting is entitled to an increase, and with absolute confidence that if business fails to increase that you will protect me. I don't care what I pay for service if we both can make money.

You may use any part of this letter in any manner.

C. C. D.

April 29, 1925.

Mr. C. C. Dunsmoor,

Legion Theatre, Marshalltown, Iowa:

My Dear Mr. Dunsmoor—I have just received your letter of April 23rd and I agree with everything you say in it.

To prove that neither you nor any other exhibitor need have any fear that the Universal has any desire or intention of harming you, I am prepared to offer you the Universal product for your house for the 1925-1926 season, and I am prepared to say I will continue to do this as long as you and the Universal remain in business. If you are willing to meet me even a part of the way in the matter of price, the fact that Universal may or may not have an interest in an opposition theatre will make no difference. It will not deprive you of Universal pictures.

I don't want to compete with you or with any other exhibitor who gives me a half-way decent break. Universal has not deliberately invaded your town. The opposition theatre simply happened to be part of a chain of theatres which I had to buy because Universal was frozen out of some of the towns represented by the chain of theatres. So, even if Universal should harm one of its own theatres, or a theatre in which it has an interest, by giving Universal pictures to you, I

am ready to go through with it 100 per cent.

The sales department has shown me the list of pictures you have bought from us during the past year or two. I tell you frankly that in many instances the prices have been outrageously low. If Universal had to sell at proportionately low prices in other cities, larger or smaller than Marshalltown, the company would be selling at less than actual cost. That is not fair. I don't believe you want me to be unfair. And I myself am willing to be more than fair. As I said before, if you are willing to deal with Universal on a live and let live basis, you can have everything we've got.

If this sounds reasonable to you, let me know when you are ready and I will send a Universal representative in to see you and close a deal.

Meanwhile, I am glad you wrote. It is a whole lot better to speak out openly, as you did, than to keep mum and suffer.

Cordially yours,

(Signed) CARL LAEMMLE,
President.

Legion Theatre, Marshalltown, Iowa.

Universal Pictures Corporation,
New York, New York:

Dear Sirs—There are all sorts of rumors in regard to you going into the exhibiting game in this city with the now controlled Hostettler house. As you are aware, I have your stuff bought here 100 per cent and it is no more than natural that I wish to learn if you are intending to enter this place. It is getting close to the buying season again and I want to look about for good pictures, and as long as you have been very fair here I do not wish to fill until I know just what your intentions are. Of course, if you do enter the field, it is your right, but at the same time, what I buy and what little influence I have with other exhibitors, will be with the non-exhibiting producer.

While we are on the subject, I am making a prediction that the producers who owns theatres, with the exception of large cities, is going to see his mistake when it is too late. There is too much detail and independent opposition, and let me say that in the smaller towns the great masses of the classes that depend upon pictures will be more or less loyal to the home town exhibitor. Carl, what matters an extra profit of say \$2,000 a year in this town after considering the great amount of detail work you have to contend with. You fellows are not doing away with opposition by owning and operating small theatres. You may be ahead in this town, but you will be bucking another producer in another town. Hoping that you may see your way clear to give me the desired information, I am, yours sincerely,

(Signed) C. C. DUNSMOOR,
Marshalltown, Iowa.

April 23rd, 1925.

* * *

DWAN HERE WITH "COAST OF FOLLY"

Allen Dwan is at the Paramount Long Island studio with the cutting print of "The Coast of Folly," starring Gloria Swanson, which he produced at the company's Hollywood studios.

* * *

Thomas Meighan's recent arrangement to make one picture after next January under management of Joseph M. Schenck has no effect on his present contract for two more pictures for Famous Players-Lasky Corporation, Paramount officials pointed out.

Mr. Meighan will co-star with Norma Talmadge in a picture entitled "My Woman."

EDITH THORNTON IN "FAIR PLAY"

William Steiner reports Edith Thornton in "Fair Play" supported by Lou Tellegen, is breaking records through New England States, and many return dates are being booked by John Marks, of the Cadallic Film Company of Boston.

Mr. Steiner predicts "The Blood Bond," featuring Leo Maloney, promises to be the best picture of this star's career.

The Spice of Entertainment



HE independent exhibitor, facing the cold fact that his business is apt to be imperiled or destroyed at any time by distributor-owned theatres, owes to himself one obligation: So to shape his business policy and programs that he is not altogether dependent on any one source of supply to keep his house in operation.

Which amounts to saying that no exhibitor should have all his eggs in one basket, with the prospect that the bottom will drop out of the basket some day, with rather hazardous prospects for the eggs.

The obvious way to avoid that sort of catastrophe is to make your program as highly competitive as possible. Deal, more or less, with everybody. Let no one have a mortgage on your business. Let every distributor fight for a place on your screen.

Then, of course, the next move is to devote more attention to the exploitation of your theatre and of yourself as its owner or manager. There are many exhibitors in this country so firmly entrenched in the affections of their communities that their future is well insured. But there are far more who have no such protection, because most or all of their efforts have been given to exploiting the product of some distributing organization, until their theatres have come to be considered mere warehouses for some brand of pictures.

That sort of standing in the community makes it pie for some distributor to come along any day and take over the business. Because any theatre which has not cultivated and built up a large asset in local good will is like a tree without roots in a high wind.

But over and above everything else, when it comes to the exhibitor's advertising and exploitation of pictures, care should be taken to emphasize and advertise *varied entertainment*. In the variety of what you present lies your strongest hold on the public.

Consider these facts:

Some people like melodrama. And some people don't.

Some people like tragedy. And many don't.

Some people enjoy pathos. And others sneer at it.

Some people laugh at slapstick. And a few despise it.

Some people appreciate problem drama. And a host want action instead.

There you have a few of the differences of opinion and viewpoint to be found among the people who are or ought to be your patrons. How are you going to make successful appeal to that sort of composite customer?

You can adopt the Barnum idea—for a time. You can bring them in with hokum. But it won't last. And you can't move your theatre to a new town every few days in the search for a new crop of victims.

So, facing the fact that you are catering to—or should be catering to—a crowd having highly varied likes and dislikes, how in the world can you hope to

sell them except by providing enough variety in your programs to meet their tastes?

Variety, in cold fact, is the spice of entertainment. It takes the monotony out of your program. Nothing else can accomplish so much.

Whenever you can provide the feminine portion of your custom with a good laugh and a good cry in one program you will have hit the mark with the majority. Whenever you can give the men some vigorous action, a little fast comedy and an occasional closeup of a good-looking star you are apt to find them really entertained.

Yet even among the women you are likely to find tremendous variation in picture appetite. They may be housewives and they may be office women. They may be grandmothers and they may be flappers. With ideas and viewpoints miles and generations apart.

And the men. Bankers and bricklayers. Physicians and coal miners. Professors and teamsters. All to be pleased.

Stop long enough to consider this question: How would you go about laying out a dinner that would appeal to the tastes of the majority of your customers? How would you arrange a picnic for their entertainment? How would you make up a newspaper for them to read?

You would give them variety in every case. Otherwise they would walk out on you.

That's the inevitable answer. More variety. Less stress on a single item of the program that is apt to prove a flop with half your crowd. Feature pictures, of course. But plenty of short subjects, well selected, heavily stressed in advertising and publicity. An act of vaudeville occasionally, if you can afford it. An amateur night once in a while if you can arrange it. Any kind of stunt that is legitimate and that will lend variety to your program.

That is the logical way to broaden the influence of your theatre. But to make it effective you must shout about it and claim credit for it. Tell your people that you always give them a good show. Because you know how to pick the material and assemble a good show. Make yourself the Roxy of the community. The authority on entertainment.

When you have done that, you have accomplished two things: First, you have actually increased the drawing power of any program to a tremendous extent, by the very fact that the community believes in you and in what you are providing. Secondly, you are proportionately less dependent on any distributor who may be disposed some day to put the clamp screws on you. Distributing organizations sometimes do things of that sort. As you probably have heard.

To put it all over again, briefly: Variety in your programs, plus adequate exploitation of your house and yourself will prove the unfailing route to absolute independence.

Willard C. Howe

Next Week: "Let's Go to the Movies Tonight"

INDEPENDENT USER GETS "U" PRODUCT OVER LAEMMLE HOUSE

(Continued from Page 16)

crease, and with absolute confidence that if business fails to increase that you will protect me. I don't care what I pay for service if we both can make money."

Here is the newspaper clipping from the *Marshalltown Labor World*, to which reference is made in Dunsmoor's letter:

UNIVERSAL PICTURE CORPORATION SELLS PRODUCT TO LEGION THEATRE

"The Universal Picture Corporation, who some time ago bought the Casino theatre, has lived up to Carl Laemmle's declaration that he does not want to be a competitor of the independent exhibitor who has run his product, by selling his next year's output of pictures to Mr. Dunsmoor, of the Legion theatre.

"The situation is all the more interesting as the Universal products for the coming year are of exceptional quality and Mr. C. C. Dunsmoor, manager of the Legion theatre, is to be congratulated upon his shrewdness in contracting for them. Also Carl Laemmle is to be commended for his fairness in selling his product to the Legion theatre, even though he now will be compelled to run other pictures in his newly acquired house.

"The public may not be aware, but there is now a terrific battle going on in the picture industry, the larger firms trying to get control of the industry all through the country, destroying competition, and only too late will the masses realize that they will pay later to the trusts.

"For better pictures and fair prices the industry should keep competition alive, and if the small independent exhibitors play square with the public the public will stand by them.

"Laemmle's policy in matters of this kind are clearly expressed in the following statement given out at the Universal home office in connection with the Dunsmoor case:

"The same answer that Mr. Laemmle gave Dunsmoor goes for all the other Marshalltowns in America. Universal is not in business in competition with its customers. It never was, it never will be. Mr. Laemmle will sell every theatre he has, as he said at Milwaukee, if he can get a square break in the bookings of those theatres, and always assuming that the purchaser will take the lean with the fat. He does not propose to sell the good theatres and be saddled with the unprofitable ones.

"If the theatre business is going to resolve itself into a producer and controlled situation, Universal does not propose to be left out in the cold because it did not take heed of the way the wind was blowing. But if independent exhibitors are going to hang on to their theatres; if they are going to fight, Universal will fight with them as it always has done and will spend every last dollar it has to maintain their independence and its own."

* * *

\$1,000,000 HOUSE FOR LOS ANGELES, IS LANGLEY PLAN

PASADENA, Calif., June 19.—C. L. Langley, president of West Coast Langley Theatres here, announced a million dollar theatre for Wilshire Boulevard and Alvarado Street, Los Angeles.

It will seat 2,200 and will be equipped for road shows, vaudeville and pictures.

Akron Exhibitor Asks \$300,000 for Restraint of Trade

CLEVELAND, June 26.—John A. Romwebber, proprietor of the State at Akron, is suing five organizations for \$300,000 damages in the Federal District Court. He charges conspiracy in restraint of trade.

The suit is against the Film Board of Trade, Pathe, Skirboll Gold Seal Productions, Progress Pictures and Ohio Educational Film Exchange. He alleges these companies conspired to cancel contracts because he refused to accept certain pictures.

WALSH ELECTED HEAD OF M.P.T.O. OF CONNECTICUT

(Continued from Page 14)

Mr. Walsh reported on activities of the Connecticut organization, on the legislative situation, and the music tax and arbitration matters. C. M. Maxfield, State Treasurer read the financial reports.

M. O. Sagal urged the prompt payment of dues to both organizations. A committee was appointed to expedite the collection of these moneys in Connecticut.

Mr. Aarons stressed the public service features of the theatre, showing the great progress that exhibitors had made along this line and urging a continuation and even greater interest in such efforts, pointing out the business dividends that accrue from such work. He spoke at length regarding the Independent Motion Picture Producers and Distributors and pleaded that the strongest kind of support be given to them in the battle for Independence.

Mr. Cohen spoke of the progress of the Board of Trade and Commerce inaugurated by the Motion Picture Theatre Owners of America at the recent Milwaukee Convention and of the development of the Play Date Bureau. In this regard he announced the formation of a Bureau of Fair Play, as part of the Board of Trade and Commerce. This Bureau has been effectively functioning adjusting and conciliating differences between theatre owners and distributors, he said. It is doing excellent work in bringing about a better understanding between these two independent branches of the industry.

Two recent occurrences Mr. Cohen mentioned were of special interest. One, a theatre owner in the Southwest was unable to secure any film for his theatres because of the opposition of producer-distributor houses. He communicated with the Board of Trade and Commerce and through the affiliated producing and distributing members, this theatre owner has been offered sufficient quantity of independent first run film for his own houses.

Another theatre owner in the Middle West advised that the price he was being asked for independent film was so high it was impossible to contract for same. The Bureau of Fair Play took the matter up with the home office of the distributing company, one of their representatives was dispatched to gather the facts in the matter and an adjustment has now been made, one equally fair to the distributor and the theatre owner.

(Continued on Page 23)

PARAMOUNT BOOKS ALL OF EDUCATIONAL RELEASES FOR CHAIN

One of the largest individual contracts for short subject service ever signed was made between the Educational Film Exchanges, Inc., and the Famous Players Circuit.

This contract embraces about 200 houses in all sections of the United States and includes the entire Southern Enterprise circuit and the new Paramount houses in Yonkers, the Hamilton and Strand.

A feature of the contract is that ninety-five percent of the houses contracted for one hundred percent of Educational's two-reel output for the 1925-26 season, consisting of eighteen Mermaid Comedies, ten Christie Comedies, six Lupino Lane Comedies, six Walter Hiers Comedies, six Bobby Vernon Comedies, six Jimmie Adams Comedies, six Hamilton Comedies, six Tuxedo Comedies and six Juvenile Comedies. The single reel output which will consist of twenty-four Cameo Comedies, twenty-six Felix The Cat Cartoons and twelve issues of the Lyman H. Howe's Hodge-Podge series, was sold entire in the majority of the houses.

Educational's two-reel output for the coming season has been enlarged sixteen and two-thirds percent and the single reel output by the addition of the Felix series. Lee-Bradford Corporation reports these sales:

"The Passionate Adventure," Greater New York and Northern New Jersey, to Capitol Film Exchange, New York City, and to Mid-West Distributing Company, Milwaukee, for Wisconsin.

To Imperial Pictures, Philadelphia, entire series of 18 "Lightning Comedies," two reels, to Peter H. White Company, "Lightning Comedies" series for Cuba and Mexico.

Hi-Mark Sales Company bought "Lightning Comedies" for Japan.

The Tsushosha were the buyers for "Unrestrained Youth" and "Shattered Reputations" for Japan. Hi-Mark Sales purchased "Adventures In The Far North" for Mexico.

FOUR NEW FILMS STARTED AT WARNER WEST COAST LOT

HOLLYWOOD, June 26.—Warner Brothers' studios are busier than ever now. Five companies have gone into production, bringing the number now working on product to be released on 1925-26 schedule to seven. Eight of the forty specials on this program already have been completed.

The five on which work has started are "Satan in Sables," from Bradley King's novel, "The Easiest Road," "The Ranger of the Big Pines," "The Love Hour" and "His Majesty Bunker Bean."

Lowell Sherman is starring in "Satan in Sables," with Pauline Garon as leading woman. James Flod is directing. The cast of "The Love Hour" includes Ruth Clifford, Huntly Gordon, Louise Fazenda, Willard Louis, John Roche, Gayne Whitman and Charles Farrell. Herman Raymaker is the director.

The cast for "The Easiest Road," a comedy by Lewis Milestone and Darryl Zanuck, includes Marie Prevost, Clive Brook, John Patrick, Charles Conklin and Claude Gillingwater. Mr. Milestone is directing.

Matt Moore and Dorothy Devore are the principals in "His Majesty Bunker Bean," the picturization of Harry Leon Wilson's novel. Harry Beaumont is directing. Kenneth Harlan is featured in "The Range of the Big Pines," With Helene Costello, Charles Farrell, John Standing and Gayne Whitman.

* * *

HOFFMAN TO SPEND MILLION

Renaud Hoffman plans to spend nearly \$1,000,000 in four Hoffman directed features for Producers Distributing Corporation.

The first picture, "The Unknown Soldier," is under way.

SEPT. 20 RELEASE DATE FOR LLOYD'S "THE FRESHMAN"

Pathe set September 20 as release date for Harold Lloyd's latest feature comedy, "The Freshman." This date was fixed to coincide with the re-opening of the football season.

"The Freshman" is said to be the most ambitious effort of Harold Lloyd's notable career.

Sam Taylor and Fred Newmeyer, the same directorial combination responsible for such Lloyd successes as "Hot Water," "Girl Shy" and "Safety Last," directed "The Freshman."

The new production is rated as the most lavish ever made by Lloyd.

Football sequences were taken in the mammoth stadium at Berkeley, California.

Lloyd is supported by Jobyna Ralston as leading lady; Brooks Benedict as the heavy; Pat Harmon as the coach; Hazel Keener, James Anderson and Joseph Harrington.

Pathe Exchange, Inc., appointed thirteen special representatives for intensive promotion of Harold Lloyd's newest feature comedy, "The Freshman."

In the reports handed down last week by the Pathe reviewing committee, following a screening of the new picture, the prevailing opinion was that in "The Freshman" Mr. Lloyd has reached the greatest heights of his career as a comedy artist of the screen. It was in view of the unusual box-office prospects of the new production that a special field force for the promotion of the new Lloyd comedy was determined upon by the Harold Lloyd and Pathe officials.

The special representatives and their territorial assignments follow:

Pat Campbell, general field representative; G. S. Jeffrey, New England states; H. W. Peters, Kansas City, Oklahoma City and Dallas; H. E. Stahler, St. Louis and Indianapolis; Ben Abrams, Pittsburgh and Cincinnati; J. P. Stapleton, Washington and Philadelphia; J. R. Kauffman, Cleveland and Detroit; H. L. Knappen, Albany and Buffalo; A. A. Duchemin, Charlotte, Atlanta, New Orleans and Memphis; S. B. Rahn, Minneapolis, Omaha and Des Moines; Lester Adler, New York and Northern New Jersey; Frank Harris, Los Angeles, San Francisco, Seattle and Portland; and Ben Fish, Denver, Salt Lake and Butte.

* * *

NEXT TWO FOR MENJOU

Adolphe Menjou will soon begin work at the Lasky studio in Hollywood on a screen play adapted from "The Grand Duchess and the Waiter." The picture is scheduled to go into production July 6 with Malcolm St. Clair as director.

* * *

ROACH PREPARES WILD HORSE FILM

HOLLYWOOD, June 26.—Hal Roach forces are preparing to make another feature production to star Rex, the wild horse of "King of Wild Horses" and "Black Cyclone." "Black Cyclone," a Pathe release, playing an indefinite run at Orchestra Hall in Chicago, recently had its Coast premiere at Grauman's Rialto theatre in Los Angeles, and is now a current special attraction of the Loew Circuit in New York for a period of 120 days' booking.

* * *

MARGUERITE DE LA MOTTE SIGNED

Marguerite De La Motte will play the feminine lead in "The Girl Who Wouldn't Work," for B. P. Schulberg.

Independent Manager

Frederick H. Elliott, Who Was
Chosen General Manager by In-
dependent Producers Association.



PRODUCERS CAN END CENSORSHIP, SCHULBERG HOLDS

That censorship could be obliterated completely in one year's time by a unanimous resolve on the part of the producers to film only the right type of story, is the opinion of B. P. Schulberg.

"Our 1925-1926 program of eighteen Preferred Pictures will be absolutely censorship-proof," Mr. Schulberg asserted. "At the same time each production will retain the dramatic verve so indispensable to box-office success. It is my determination not to allow a single trace of the objectionable to enter one of these stories. This will not only keep them intact in the states where censorship exists, but will protect exhibitors who can feel assured that the audience's good taste will never be offended.

"The suggestive story, the risque scene, has never been popular with the vast majority to which the successful film must appeal. Plays like 'Shenandoah,' which have been seen by millions, novels like 'With This Ring,' which have appeared in *Saturday Evening Post*, or 'Lew Tyler's Wives,' prove by their previous popularity that they are sound, wholesome entertainment that combine dramatic interest with good taste."

* * *

BEBE DANIELS TO BERMUDA

Bebe Daniels, Harrison Ford and a company of players under direction of Frank Tuttle, left on the S. S. Fort St. George for Bermuda, where they will film exteriors for "Lovers in Quarantine."

PRODUCERS CHANGE ORGANIZATION NAME ON EVE OF CAMPAIGN

At a luncheon in honor of Frederick H. Elliott, general manager, at the Astor, New York City, the independent producers, distributors and exchangemen ratified a proposal of the new executive to change the title of the organization from Independent Motion Picture Producers and Distributors Association to Independent Motion Picture Association of America. A committee composed of M. H. Hoffman, J. G. Bachman and S. S. Krollberg was appointed to revise the constitution and by-laws. The revised organic law of the association will extend its scope and activities and the new body will be incorporated under the membership corporation law of New York.

Confidence and militancy permeated the Elliott welcome luncheon, which was presided over by Ben Amsterdam, of Philadelphia, first vice-president. It was forcibly demonstrated that the independents and the M. P. T. O. A., through the Play Date Bureau, are in close union. Addresses by various leaders indicated a determination to stick together in the ensuing drive for freedom of the screen.

Mr. Elliott, who was the principal speaker, declared his intention of conducting a vigorous offensive against the "Big Three" and their allies in his campaign to compel a square deal for the independents. The new general manager, formerly executive secretary of the National Association of the Motion Picture Industry and the first to propose organization of the independent producers, distributors and exchangemen into a protective association, has been engaged in the advancement of big public movements for a quarter of a century. He has just resigned as director of the taxicab industry to take up the cause of the independent picture interests.

Mr. Elliott pledged himself to 100 per cent co-operation with the Play Date Bureau and called upon the members of his organization to give the M. P. T. O. A. agency every possible aid in its work.

"A united front, both here and with our allies, the theatremen, is absolutely essential to our success in the work that lies ahead of us," he said. "Ours is to be a constructive, not a destructive crusade, and we are going to pursue it with the greatest vigor. I have not had time to work on the details of our platform but I wish to announce that we are going to fight fairly for our rights. Our campaign will be open and above board, with no hitting below the belt, but make no mistake that we will hit hard. We have a big task on hand, but we are bound to win because we have right and justice on our side, as well as the courage to fight.

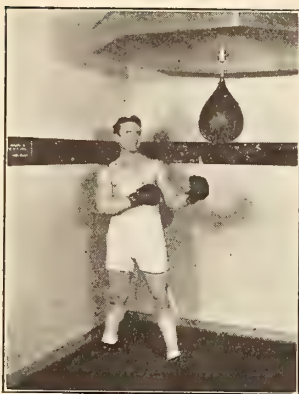
"Remember, the Liberty Bell was not cracked standing still and Paul Revere did not get his place in history merely as a jockey. Both are units and symbols of action in the war for liberty—and action and liberty are what we are going to have here."

The first copies of the Bulletin and other literature prepared by the Play Date Bureau of the Board of Trade and Commerce were distributed at the meeting and plans were discussed for future co-operation with the M. P. T. O. A. and the committee directing the Play Date Bureau. Various committee meetings are scheduled for the ensuing week and another general meeting is to be held Thursday at the Hotel Astor.

It was announced that several accessory and equipment companies were anxious to affiliate with the association and it is re-

(Continued on Page 22)

Eddie Gribbon, playing the burglar in P. D. C.'s "Seven Days" goes back to his old training methods.



Mary Brian, who plays a featured role in Paramount's forthcoming picture, "The Street of Forgotten Men."



Maurice Tourneur, shooting "Sporting Life" for Universal seems to doubt Curtis Benton as a scenarist.



Young Coogan in the background takes a lesson from his Big brother Jackie in the formalities attached to signing up with Metro for another year of stardom.



Mary Pickford trying to steal director William Beaudine's thunder in U. A.'s "Little Annie Rooney."

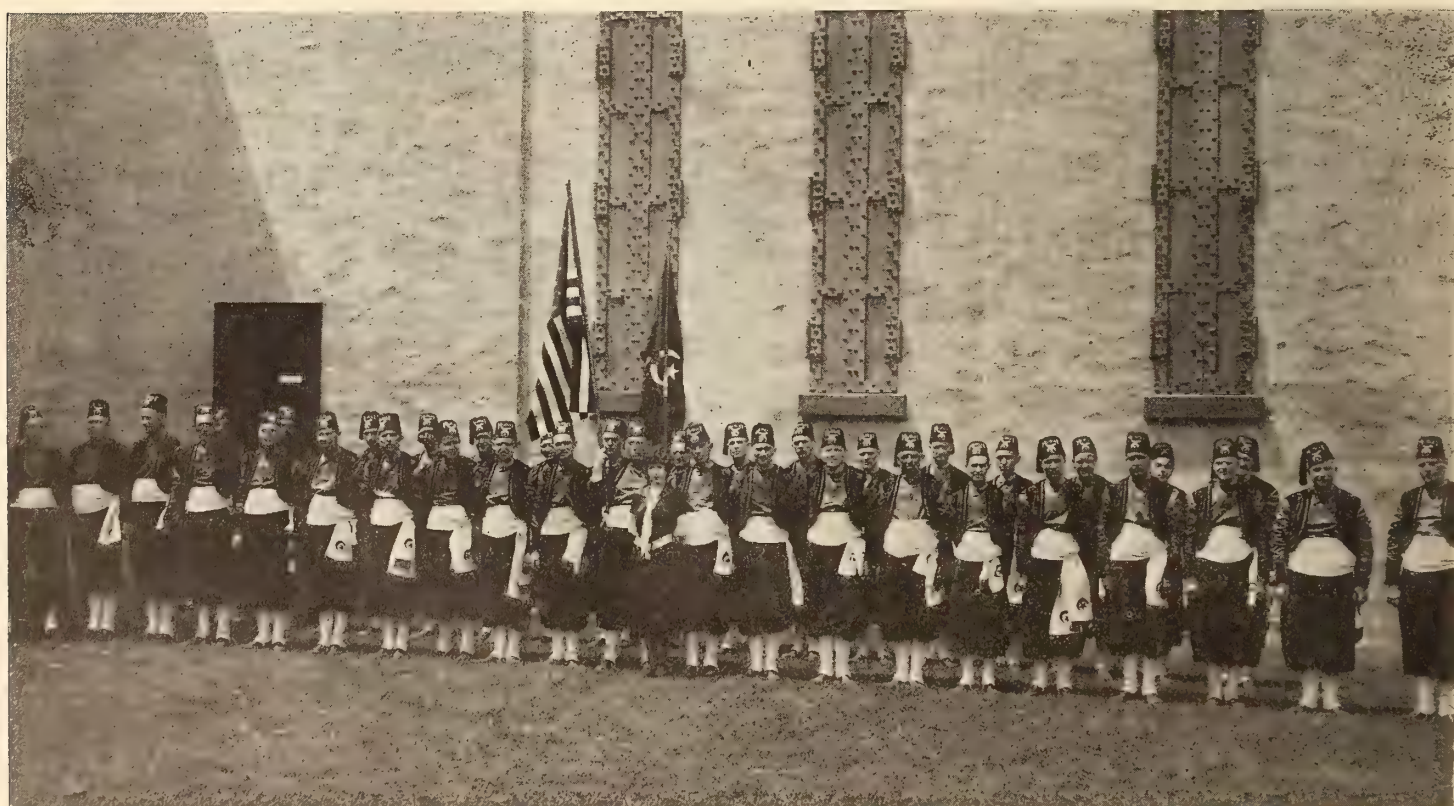


Pathe has no fears about the aesthetic angle of its serials while pretty Allene Ray remains with it.



William Powell, who played convincing roles in "Faint Perfume" and "My Lady's Lips" for Preferred Pictures.

Alberta Vaughn became a member of the crack Murat Temple patrol when the Hoosiers visited the F. B. O. Studios in Hollywood during the recent Shrine Week in Los Angeles. Murat won the first honors in drilling.





Frederica (Freddy) Sagor, as beautiful as she is talented, has completed the screen adaptation of Percy Mark's novel, "The Plastic Age," for B. P. Schulberg.



"Sporting Life" is the name of the Universal picture in which this beauty chorus appears. Maurice Tourneur is the director. Directing! That's a business!

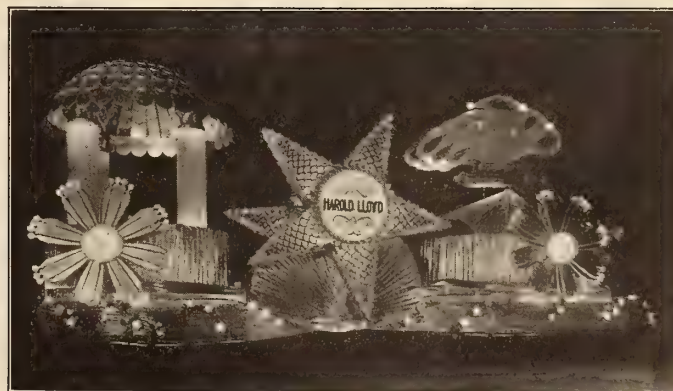


Arthur Shadur, chief engineer at Universal City, explains to Director McRae how to use the "death ray" which will thrill audiences in Universal's "The Scarlet Streak."

Pals on and off the set are Fred Thompson, F. B. O. star, and Viking, his great dane. Fred's recent ones include "Thundering Hoofs" and "The Bandit's Baby."



A secret vice of Syd Chaplin's has been brought to light by Warner Brothers who have discovered that, Charlie's popular brother is addicted to saxophone playing.



This Harold Lloyd float won the prize for the best electrical display in the big Shriners' motion picture parade recently staged in Hollywood. He has begun his first for Paramount.

L. A. YOUNG CHOSEN PRESIDENT OF FOUR FILM CORPORATIONS

An announcement of deep significance was issued this week from the offices of the Tiffany, Truart, Carlos and Renown organizations with the statement that L. A. Young of the L. A. Young Industries, one of the largest automobile spring manufacturers, with offices in Detroit, Mich., was elected president of the Tiffany Productions, Inc., Truart Film Corporation, Carlos Productions Inc., and the Renown Pictures, Inc.

Mr. Young was in New York for several days last week in conference with Mr. M. H. Hoffman and Mr. A. Carlos, during which time the enlargement of the various companies' business was discussed.

In connection with this conference it was further stated that an additional \$250,000 cash capital had been added to the finances of the organizations for the furtherance of the programs as outlined.

Previous to the meeting, Mr. M. H. Hoffman and Mr. A. Carlos were jointly interested in the Carlos Productions, who have Richard Talmadge under contract. In the re-organization Mr. Carlos becomes the secretary of the Tiffany, Truart, Carlos and Renown organizations, while Mr. Hoffman still remains the vice-president and general manager.

The news that Mr. Carlos becomes a member of one of the leading independent producing firms in the United States has been received with a source of gratification by the many friends of both Mr. Hoffman and Mr. Carlos.

The result of this arrangement divides the executive duties of the various organizations involved between Mr. Hoffman and Mr. Carlos, giving both men an opportunity to do the big things they are both capable of.

With the advent of additional capital and the capability of the men at the helm of the Tiffany and affiliated organizations, it is predicted that the coming year will see many changes in the company in regard to quality productions to be made.

"We are now more than ever well balanced from every angle," said one of the officials of the company, "and on a sound, solid financial basis with man power of the highest quality and long experience, and with the knowledge of every branch in the film industry."

Both Mr. Carlos and Mr. Hoffman have had years of experience both in the executive, selling and production ends of the film industry. The latter was for many years general manager of the Universal Film Company, and as an independent producer brought out Mae Murray in her most successful screen plays. Mr. Carlos was for many years one of the chief executives of the Fox Film Corporation and is considered one of the foremost authorities in the foreign field.

* * *

BENNETT ELECTED VICE PRESIDENT OF ARROW PICTURES CORPORATION

Board of directors of Arrow Pictures Corporation, elected Whitman Bennett, producer-director, vice-president.

* * *

DE MILLE RETAINS PARKER

HOLLYWOOD, June 26.—Max Parker, member of board of architects which planned the San Diego International Exposition, is now art director for Cecil B. De Mille.

Jans Arranges for Distribution of His Product in 8 States

Herman F. Jans, president of Jans Productions Inc., closed these contracts for his new series.

Celebrated Players Film Corporation of Chicago and Indianapolis, for Indiana rights; Kent Film Company of Detroit, for Michigan; St. Louis Film Company, for Eastern Missouri and Southern Illinois section; Elliott Film Corporation, of Minneapolis, Minn., for Minnesota and North and South Dakota, and Big Feature Rights, Inc., of Louisville, for Kentucky.

These sales include all the Jans pictures—"Playthings of Desire," "The Mad Dancer," "Married?," "Ermine and Rhinestones," "The Roaring Forties" and "Indiscretion."

* * *

BUENOS AIRES FIRM BUYS ENTIRE OUTPUT OF RAYART PICTURES

Under a contract between Richmount Pictures, foreign distributors for Rayart Pictures, and Juan Kuntzler, of Sociedad General Cinematografica of Buenos Aires, the latter concern secures the entire Rayart output, with the exception of serials, for 1925-26 season.

Richmount has also closed with Australian Films, for the entire new Rayart output for Australia and New Zealand.

* * *

GEORGE WALSH COMING EAST

Having completed "Blue Blood," his second starring picture for Chadwick Pictures Corporation, George Walsh is expected to return to New York shortly to start work on a third production for that company.

* * *

MISS OLMSTEAD WITH CHADWICK

I. E. Chadwick, president of Chadwick Pictures Corporation, has engaged Gertrude Olmstead for the leading feminine role opposite Charles Ray in that star's second rural comedy for this company.

* * *

ARTCLASS RECEIVES NEW NOVELTY

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, has received the first reel of the new "Guess Who" novelty series. This reel contains thirty shots of stars.

* * *

"MARRYING MONEY" FOR TRUART

"Marrying Money," one of the six Truart Blue Ribbon series will be released for the Fall program.

* * *

INDEPENDENTS MEET

(Continued from Page 19)

garded as almost certain that a division of the association will be created to include them.

A committee consisting of H. W. Pearlman, Ray Johnston and Oscar A. Price was appointed to submit recommendations as to ways and means for admitting the accessory and equipment houses to membership.

Upon recommendation of the membership committee, the Sierra Pictures, Inc., of Hollywood, and the Independent Film Corporation of Philadelphia, were enrolled as members. It was announced that the C. B. C. Film Sales Corporation had changed its name to Columbia Pictures, Inc.

A resolution was adopted expressing the deep regret of the association and individual members over the death of Harry M. Beriman, general manager of exchanges for F. B. O.

CHADWICK RUSHES WORK ON 1925-26 PRODUCT AT COAST

HOLLYWOOD, June 26.—Production on Chadwick Pictures for 1925-26 is progressing rapidly. I. E. Chadwick, president, is personally supervising work on all of his pictures.

Four of next season's pictures have been completed and four others are now in production. The progress to date seems to indicate that the entire program will be completed late next fall and it is likely that several special productions, not scheduled, will be added to the product.

Charles Ray completed "Some Pun'kins," the first of four rural comedies. Jerome Storm, director, started shooting on the second picture, as yet unnamed. Gertrude Olmstead will play opposite Ray.

George Walsh finished two of the six pictures on this year's schedule. Wanda Hawley headed the supporting cast in "American Pluck," the first picture. Cecille Evans and Philo McCullough are in the cast of the second picture, "Blue Blood."

The first Larry Semon comedy, "The Wizard of Oz," is complete. Semon is now at work on his second, "The Perfect Clown," directed by Fred Newmeyer. James Young is working on the final scenes of Douglas Doty's adaptation of Louis K. Anspacher's drama, "The Unchastened Woman," the vehicle for Theda Bara's return to the screen.

On completion of "The Unchastened Woman," James Young will start preparations for "The Bells," which will serve as Lionel Barrymore's first vehicle on the 1925-26 Chadwick program.

* * *

STEEN SELLS PADDOCK FILM TO TWO MORE TERRITORIES

A. G. Steen, of 1650 Broadway, New York, closed New York State and northern New Jersey territory on "9 3/5 Seconds," a six-reel society melodrama, starring Charles Paddock, Olympic champion.

Contract for the territory was closed with Charles Goetz, of Dependable Exchange, Inc., through Joe Klein.

* * *

TRUART FILM IN COLONY

"Passionate Youth," a Truart production, will be the feature film at the B. S. Moss Colony Theatre, New York City, the week of June 29. In the cast are Pauline Garon, Beverley Bayne, Frank Mayo, Bryant Washburn and Carmelita Geraghty.

* * *

BACHMAN APPOINTS ROLLO

J. G. Bachman, general manager of distribution for B. P. Schulberg Productions, named Stanley J. Rollo to the sales staff of his company. Mr. Rollo will visit the exchanges handling B. P. Schulberg Productions from here to San Francisco.

* * *

Arthur A. Lee, president of Lee-Bradford Corporation, is offering "The Passionate Adventure," with Alice Joyce, Marjorie Daw, Clive Brook and Victor McLaglen. It was directed by Graham Cutts, producer of "Woman to Woman." He reports dramatic, scenic and technical values have been blended together to make an absorbingly entertaining film.

The story is adapted from a novel by Frank Stayton. It is a story dealing with marriage.

LESSER BOOKS ALL METRO PRODUCT FOR WEST COAST CHAIN

Booking deal between Sol Lesser, of West Coast Theatres, Inc., and the Metro-Goldwyn Distributing Corporation, for the entire Metro-Goldwyn-Mayer product for 1925-26, is regarded as the largest transaction of its kind in the history of the business.

Every Metro-Goldwyn-Mayer picture next season will be shown in the 110 theatres of the West Coast Theatres, Inc., all of which are located in California. By the terms of the agreement playing of the Metro-Goldwyn-Mayer pictures will begin at once, "The Unholy Three," Lon Chaney's greatest picture, having already played a record engagement in San Francisco.

The deal between Metro-Goldwyn-Mayer and the West Coast Theatres Inc., involves over a million dollars in rentals and is the first overwhelming big contract to be signed for the coming season by any company.

Joseph Goldberg, West Coast Theatres Inc., cooperated with Sol Lesser in closing this contract.

* * *

SCORE FOR SIEGFRIED

Hugo Riesenfeld completed the specially synchronized score to "Siegfried," the UFA super-production that comes to the Century theatre, New York, August 23, in association with the Shuberts.

The music to "Siegfried" is of greatest importance, marking as it does the betrothal of the art of the film, newest of the arts, to music, one of the oldest forms of expression of the human race. In selecting a score appropriate to the mood of the motion picture, Dr. Riesenfeld drew on the "Ring."

* * *

DAVIS DISTRIBUTING DIVISION APPOINTS PUBLICITY DIRECTOR

Davis Distributing Division, Inc., named Julian M. ("King") Solomon as director of publicity.

Walsh Re-elected President M. P. T. O. of Connecticut

(Continued from Page 18)

He requested that theatre owners having similar complaints, or complaints on any score, communicate immediately with the Motion Picture Theatre Owners of America and their grievances will be turned over to the Board of Trade and Commerce so help and assistance of a definite nature can be brought to them. Mr. Cohen urged all theatre owners to bring their matters to the attention of this bureau. He also discussed the "Greater Movie Season," asking all theatre owners to cooperate and help in this relation. He suggested that every theatre owner do his bit to make it the Greatest Movie Season for the entire industry, including himself and the independent producers and distributors.

Every theatre owner present signed a play date pledge card and agreed to increase his business for the coming season with independents.

Following officers were elected: President, Joseph M. Walsh, Hartford; vice presidents: E. S. Raffile, New Haven, and Harry Cohen, Bridgeport; secretary and treasurer, C. M. Maxfield, New Hartford; executive committee: Jacob Alpert, Putnam; N. J. Fournier, Moosup; Rossi Cabol, Torrington; John Foy, South Manchester; Frank Frauer, New London; Albert Hamilton, South Norwalk; Louis Luippold, New Haven; W. A. Moore, Seymour; Henry Needles, Hartford; J. R. Pickett, Willimantic; A. M. Shuman, Hartford; L. M. Sagal, New Haven; Adolph Schwartz, Bridgeport; J. R. Shields, Derby; Maurice Culhaime, Shelton; I. Bernstein, Waterbury; C. P. Winkelmann, New Haven, and B. Z. Zunner, New Haven.

* * *

BEAHAN LEAVES FOR COAST

Charles Beahan, chief reader of scenario department of Producers Distributing Corporation, is on his way to the Coast.

INDIANA SUPPORTS INDEPENDENT FILM AT ANNUAL MEETING

INDIANAPOLIS, Ind., June 26.—Motion Picture Theatre Owners of Indiana at their annual meeting here endorsed the following:

Buying of pictures from independent producers; condemned the uniform contract as being unfair and inequitable, especially the arbitration clause; recommendation of the right to cancel pictures of poor merit; that producers be asked not to serve non-theatrical performances.

The body endorsed the idea of "Greater Movie Season" but felt that the exhibitors should set the time for the season. It held it would be impossible to hold a "Greater Movie Season" in August when houses are closed and the public unwilling to go to the theatre. It ruled the cost of movie season should be borne equally by the distributor and the exhibitor.

Frank J. Rembusch was elected president and member of the national executive board. Mr. Rembusch has pledged himself to renew his old-time vigor in national and state organization work.

Others elected were: Secretary, M. J. Doody, Indianapolis; treasurer, Harry Koch, Indianapolis; board of directors—Nathaniel N. Bernstein, Michigan City, chairman; J. N. Wycoff, Terre Haute; Ed. Bingham, Indianapolis; Leonard Sauers, Muncie; W. F. Easley, Greensburg; Will Brenner, Winchester; Charles R. Metzger, Indianapolis; O. I. Demaree, Franklin; A. C. Zaring, Indianapolis.

* * *

BILLBOARD OWNERS DONATE SPACE FOR MOVIE SEASON

ATLANTIC CITY, N. J., June 26.—What is estimated as a gift of more than \$100,000 in billboard space was presented to the "Greater Movie Season" campaign at a meeting of the board of directors of the Poster Advertising Association here.

Reorganization of financial interests places L. A. Young (center) as president of Tiffany Productions, Inc., Truart Film Corporation, Carlos Production, Inc., and Renown Pictures, Inc. Left is M. H. Hoffman, vice president of Tiffany and general manager of Truart, and right, A. Carlos, secretary of the four firms.



REX - The Wild Horse CYCLONE

Christian Science Monitor

"Black Cyclone"

Special from Monitor Bureau
NEW YORK, May 18 — Capitol
Theater, "Black Cyclone," a motion
picture presented and directed by
Hal Roach.

Here is one the screen's triumphs.
"Black Cyclone" is the story, in
fashioning, poignant pictures, of a wild
horse. It comes so breathlessly to
the screen that all thought of cam-
eras, crews and other studio condi-
tions is forthrightly banished. And
beside the quickening pictures for
rich fare there are winning captions
that carry the subtle breath of the
tale to a further degree, that give
to the film the necessary touch of
humor, romance, philosophy, as the
action of the words and pictures is a
technical accomplishment of remark-
able nicety. From the early days,
when as a rangy little colt Black
Cyclone lost his mother and had to
take up the trail by himself, to the
final stage of his magnificence when
he encounters "The Killer" for the
last time and emerges victorious,
the narrative runs its absorbing
course with such a masterly hand
that the story are adroitly welded to the
equine.

But the horses have it their own
way, and it is certain that never be-
fore have such animal pictures been
shown. It seems difficult to picture
the present film being surpassed in
any way. It is a story of a wild horse
that grips continuously.
The first encounters of Black Cy-
clone and the "Lady" are deliciously
humorous, and their courtship is
filmed with an understanding touch.
Then there are the thrilling se-
quences when this glorious pair,
after being trapped in a canyon by
the wild-horse hunters, make their
escape over seemingly impassable
ledges. Black Cyclone meets with
various vicissitudes, including the
loss of his "Lady" at the hands of
the "Killer," but all ends well, how-
ever, and the ever-faithful gray
"Lady" is restored to her mate.
Here is tale that no mere words
could tell. A tale that favors the
screen over more indisputable claim
to being a medium of expression ap-
parently without equal. Mr. Roach's
contributions to screen work, as
in "Black Cyclone," are of the high-
est order. The film is a tribute to
the art of wild horses. The talents for
the screen are only commensurate
with his own special audience. A
word, too, goes to the "Lady," in
also to the "Killer," the latter, in
all his pie-bald camouflaging, being
a bar sinister personified. The
crackling applause that the
audience has given to "Black Cy-
clone" has hit the fancy of all who
have seen it.

Atlanta Weekly Film Review

"BLACK CYCLONE" FASCINATING PATHE PICTURE, HAS SPECIAL SHOWING AT HOWARD THEATER

"Black Cyclone," Pathe's second interesting picture with
Rex, the wonder horse, had a special invitation showing in the
projection room of the Howard Theater Friday of last week,
when a group of women from the P. T. A. division of the
Better Films Committee, together with several newspaper men,
formed the representative audience present. Holding the thrill
that it does when seen in the cold projection room, we predict
that it will be a wonder with the added attraction of music.
Every person present pronounced the picture as one of the
most enthralling, fascinating out-door pictures of the season—
one of the best productions of its kind that the screen has
given us.

Hal Roach has woven his story well. The wild horse, Rex,
rooms the fields and the Western plains carefree and happy.
He meets his mate, Lady, his enemy, the Killer, his man, Jim
Lawson, who saves his life in Hell's Hole quicksand, and the
horses and the humans mix and mingle in the story, with Rex
always standing out as the hero. A pretty parallel is drawn
between Rex and Lady and Jim Lawson, and his girl, Jane.
Jane is persecuted by the Killer, a wild horse of the plains, and
saves his mate, and Jim saves his sweetheart—and while the ana-
logy is clear and always interesting apparent, it is never heavily
sketched in sub-titles, never obtrusive. There is marvelous ac-
tion, a fight between Rex and the Killer that is remarkable
There is humor and pathos, and everything that goes to make a
good story. But strongest of all is the lure of the outdoors—
the call of the wild creatures. All of the honors cannot go to
the animals and to the director, however. The man who plays
Jim Lawson is a comer, if ever we saw one. He has personali-
ty, a splendid physique, and he is a far better actor than many
of our already lauded Western stars. He should march to the
front steadily. The unfortunate part is that his name is not
mentioned anywhere throughout the picture.

Motion Pictures Today

One of the most dramatic and
interesting films of the past week
was "Black Cyclone," featuring a
cast of clever equine actors. The
picture really made a tremendous
hit and while it probably sounds
foolish to relate the love story of
Rex, the King of wild horses and
the beautiful "Lady," the screen
version was anything but foolish.
It had the unanimous approval of
the spectators. Of course, it may
be that it is a relief to look at a
few clever animal actors, who
really do display some intelligence
after the reels and reels of dumb
humans we poor fans have been
forced to look at.

Story by Hal Roach
Directed by Fred Jackman

Premier at the Capitol, New York, 120 Days over
the Loew Circuit.

Granada, San Francisco
Rialto, Los Angeles
State, Boston

Paramount, Salt Lake City
Rialto, Denver
Valentine, Toledo, etc. etc. etc.

News of Exhibitor Activities

NEW BUILDING CODE TO BE ENFORCED BY N. Y. STATE POLICE

ALBANY, N. Y., June 26.—New York State's Standard Building Code, covering motion picture theatres and all places of public assemblage, and which represents several years' study by a special committee, becomes effective July 1. It is retroactive. After that date not only will the work of inspecting motion picture theatres in New York State be done by State troopers, but also all certificates of compliance with the law, such as have been issued by the New York State Labor Department, will come direct from the State troopers.

Adoption of a standard building code and the decision to let the State troopers not only inspect all motion picture theatres, but likewise to issue the necessary certificates, is of far-reaching importance to the theatre owners of the Empire State, many of whom will undoubtedly be forced to spend considerable sums in the remodeling of their houses to meet the demands of the Code.

Twenty-eight cities in the state, having their own enforcing authorities, will enforce the provisions of the State Code through their own governing bodies. These cities are Amsterdam, Auburn, Beacon, Canandaigua, Cohoes, Cortland, Dunkirk, Fulton, Gloversville, Hornell, Ithaca, Jamestown, Johnstown, Kingston, Lackawanna, Little Falls, Middletown, Norwich, Olean, Oneida, Oneonta, Oswego, Plattsburgh, Rensselaer, Rome, Saratoga Springs, Sherill, Watervliet.

There are twenty cities in the state which have their own building code, and which may be said to supersede that just adopted by the state, as owners of motion picture theatres in such cities will be called upon to have their buildings conform with the city's code rather than the state standard code. These cities are Albany, Binghamton, Buffalo, Elmira, Lockport, Long Beach, Mount Vernon, Newburgh, New Rochelle, New York, Niagara Falls, Poughkeepsie, Rochester, Schenectady, Syracuse, Troy, Utica, Watertown, White Plains and Yonkers.

The Industrial Commissioner of the State will be called upon to enforce the state code in Batavia, Corning, Geneva, Glen Cove, Glens Falls, Hudson, Mechanicville, North Tonawanda, Ogdensburg, Port Jervis, Salamanca and Tonawanda, not only making the necessary inspections, but likewise issuing the certificates of compliance.

The State troopers will enforce the State Standard Building Code in all towns and villages in New York State where there is no authority enforcing their own building code.

The new building code does not change, however, any of the provisions and regulations governing the projection booth. Although the code contains a considerable section dealing with the projection booth, the section has been taken bodily from the general business law as adopted in 1913.

Seeking to lessen fire hazards, much attention has been paid in the code to the question of exits. Each tier or floor of a motion picture theatre shall be provided with the following number of exits:

Cap. of tier or floor	Min. No. of Exits
100 to 500 persons	Not less than two
501 to 700 persons	Not less than three
700 and over	Not less than four

The required aggregate width of exits on any tier or floor must not be less than 36 inches to each 100 persons capacity. This capacity shall be determined by the number of fixed seats plus an allowance of one person for every three square feet, where standing room is possible, but such standing room shall not include aisles, passageways or lobbies. If benches without arms between seats are used, their capacity must be figured on the basis of not more than one person to each 18 inches in width. In cases where fixed seats are not provided, such capacity must be based on one person for each six square feet of floor area.

Where required exit stairs from any floor terminate on the main floor, then the aggregate width of exits on the main floor shall be increased so as to provide for not

(Continued on Page 28)

Survey Reveals 280 Theatres Play Year 'Round in N. Y. Zone

ALBANY, N. Y., June 26.—There are 280 motion picture theatres in the Albany Zone, which run throughout the entire year, according to the secretary of the zone. There are seventy-five motion picture theatres in the same territory that run only during the summer months and twenty theatres that operate only during the winter. Out of the 280 houses, 107 are now members of the Albany Zone.

* * *

CANADIAN UNION DELEGATES HOLD OTTAWA MEETING

OTTAWA, Ont., June 26.—Twenty-five delegates of Moving Picture Operators' unions and of the International Alliance of Theatrical Stage Employees from all eastern Provinces of Canada, attended an annual convention of District No. 11 at the Chateau Laurier here. The Provinces represented included Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward Island.

Addresses were given by E. Andrews, representing the Ottawa Moving Picture Operators' Local; J. Roberts, president of the Ottawa Musicians' Union; Tom Moore, president of the Dominion Trades Congress; Ottawa; Captain J. A. P. Haydon, president of the Ottawa Trades and Labor Council, and Mayor J. P. Balharrie, of Ottawa.

International officers present included W. Canavan, President of the I. A. T. S. E., R. J. Green, Secretary Treasurer, of New York, and W. P. Covert, of Toronto, International vice-president representing Canada.

Ottawa projection machine operators and stage employees who assisted in making arrangements for the convention included R. R. Marcell, R. Gellertly, H. Ladouceur, G. Graham, W. Lodge, A. L. Gould, W. Clarke, S. Waggoner and others.

* * *

EIGHT PHOTOPLAYS WIN PLACES ON K. C. APPROVED LISTINGS

KANSAS CITY, Mo., June 26.—The Better Films Committee of the Kansas City Parmenter-Teacher Association approved the following films:

Central	"Stepping Lively."
Strand	"Excuse Me."
Roanoke	"Seven Chances."
Bancroft	"Captain January."
South Troost	"The Air Mail."
Murray	"The Silent Accuser."
Royal	"The Lost World."
Isis	"East of Broadway."

* * *

HERRINGTON ON TOUR

PHILADELPHIA, June 26.—Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania, is spending five weeks visiting members of the organization.

* * *

W. VA. THEATRE SOLD

NEW CUMBERLAND, Md., June 26.—B. Rabinowitz and his sons, Myers and Saul, of Weirton, W. Va., have purchased from Thomas G. Hale the Manas theatre and post office building here. The Manas Amusement Company is leasing the show house.

* * *

MERGE MAINE THEATRES

BANGOR, Me., June 26.—Consolidation of two theatres here is planned.

* * *

BUYS DELAWARE HOUSE

MILFORD, Del., June 26.—William H. Warren acquired the Palace theatre which was operated by the Nixon-Nirdlinger interests.

EXHIBITOR VICTORY FOLLOWS FIGHT ON PROHIBITIVE LICENSE

KANSAS CITY, Mo., June 26.—Seldom has the benefit of organized effort been more forcefully demonstrated than this case in the Kansas-Missouri territory. The latest victory for the exhibitors is the lowering of a prohibitive license on theatres in Jackson County, in which Kansas City is located. The decrease was obtained through an appeal by the exhibitor body to the county court.

The old license scale called for an annual tax of \$100 for all theatres of more than 600 seats and for \$50 for theatres with less than 600 seats. The new court order, which will be in effect after July 4, reads:

"Upon each motion picture show in Jackson County, Missouri, given or conducted in a building in an inclosure in said county, the license tax therefore, is hereby fixed and imposed in the sum of \$5 per year for each 100 seats or fraction thereof, provided that the minimum license tax for any motion picture theatre shall be \$25 per year or pro rata for a shorter period thereof, and that the maximum license tax for any motion picture theatre shall be \$25 per year or pro rata for a shorter period thereof, and that the maximum license for any motion picture theatre shall be \$50 per year or pro rata for a shorter period thereof."

(signed) F. H. DeCOU,
"License Inspector."

Kansas City exhibitors are satisfied with the new order, which follows closely upon the heels of a proposed revision in a new building code, the adoption of which is held detrimental to the exhibitors.

* * *

DES MOINES PICKS STOLTE TO MANAGE "SEASON" CAMPAIGN

DES MOINES, Iowa, June 26.—Arthur G. Stolte, manager of Capitol theatre, was elected general manager of the "Greater Movie Season" celebration here. Harry Hersteiner, of Family theatre, was appointed chairman of the finance committee.

Herbert Grove, of Des Moines theatre, is chairman of the outdoor advertising committee. "Doc" Banford, manager of Metro-Goldwyn exchange, will head the parade committee. Harry Mitchnik, of Rialto theatre, will have charge of decorations.

A parade, advertising new pictures, is planned for Saturday, August 2.

Robert Irwin, of New York City, representing Will H. Haye, president of the Motion Picture Producers and Distributors of America, Inc., attended the meeting.

* * *

MANY CHANGES IN ST. LOUIS DISTRICT

ST. LOUIS, June 26.—Following changes were reported here:

Donnellson, Ill., Home Theatre closed.
Paris, Mo., Star Theatre closing Monday and Tuesday nights until cool weather.
Leachville, Ark., Gem Theatre closed.

Lepanto, Ark., Majestic Theatre to three nights a week until October 1.

Eldorado, Ill., Casino Theatre, to three changes a week.

Pocahontas, Ark., John R. Kizer has purchased the Cozy Theatre from E. L. Duty.

* * *

MANAGER TO FAMOUS

LOCKPORT, N. Y., June 26.—Robert Kane resigned as manager of the Hi-Art theatre. It is rumored he may be appointed manager of the new theatre which Paramount has leased here. Mr. Kane has been at the Hi-Art for many years.

"Greater Movie Season" Drive Plans Formed in Buffalo, Kansas City, Mo.

BUFFALO, N. Y., June 26.—Exhibitors and exchange managers meeting in offices of Buffalo Zone M. P. T. O. of New York, selected committees named to aid in putting over the Greater Movie Season in Buffalo and Western New York.

J. H. Michael, manager of the Regent, was named chairman of the exhibitor committee, which includes Walter Hays, Barney Vohwinkel, Jacob Rappaport, William Dilleuth, N. Vassiliadis, M. Slotkin, Fred M. Shafer, Al Beckerich, Frank Nowak and Arthur Skinner.

Members of the exchange managers committee are: Sydney Samson, Norman L. Sper, Howard F. Brink, Marvin W. Kempner, Harry T. Dixon, Frank J. A. McCarthy, W. C. Rowell, Henry W. Kahn, Basil Brady, Fred M. Zimmerman, Joe Miller, W. L. Sherry, Earl W. Kramer and Charles W. Anthony.

A budget of \$3,500 was voted for an extensive billboard and newspaper campaign to be started two weeks in advance.

KANSAS CITY, Mo., June 26.—Following committees were appointed here to assist in promotion of "Greater Movie Season."

Parade Committee—William Flynn, general manager; L. J. Lenhart, Roanoke theatre; H. Darnall, Alamo theatre; E. McElroy, Forty-fifth street theatre; and Robert Gary, Universal.

Publicity Committee—Samuel Carver, Liberty theatre, general manager; Earl Cunningham, Paramount; Robert Gary, Universal; F. W. Hewes, Bonaventure theatre; W. O. Lenhart, Linwood theatre; Jack Quinlan, Main Street theatre; Walter Fennely, Pantages theatre; William Jacobs, Royal theatre; "Ace" of the Kansas City Journal-Post; Miss Catherine Prosser of the Kansas City Star, and Leo Fitzpatrick of the Kansas City Star.

Clubs Committee—A. H. Cole, Paramount, general manager; E. W. Werner, Warwick theatre; C. E. Gregory, Metro-Goldwyn; and Tom Byerle, First National.

"COOL" CAMPAIGN PROFITABLE FOR THIS EXHIBITOR

DES MOINES, Ia., June 26.—Capitol theatre is advertising its temperature quite as much as its picture program and its presentation features these days. Having installed a \$22,000 electrical freezing plant, in addition to the regular ventilation, the Capitol now boasts of \$50,000 worth of comfort-producing apparatus, with a resulting temperature guaranteed to be the most frigid in the city.

That the patrons found this to be true during the recent hot wave was proved by the fact that they sometimes forgot to go home when the two hour show was finished.

YOUNG LOEW MANAGER

HARRISBURG, June 26.—Sydney J. Gates new manager of the Regent theatre, a Loew house, is twenty-four.

OPENS NEW THEATRE

PLEASANTVILLE, N. J., June 26.—A. M. Frere opened his new Carlton theatre here. Mr. Frere was assistant manager of the Colonial Theatre, Atlantic City.

PHILADELPHIA, June 26.—A syndicate, headed by former Mayor Thomas B. Smith, Charles Wanamaker and Herbert Effinger, has taken over Hunt's Jenkintown theatre.

"SAVE PLAY DATES" SLOGAN OF ALBANY ZONE IS EFFECTIVE

ALBANY, N. Y., June 26.—"Save Your Play Dates."

This is the slogan that is spreading rapidly through the Albany zone with its 300 or more theatres, and which has resulted in but comparatively few of the larger theatres booking several months in advance.

Exhibitors are today maintaining a far different attitude toward the independents than in the past and as a result independent pictures are being shown at practically all of the theatres in this zone.

Louis Buettner, of Cohoes, chairman of the Albany Zone is behind the movement here for exhibitors to hold their play dates.

Now that Albany and Buffalo Zones are divorced from the New York City Zone, several exhibitors in the former Zone are seemingly anxious to affiliate themselves with the national organization. If the Zone itself cannot enter as a unit, it is proposed to name several of the more prominent members of the Zone to the national organization in order that Albany may have recognition on national matters.

The matter has been referred to William Dillon, of Ithaca, the newly elected president of the New York State M. P. T. O.

EXHIBITOR ON VACATION

AKRON, Ohio., June 26.—Allen Simmons, of the Allen theatre, is on a fishing trip in Northern Ohio.

PAINTS THEATRE GREEN

SANDUSKY, Ohio, June 26.—George Schade, owner and manager of Schade theatre, had the front of the building painted a bright green with a mottled gold effect, around the outside of the lobby. He has also installed a unique ventilating system of his own design, which he claims will keep the theatre as cool as the lake shore.

AWAY FOR SUMMER

CANTON, Ohio, June 26.—A. H. Abrams, of Mozart theatre, left for a two months' fishing trip to Crooked Lake, Mich., where he owns a summer home.

ENLARGE CLEVELAND HOUSE

CLEVELAND, June 26.—Circle theatre, East One Hundred and Fifth street, will close Sunday night to permit remodeling and increase of the seating capacity to 2,000. Micky Printz is the manager.

BENTLEYVILLE, PA., June 26.—Majestic theatre was gutted by fire with a loss estimated at \$30,000.

FORMER BUFFALO MEN SHIFTED TO NEW POSITIONS

BUFFALO N. Y., June 26.—Exhibitors here learn that Bruce Fowler, former manager of the Olympic and Elwood in Buffalo, has been transferred from the McVickers in Chicago to the management of the Newman and Royal theatres in Kansas City.

Howard Waugh, former Jamestown, N. Y. exhibitor, has been transferred from the Palace in Memphis to the Howard theatre in Atlanta.

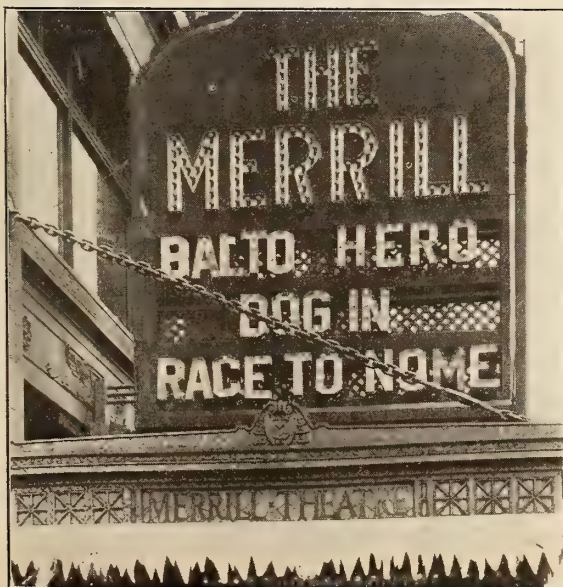
Earl Crabb, who managed the Buffalo Strand for many years, is still district manager for Paramount in Texas and Art Amm, another Buffalonian of other days, is still sitting on the world in Florida, where he is district manager of F. P.-L.

MANAGES NEW THEATRE

CLEVELAND, June 26.—M. Berkowitz, part owner of the Waldorf, New Ritz and Ambassador theatres, will have complete charge of the New Ritz theatre, 978 East One Hundred and Twenty-third street. A. H. Lustig is general manager of all three theatres.

CLEVELAND, June 26.—Abe Gorral, celebrated his fourth anniversary as manager of the Yale theatre, St. Clair at East Eighty-second street. The Yale is one of a chain controlled by the Ohio Amusement Company.

The Merrill Theatre, Milwaukee, Wis., spent \$350 on a lobby display on the Education Pictures two-reel special, "Balto's Race to Nome." Stills show how this short subject was played up over the feature.



NEWSPAPER TRIBUTE FOR NEWMAN AS HE QUITS KANSAS CITY

KANSAS CITY, Mo., June 26.—As a farewell tribute to Frank L. Newman, Kansas City's exhibitor who leaves for Los Angeles to manage three theatres for Paramount, having disposed of his Newman and Royal theatres in Kansas City to Paramount, the Kansas City Star published a column story on his life, which rivals fiction.

From a job working all night in an iron foundry for \$1.75 a day to \$1,000 a week salary, and \$500,000 laid away as a nest egg—that is the two extremes of Mr. Newman's career. After saving diligently in a small ready-to-wear establishment which he later founded, Mr. Newman eleven years ago opened the Royal theater in Kansas City, but the house didn't open without a fight. There was an injunction against having a theatre in the down town block.

Last year's proceeds of the house netted nearly \$70,000 according to Mr. Newman. Then came the Newman theatre six years ago, which is by far the most elaborate theatre in Kansas City. The lowest profits for any of the six years has been \$54,000, Mr. Newman said.

"I haven't done anything spectacular or unusual," Mr. Newman said, "I am doing now at forty what a lot of men do when they are older, cashing in on what I have, seeing that there is something laid away and enough to take care of my family as well."

The biggest tribute received thus far in life, Mr. Newman said, was when the employees of the theatre came to him and begged him to take them half way across the continent so that they might continue working for him.

Although the deal, whereby Paramount will purchase the Newman and Royal theatres, is not yet closed, according to Mr. Newman, Paramount is paying \$900,000 for the two houses. Since Mr. Newman owns the controlling stock in both theatres, his proceeds from the sale will be more than \$500,000.

BATAVIA FIRM BUYS SITE FOR THEATRE

BATAVIA, N. Y., June 26.—Genesee Amusement Enterprises, Inc., bought the old Community theatre site in East Main street near Center for a theatre and business building. The company now controls two theatres in Batavia, three in Olean, one in Salamanca and one in Wellsville.

APPOINTED MANAGER

CLEVELAND, June 26.—Ira G. Becksted was appointed manager of the Jennings theatre, 2236 West Fourteenth street. Mr. Becksted is also manager of the advertising display department of the First National office here.

CLEVELAND, June 26.—National Theater, West Fourteenth and Starkweather, closed for the summer. The owner will remodel into a larger and more comfortable house by September.

CLEVELAND, June 26.—Camera theatre will close Monday, Tuesday and Wednesday during the summer. It will play a full week after September 1.

CADIZ, Ohio, June 26.—Long and Son, lumber dealers, opened a 600-seat theatre here. The house is named the Long, after the owners.

DES MOINES, Iowa, June 26.—The Des Moines theatre, largest exclusive picture house here, will close July 5 for five weeks so that the interior may be completely redecorated. About \$15,000 will be spent in redecorating the house. The stage will be enlarged to a depth of 14 feet, and the pipe organ will be rebuilt with many new stops added.

The house will open about August 15.

AUCTION OFF THEATRE

ALTOONA, Pa., June 26.—Victoria theatre was sold at auction to George Karides and M. Lee, the only bidders.

WOODSFIELD, Ohio, June 26.—Warren E. Norris sold the Pleasant Hour Theatre to Fred Clements, of Mechanicsburg, Ohio.

Means Completing Plans for Third Theatre in K.C.

KANSAS CITY, Mo., June 26.—Operating only Murray theatre, a small suburban house, three years ago, Jay Means, Vice-president of the M. P. T. O. Kansas-Missouri, soon will begin construction on his third theatre between Thirty-ninth and Fortieth streets on Prospect Avenue.

The second theatre to be acquired by Mr. Means was the Prospect theatre, Twenty-sixth street and Prospect avenue. The new house, which has not yet been named, will have a 70-foot frontage and seat 1,500 persons.

CLEVELAND GROUP TO BUILD 13TH THEATRE

CLEVELAND, Ohio, June 26.—Meyer Fine and Abe Kramer, leading spirits of the Ohio Amusement Company, an organization that controls about a dozen theatres here, will build a 2,000-seat house at West Twenty-fifth street and Broadview.

BUYS ARDMORE, PA., HOUSE

ARDMORE, Pa., June 26.—Harry J. Rittenhouse, of Philadelphia has bought the Palace theatre here.

PHILADELPHIA HOUSE SOLD

PHILADELPHIA, Pa., June 26.—Harry Schleifer bought the Chain theatre at Eighty-fourth and Eastwick avenue from Jay Kanter.

BUILDS THIRD THEATRE

MANSFIELD, Ohio, June 26.—Tim Roberts, owner of two theatres here, is building a new 600-seat house which will be open about September 15.

COOPERSTOWN, N. Y., June 26.—William Smalley, head of a chain of fifteen theatres, has just purchased an old stage coach that once traveled between Richfield Springs and Albany, a half century or more ago.

Drawn by two black horses, the coach is now being driven over a route of 420 miles between the Smalley houses. The trip will require thirty-four days. Mr. Smalley is using the coach for exploitation purposes.

ALBANY, N. Y., June 26.—Mary Farrell, a reviewer for New York State Motion Picture Commission, has obtained a leave of absence and will sail for Europe on July 3, where she will spend the next three months.

Abraham Klein and Frank Dermody, both of New York City, have just been appointed inspectors on the state commission, and will cover the territory adjacent to the metropolis.

PLANS TRIP TO EUROPE

NIAGARA FALLS, N. Y., June 26.—Charley Hayman, president of the Strand and Cataract Theatre companies here, is planning another trip to Europe.

THEATRES SHORTEN WEEK TO COMBAT HOT WEATHER LOSS

ALBANY, N. Y., June 26.—Theatres in central New York continue to shorten their weeks.

Low Fischer's house in Chatham has dropped to three days a week, while another run by Mr. Fischer in Port Henry has dropped to four days.

Mr. and Mrs. A. E. Milligan are operating their house in Schuylerville three days a week.

Several of the ten-cent houses in Schenectady will run on a seven-day a week basis throughout the summer, because one of the owners refuses to close, and the others, fearing that they will lose their business to this one house, will also keep open.

EXHIBITORS FORCE PAPER TO PUBLISH PICTURE REVIEWS

TROY, N. Y., June 26.—Following a meeting with Motion Picture Theatre Owners of Troy, the management of Troy Record has consented to review pictures shown at these theatres. For several years past the theatres here were unable to secure any readers in the paper.

Under the new arrangement the newspaper will send members of its editorial staff to review films.

MUSICIAN NOW MANAGER

EAST AURORA, N. Y., June 26.—Merritt A. Kyser, manager of the new Aurora theatre, is a recruit from the musician ranks to the exhibitor forces. Mr. Kyser is a member of long standing in the Buffalo musicians' union.

SEEKING THEATRE SITE

LeROY, N. Y., June 26.—A New York corporation has applied for an option on Hotel Wiss property owned by John Hepps, as a site for a motion picture theatre and stores.

ANSON, Tex., June 26.—Cozy Theatre will be enlarged and remodelled.

OMAHA, Neb., June 26.—Palace Theatre, which was destroyed by fire recently, is being rebuilt by S. G. Fry.

CUERO, Tex., June 26.—Reutin Frels took over management of Dreamland Theatre.

STATE TROOPERS TO ENFORCE NEW BUILDING CODE IN NEW YORK

(Continued From Page 26)

less than 100 per cent of the capacity of such stairways.

The minimum width of a stairway must not be less than 44 inches.

Exits heretofore constructed where only two are provided and one is of a width less than specified in the following schedule, such exit must be reconstructed or an additional one provided at once. Where the exit is reconstructed or an additional one provided, it must not be less than 44 inches in width.

The following is the minimum width acceptable for existing exits:

100 to 300 persons 30 inches
301 to 400 persons 36 inches
401 to 500 persons 44 inches

Certain changes are made in the type of exits to be constructed and acceptable in New York state from now on, while provision is also made that exit doors hereafter constructed must not be less than 44 inches in width.

Rule 321, covering seats, provides that there shall not be more than fourteen seats in any row extending from one aisle to another nor more than seven seats in any row extending from aisle to wall.

Motion picture theatres using a program of their presentation will be interested in a section of rule 323, which provides that a diagram or plan of each floor showing

distinctly the exits, each occupying a space not less than 15 square inches, shall be printed in black lines in a legible manner on the program.

Relative to the projection booth, Rule 402 provides:

"The shutters at the projection and other openings shall be maintained in proper working condition and equipped with suitable fusible heat releasing device which shall be tested daily.

"No combustible material of any sort whatever shall be permitted or allowed within the booth, except film used in the operation of the machines.

"An approved fire-proof box, with self-closing cover, shall be provided for the storage of films not in use.

"A metal pail or box, filled with sand, shall be provided for hot carbons.

"Smoking shall not be permitted in projection booths and a 'no smoking' sign shall be posted in a conspicuous place in the booth.

"Door of projection booth shall be provided with an effective self-closing device and shall be kept closed while the booth is in operation.

"A fire proof receptacle with a self-closing cover shall be provided for film clippings and waste, and all clippings and waste shall be kept at all times in such receptacle until removed from the premises."

Here's your big 16 page **SPECIAL** **EXPLOITATION SECTION**

for **"Drusilla** *with a* **Million"**

An
**ASSOCIATED
ARTS**
Production



Directed
by
**F. HARMON
WEIGHT**

From
Elizabeth
Cooper's
Famous
Novel

F. B. O.'s First Gold Bond Special that packed the CAPITOL, world's largest and finest theatre, N. Y., for one solid week. It's the outstanding box office smash of the present season, backed by National Advertising in The SAT. EVE. POST. Read the wonderful reviews in this special section.




Your lobby is your
Theatre "window."
People will buy
what they see dis-
played in it. Be
careful of your
choice.



Stills For Your Lobby Frames From
"DRUSILLA WITH A MILLION,"
an F. B. O. Gold Bond Film

NATIONAL TIE-UP and EXPLOITATION SECTION



DRUSILLA WITH \$1,000,000 FOR EXHIBITORS

TRULY, a million dollars' worth of showmanship material is contained in this big F. B. O. special. It is well called a "Gold Bond" photodrama, for to show it is equivalent to putting more money in the bank.



One of several "Drusilla With a Million" stills for use in window displays for the F. B. O. picture. A catch line "fresh as a daisy" will tie-up with Vivi face powder, and local tie-ups may be made with any "Daisy" brand product.

The picture itself might have been titled "Drusilla With a Million Heart Throbs," for it is the type of production that reaches deep into the soul. It is a wonderful combination of sunshine and shadow. It brings a smile to your lips even while your eyes are moist with tears. It is the sort of entertainment everybody loves, and will pay well for at your ticket booth.

Consider the story which has been filmed from Elizabeth Cooper's widely read novel. In the first place, picture Mary Carr, filmdom's finest "mother," in the pathetic role of a charity inmate of an old

ladies' home. Then imagine stalwart Kenneth Harlan, as the lovable waster who makes good with a vengeance when it becomes necessary for him to do so. Think of Priscilla Bonner, with all her innocent wistfulness, playing the part of the girl-wife whose ordeals will bring a pang of pain to a heart of granite.

BRIEFLY, this is the action. Collin Arnold is disinherited by his irate father. In speeding away from home, he wrecks his racer and himself. Sally May Ferris, an orphan slavey in the home of a hatchet-faced spinster, finds him by the roadside, and in her mistress's absence cares for him. Propinquity begets love, and they marry.

The boy secures work in a garage, and all goes right merrily until Collin's former fiancée persuades the unsophisticated Sally that she must leave her husband for his own benefit. The scene that will be long remembered.

Meantime, Collin's father has died, and his immense fortune goes to a distant relative—none other than Drusilla.

HERE is delightful comedy. The erstwhile ward of charity is ensconced in the stately residence that should have been Collin's home. Her introduction is full of humor. She shakes hands with the butler and other menials much to their disgust.

But the little old lady soon gains the poise and confidence that come with wealth, and blossoms forth into a rarely beautiful woman whose lovely face reflects her saintliness of soul.

Then one day an abandoned child is found upon her doorstep. It is welcomed with an open heart. Thereafter these poor, unwanted babies arrive thick and fast. Soon her mansion is a veritable orphanage. And Drusilla loves them every one.

In order to break the will that has given Drusilla her million, and place Collin in possession of his heritage, a rascally lawyer arranges that the house be guarded, and that the next mother to leave her waif to partake of Drusilla's bounty be turned over to the grim justice of the law.

(Continued on Page 42)

SMASHING— EXPLOITATION— IN "DRUSILLA" PRESS BOOK!



NAT ROTHSTEIN, F. B. O.'s Director of Exploitation, has many big money making publicity campaigns to his credit. His press books are well known and respected in the field.

But it is doubtful whether Mr. Rothstein and his staff consisting of Les Jordan, Hy Doab, Dave Strumpf and others ever put out a more convincing press sheet than that which is now available for "Drusilla With a Million." He and his staff deserve the congratulations of the industry for the many new ideas the book has given to it.

This showmanship guide will prove of the utmost importance to you in extracting the last dollar's worth of box-office receipts from the photoplay. It fairly teems with concrete ideas that are practical, inexpensive, and may be used for any type of community.

POSTERS

These important exploitation accessories have been chosen with the utmost good judgment. There is not one of them that will fail to draw attention to the picture, and each of them shows some gripping moment from the production that will register deeply on the sensibilities of the passer-by and react on his pocket-book nerve.

It is recommended that you invest liberally in lithos, for they will pay dividends at the ticket booth. Use them on bill boards, in the windows of the smaller local shops, in your theatre front and lobby decorations, and as background for your larger and more important window displays.

Remember that a little "treatment" improves any poster, and do not shirk the little bit of work necessary to making cut-outs and shadow boxes.

CUTS AND COPY

Newspaper advertising is a proven medium through which to boost business, and the "Drusilla With a Million" exploitation supplement is brim-full of cuts for newspaper use and copy to accompany them.

Both are calculated to arouse curiosity, and both possess the magnet-like qualities that will draw patronage to the gate. Use them. It will pay to do so.

LOBBIES

There are suggestions galore for lobby dress, and lobby exploitation that will make them stop, look and listen.



Nat Rothstein, F. B. O. Exploitation Director, who adds to his long string of showmanship triumphs with a corking press book on "Drusilla With a Million."

One, for instance, is built up around the fact that in the picture a number of mothers deposit their infants on Drusilla's doorstep. The press book advises showmen to rope off a corner of the lobby and fill it with baskets fixed up with comforters, and other things to make babies happy. Put a uniformed nurse in charge, and display a sign advising mothers that they may check their babies while seeing the film.

THROWAWAYS

Novel throwaways have been thought of for your benefit. One is in the form of "stage" money which is to be distributed, each bill bearing reference to Drusilla's \$1,000,000.

Another is an envelope containing a cent attached to a card stating that this

is part of Drusilla's \$1,000,000, and will be accepted at the box-office as partial payment for a ticket.

The title of the picture is a sure winner, and it will suggest other ideas along these lines.

STUNTS AND CONTESTS

There are all sorts of ballyhoo stunts clearly outlined in the press book. It only remains for the enterprising showman to follow the suggestions. Those who do so will reap a rich reward.

There are a number of unique newspaper contests arranged, one being a prize "Drusilla With a Million" contest in which cash and passes are awarded for the best answer in a hundred words to the question "What Would You Do With a Million Dollars?"

OTHER SUGGESTIONS

There are also a number of suggestions contained in the press book that cannot help but add interest to your showing of the picture. One of them is an arrangement by which Mary Carr, the famous screen "mother" will personally communicate with the women of your town.

In an intimate note she will refer to the photoplay, and call particular attention to the sequence in which she devours a huge piece of cake. The letter goes on to say that she, herself, is responsible for the recipe of the cake, and she encloses a copy of it. The note ends by saying that she thinks so well of "Drusilla With a Million" that she is breaking her rule of silence to urge that her friends all see it.

This idea is called the "direct by mail from Hollywood" plan, and it will prove a winner. And it is only one of several mighty fine and original stunts. By all means use them all in conjunction with those contained in this section.

Follow the section and press book and you will be nearer to your first million after you show the picture.



Kleinert's "Jiffy" pants, known the world over, have the above card for tie-up purposes on F. B. O.'s "Drusilla With a Million." Use the card and paste on it Still No. 137, cut out in the manner shown. The resultant effect is impressive. Dry-goods and department stores are your best tie-up bets on this.

BIG APPEAL IN KID TIE-UPS

KIDS, lots of them, appear in "Drusilla With a Million." Chubby, wide-eyed, youngsters with dimpled little hands, and bright, trusting smiles that would soften the heart of a pawnbroker.

There are all sorts and sizes. Some with curly hair, and at least one with kinky wool and ebony complexion. Little boys and little girls. You'll love 'em all, and so will every individual in your audience.

There is no greater or more universal appeal than that made by children. And EXHIBITORS TRADE REVIEW offers you an opportunity to capitalize human heart interest by arranging tie-ups featuring stills of these adorable youngsters with window displays of nationally known products manufactured for the use of infants.

In dressing these kid windows bear in mind that the heart interest element must predominate. There are dozens of kid stills, each more alluring than the other. Use them profusely, but at the same time avoid overcrowding the window. The still most applicable to the product which is being featured in the display should be mounted upon your announcement card

with a catch-line naming the article and directing attention to the showing of the attraction at your theatre.

Make the windows as alive as possible. Inject life into your still life displays, and the value of the window will be enhanced a hundred fold. A kitten and a ball of yarn will stop the busiest

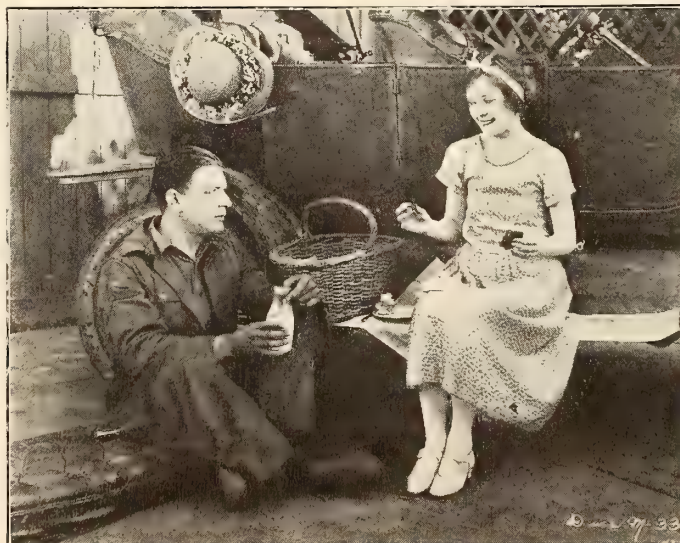
businessman. Kittens may not be practicable any more than it would be feasible to display real children. But life-sized dolls may be procured, and will add much to the realness of the display.

INCIDENTALLY, it should not be difficult to get the cooperation of all the merchants in town handling children's articles in staging a big baby show, and doing other things that will help them all and also bring folks from the surrounding towns to see your showing of "Drusilla."

Special "Drusilla" brands of things for kids will serve to keep the name of your attraction constantly before the public. And when you do that you are doing real exploitation and may call yourself a showman.

The manufacturers who have agreed to work with exhibitors of "Drusilla With a Million" on big cooperative window displays, and whose products are best adaptable for tie-ups with stills of children, are the American Thermos Bottle Company, The Best Foods, Inc., E. R. Squibb and Sons, Kleinert Rubber Company and Vivi Inc.

This still from F. B. O.'s "Drusilla With a Million," may be used as a local dairy tie-up or with a Thermos window display.



THEY'LL READ THE BOOK AND SEE THE PICTURE

ONE of the most important of all national tie-ups presenting themselves to the showmanship of exhibitors all over the country who are going to clean up on their bookings of "Drusilla With a Million" is that of the book tie-up, a re-printed edition of which is being published by the publishing concern A. L. Burt & Co., of New York.

"Drusilla With a Million," long an old favorite with hundreds of thousands of book lovers, has had many reprintings and to date more than half a million people have read the story, and with the added impetus and popularity which the new edition will receive through the heart stirring film translation, another half million will begin to read the story.

The publishers have already gotten out this new, specially illustrated film edition of the book and it is now being placed in book-stores and libraries all over the country. There will be specially illustrated posters and covers on the books distributed nationally to draw special attention to the film and the book in the show windows of the book stores.

TRY THESE

The most obvious use of the book tie-up is with the newspaper in your town. Get in touch with the editor and ask him to arrange with the publishers to run the story serially in the paper, several chapters each day, the story to start several days before your opening play date. This valuable publicity achieved through direct newspaper readers has been successfully used with other prominent films and special book editions, and is bound to draw additional patronage to your theatre.

Persuade the editor likewise that a book review of Drusilla on the opening day of your film would be very timely and read eagerly by those who have gone to see the picture or intend to. A liberal use of the free list in connection with newspaper editors is always welcome and pro-

ductive of co-operation. Should the columns of the best paper in town be unavailable at the time you want for a serial publishing of the book, you should apply to any local town magazine circulating among the women of the town and arrange for them to run the story serially.

On August 15, there will appear

USE LIBRARIES

Next in importance of the numerous tie-ups you will be able to make in connection with the special film edition is with the libraries. The Cleveland Public Library has done notable work on special photoplay editions of popular books, from time to time.

Mounted stills of pictures on cardboard were displayed in their library windows and inside on the bulletin boards.

They have likewise made up or used special but inexpensive book-marks with illustrations from films and issued them to the members of the library for use in all books to prevent mutilation of book leaves.

YOU may purchase or donate a copy of the book to the library to be given to the member of the library writing the best 100 word review of the book. A simple poster announcement to this effect could be supplied for use at the library desk, and of course on the poster mention should be made of the dates the film will come and play at your theatre.

Thus you can furnish your local library with stills from the film mounted on cardboard, posters for the bulletin boards, lettered poster for the essay contest and book-marks, which can be printed very reasonably.

There are also one or two circulating libraries in your town which will handle the special photoplay edition of "Drusilla" and you can again use to advantage posters inside the stores and the book-marks. While such circulating libraries may have on hand only a limited number of copies at the time of your showings, the display material which you can get from the publishers or through the Exhibitors Trade Review linked up with stills from the film will keep the film alive and draw those members of the library who cannot obtain the book.



1,000,000
PEOPLE
who read
the book
want
to see
the picture,
IT'S HERE NOW!
DRUSILLA WITH A 1,000,000
at the Strand
All this Week

in the Saturday Evening Post, a full-advertisement of "Drusilla With a Million" inserted by Film Booking Offices, which advertisement will be read by millions of people all over the country. It may be profitable at this time to get in touch with your local Ladies Literary Society and arrange for an open meeting at which the book and the film will be discussed.

A distribution of heralds and throw-aways is advisable at such a meeting and if possible you might run off a trailer of the picture at the club. Women will just eat this up and should be on tip-toes to go and see the entire film.

Overwhelming evidence on the

DRUSILLA^W

THE ASSOCIATED ARTS PRODUCTION — FROM ELIZABETH

MOTION
PICTURE
NEWS
MAY 30, 1925

THE
SPOTLIGHT
MAY 9,
1925.

Drusilla With a Million

(Associated Arts Corp.-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

IT looks to us as though another "Over the Hill" has hit the screen. And "Drusilla With a Million" is the picture which has all the heart appeal, human interest and wonderful acting of the former success. And this later offering is more artistic and just as well acted by a superfine dramatic personel. You hear of pictures with souls, but seldom see them. Well, here is one and it is a photoplay that is going to reach for the hearts of the nation with its human, colorful, clean, dramatic story. And we'll wager the women everywhere will be aroused to heights of enthusiasm over this one.

Mary Carr, who won fame over night through her work in "Over the Hill," again leads the cast and in a role that has just as much pulling power on the emotions. Miss Carr as Drusilla, an aged inmate of a charity institution, who suddenly finds herself with one million dollars and who forthwith dedicates her fortune to caring for babies abandoned on the doorstep of her palatial residence, contributes to screen literature one of the finest character paintings of many years and one which is going to be remembered. And right here we want to tell the world that Priscilla Bonner reaches the heights with a magnificent performance.

Folks will not soon forget the entrance of Drusilla into her new mansion, the antics of her baby charges, the scene in which Collin wrecks his car to save the life of Sally May, whom he soon marries; the episode in which Daphne persuades Sally to leave Collin so that he may have his chance in life, the birth of Sally's baby and so on and so forth through a long sries of wonderful moments that lead up to the powerful court room sequence which is going to raise patrons out of their seats as if they had a hoisting machine pulling them up. Everyone is going to like Drusilla. We recommend it to exhibitors everywhere.

DRAWING POWER. The finest houses in the land should be proud to show entertainment of this type. For any type of house.

SUMMARY. A distinct relief from the usual run of screen offerings. A different kind of story, a cast of real brilliance in which Mary Carr again triumphs and in which a new star is made in the person of Priscilla Bonner. A picture with which to win new patrons for your house. A self-made box office success.

DIRECTION. F. Harmon Weight may well be proud of his accomplishment. He has brought out the highlights of the story in an understanding way. He has packed the tale with heart appeal.

CLASS A

"DRUSILLA WITH A MILLION" (F. B. O.) This will prove to be one of the greatest heart interest pictures ever presented—or this reviewer doesn't know a good picture. It will be one of F. B. O's fall releases.

Mary Carr is Drusilla, a pathetic old soul, consigned to an Old Ladies Home to spend her last days there in toil and drudgery. But by an odd turn of fate—not far fetched by the way—a distant relative dies and leaves her a cool million and a beautiful country home. Drusilla is an old maid but has a golden mother heart, and taking in a little waif to share her bounty, soon becomes the target for unwanted babies until her house is overrun with them. The story develops in most dramatic and logical fashion, culminating in a superb emotional climax. Mary Carr's work far transcends anything she has ever done. No superlatives can overstate the excellence of her portrayal. It is a masterpiece. Priscilla Bonner, hitherto little known, has a part which would delight Lillian Gish, and she gives one of the most appealing screen performances of recent years. Kenneth Harlan is splendid, and Claire Du Brey, the vamp of the old Thanhouser days is properly "catty" in that sort of a part. William Humphreys plays a cold, inflexible attorney in the most relentless manner. The cast is flawless in fact and the babies!—Women, and men too for that matter, are going to go wild over the most natural baby acting ever seen on the screen. They are a sheer delight.

As we have said, this will be a fall release, but watch for it and play it if you can. Nothing would be heard against the movies if there were more pictures like this.

IT'S AN
F.B.O.
PICTURE

Outstanding success of the season WITH A MILLION POPER'S FAMOUS NOVEL — DIRECTED BY F. HARMON WEIGHT

MOVING PICTURE WORLD

We predict a big box-office success for DRUSILLA WITH A MILLION.

VARIETY

If there ever was another "OVER THE HILL" from a box-office angle, this is the one. Like the Fox wonder, it is just one of those accidents that happen . . . it has all of the sure-fire, heart throb that gets to the average picture house audience and after all, that is what counts . . . they will give up their money to see it . . . it's a wow.

N. Y. TIMES

DRUSILLA WITH A MILLION at the Capitol Theatre this week is sending the audiences away with wet cheeks. As this story unfurls, one sees sequences which show flashes of inspiration.

N. Y. STAATS ZEITUNG

DRUSILLA WITH A MILLION is a truly wonderful picture and should make a million dollars for the exhibitors, because it carries a million dollars' worth of entertainment for every type of audience and for every theatre in the land and every exhibitor can be proud to exhibit it . . . it is a combination of one hundred percent showman picture and audience picture. If the motion picture industry could make all the releases of the same high calibre as DRUSILLA WITH A MILLION, the picture business would soon be the biggest industry in the land.

EVENING JOURNAL

The audience applauded DRUSILLA WITH A MILLION at the Capitol Theatre.

N. Y. AMERICAN

DRUSILLA WITH A MILLION has been packing them in all week at the Capitol Theatre . . . here is a picture with appeal and lots of it.

EVENING WORLD

One of the best pictures of its kind ever seen on Broadway in a long time.

DAILY MIRROR

If you have a moment to spare, please meet DRUSILLA WITH A MILLION at the Capitol Theatre this week.

Distributed Throughout the World by

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y.

Exchanges Everywhere

More "Drusilla" Window Tie-Ups With Products That Will Bring You Big Business

Richelieu Pearls in "Drusilla" Line-Up

THE value of jewelry in a tie-up to reach your woman patrons has been demonstrated time and time again, notably so in the case of pearls. EXHIBITORS TRADE REVIEW has arranged another tie-up with the makers of Richelieu Pearls, famous all over the country, which are handled by more than 30,000 jewelry stores. Every woman who knows pearls is familiar with them.

In "Drusilla" there are two excellent stills in which pearls stand out prominently, one of which is reproduced on this page. You can interest the women in "Drusilla" by arranging with as many jewelry stores in town as handle the Richelieu product to display the Richelieu window cards together with the stills mentioned, No. 125, and the one reproduced here. Send to this paper your list of stores, mention the number of sets of display material wanted and they will be forwarded.

The Richelieu Pearl is distinctly "different" and comparable to the finest of genuine jewels. A recent display of these pearls together with a special poster from a prominent motion picture which played in New York at the time, caused a crowd of great proportions to gather in front of jewelers' windows in admiration. Again we say the value of this high-grade tie-up should be taken advantage of.

A window card using the stills could be gotten up with this text:

Richelieu Pearls

At the Capitol Theatre
Are the Only Jewels Fit For
"Drusilla With a Million"
Gratify Her Desire for Pearls
and see
"Drusilla With a Million"
at the
STRAND THEATRE

DRUSILLA WITH A MILLION

COULD BE MADE
HAPPIER WITH A
STRING OF

*Richelieu
Pearls*

See the picture,
this year's best-

PLAYING
ALL THIS WEEK
at the Strand



A Suggestion for a window card, tie-up-
Richelieu Pearls with F. B. O.'s "Drusilla
With a Million." Card is light blue with
deep green lettering.

Vivi for "Drusilla"

A TIE-UP of appeal to women is offered in the new Vivi Face Powder which is just making its appearance on the market. The box itself and the window display material are equally attractive, being reproductions in brilliant coloring of a huge rose.

This powder is an improved cosmetic which adheres to the face when applied and does not brush off easily. It is produced by the manufacturers of Vivadou products.

(Continued on Page 41)

Fresh As a Daisy
After Using
VIVI

Face Powder.
Is Priscilla Bonner as Sally in
"DRUSILLA WITH A MILLION"
at the Capitol Theatre

Big Window Displays On Moore Pens

MOORE'S Fountain Pens which are achieving a name for themselves in the pen field of late, offer an attractive window display tie-up for "Drusilla." The Moore Pen is known as the "Pen with the Super-smooth Point." "The new fountain pen without static."

The window display made up of a center-piece, and two separate side stands, is beautifully made up in green, yellow and brown and certainly looks like a million dollars.

The displays will be sent to whatever shops in your town are selected for tie-ups with "Drusilla."

Perhaps you may try an announcement in your lobby to the effect that the holders of certain seat numbers will receive Moore's Fountain pen gratis. You can arrange with the dealer to supply these free of charge in return for the display of his name and store on your lobby announcement.

This is good business all around, as ten dollars or so invested by the dealer is well

worth the advertising he will receive and will result in future sales that are worth while. For the dealers window, together with the Moore display, make up a window card using a still of Mary Carr, with the text,

IF YOU HAD A MILLION

You Couldn't Buy a

BETTER PEN THAN

MOORE'S

Neither Could MARY CARR

in

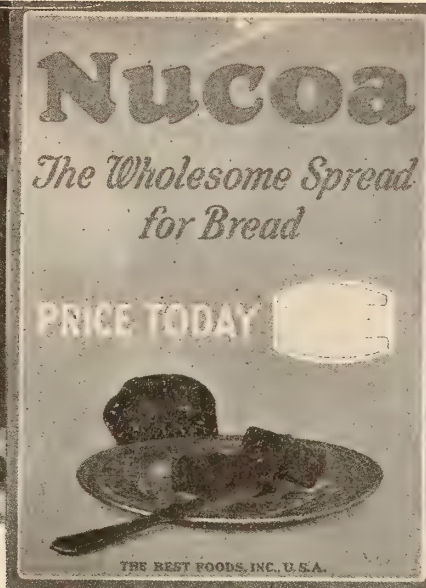
"Drusilla With a Million"

Now Playing at the

CAPITOL THEATRE



Um! Fine Cake



Um! Great Picture

Using the two stills, cut out as shown and the poster supplied by "Nucoa," an effective strip window card can be made for F. B. O.'s "Drusilla With a Million."

Don't Miss Out on Your Local Friends for Cooperation

IT will not be hard to interest any church or women's club in some worthy charity. A "Drusilla" bazaar will have the town talking about "Drusilla With a Million," and its effects will be felt at the box-office.

The club women, or those interested in church work, will contribute "Drusilla" dolls for sale at the bazaar, and there should also be a cake-baking contest, it being stipulated that Nucoa is used in place of butter. The proceeds derived from the affair may be donated to some institution, preferably one for old people, or for children.

All the merchants may be prevailed upon to do their bits for such a project, as they will certainly benefit by the advertising thus received.

THE FAMILY TRADE

"Drusilla With a Million" is a picture made for all the family. It has something in it that will appeal to every member, grandparents, parents and children. Therefore, the idea of special rates for family parties should cause comment and bring extra business.

Free passes for the largest family in town will get news-

*Awaken the Community Spirit!
It Will Bring Results*

Moore's
Fountain Pens

Drusilla
with a
Million

*Thoroughbreds
in looks
and action*

Moore's Pen has available cards like these. The picture name is to be added by the exhibitor as shown. In this space, it is proposed to letter the name of the theatre and date of showing. These cards are to be placed in stationery, drug and similar stores.

paper space. So will complimentary tickets to elderly women, and special bargain matinees for women with a certain number of children. In this connection you can advertise that the children may be parked in the lobby in the custody of a trained nurse.

BANKS AND INSURANCE

The picture offers an ideal chance to tie-up with the savings banks in your city. The film points many morals, and not the least of these is the wisdom of saving in youth in order that a desolate old age may be avoided. The bank should be willing to deposit the first dollar for all those who present seat coupons from the picture.

THE same thing applies to an insurance policy tie-up. Arrange to have a special policy offered during your showing of the picture. Have it called a "Drusilla" policy, and have it primarily for the protection of mothers and wives against the possibility of becoming charity wards should the wage earner become incapacitated or should he die. A special proposition should be made to those who have attended the picture.



An amusing situation from F. B. O.'s "Drusilla With a Million" is shown in this still which may be used in window displays featuring Thermos bottles, Kleinert, Squibb or Best Food products, or others with local merchants.

THERMOS BOTTLES

In "Drusilla" the persecuted butler is told to "heat a bottle" for each of the many children who are deposited upon the doorstep of the newly-made millionairess. There are stills which show him gingerly handling babies' milk bottles. If he had thought to purchase a Thermos, the babies might have had warm milk always ready for them. The temperature would have been just right, and he would have avoided a lot of trouble.

There is plenty of attractive display material which will be forwarded to you or your tie-up merchant on receipt of a line from you to EXHIBITORS TRADE REVIEW. Your window card, announcing the showing of "Drusilla" will complete the tie-up.

NUCOA

One of the most widely advertised products of The Best Foods, Inc., is "Nucoa," an oleomargarine

preparation that has won no small measure of popularity.

In addition to the health-giving qualities that make it suitable for a tie-up with infant stills, there are several varieties of cut-outs and posters that will aid in making up window displays with other stills that will get and hold the attention of prospective patrons.

This product is carried by grocers, delicatessen stores and all sorts of food shops.

SQUIBB PRODUCTS

E. R. Squibb and Sons manufacture a number of widely known, nationally advertised products. The particular one which has been tied-up with "Drusilla With a Million" is Squibb's cold cream.

This tie-up may be with baby stills from the picture, or stills of Mary Carr, Priscilla Bonner and Clare Du Bray.

If the merchants with whom you work on this tie-up wish to feature the entire Squibb line in their displays,



Another baby still from the F. B. O. production, "Drusilla With a Million," which may be used in connection with any sort of baby product, toys, pearls, cosmetics, and a wide range of merchandise with which the picture ties-up.

An example of the window display material which will be supplied by E. R. Squibb and Sons for window displays featuring Squibb's Cold Cream in conjunction with the F. B. O. photoplay, "Drusilla With a Million." Write *Exhibitors Trade Review* for display material on all National Tie-Ups.

properly worded window cards will accomplish the purpose, and there will be no difficulty in selecting such a variety of stills that no duplication will be necessary in the different windows

KLEINERT TIE-UP

One of the very best tie-ups for "Drusilla With a Million" is that which has been effected with the Kleinert Rubber Company, who among other things manufacture their "Jiffy Baby Pants" which are known wherever there are youngsters.

Their display material is most attractive, and there are plenty of stills showing the youngsters in the picture actually clad in these patented garments.

This article is sold by specialty shops, baby stores, druggists, and department stores. There is a big chance to get lots of free window space with this one, so be sure that you ask for all the display material you need. EXHIBITORS TRADE REVIEW will see that your requisition is promptly filled.



NEWSPAPERS

Newspaper articles on the wisdom of saving, interviews with the wealthiest men in town on how they founded their fortunes, interviews with local philanthropists as to what use a million dollars may best be put, essays, as suggested in the press book, on "What I Would Do If I Had a Million Dollars"—all these things, and the others that will occur to you and your newspaper editors will help their circulation and your showing.

THE KIDS WILL HELP

Enlist the kids in your behalf. Offer prizes of Moore's Fountain Pens to the youngsters bringing in the longest lists of names promising to see "Drusilla," or expressing a wish to have it shown in your theatre. This should be done several weeks in advance of your showing.

Another way to herald the approach of "Drusilla" is to offer a prize consisting of the novel "Drusilla With a Million" in some contest taking place some time prior to your opening.

All the women named "Drusilla" should be invited to view the picture as your guest. The names may be obtained through the local registrar of births, or through christening records.

AD AND PHONE STUNTS

You may advertise in the personal columns of the newspaper that Drusilla Doane has inherited a million dollars and that you are in search of her. Such a story should be good for front page space in the dailies.

Have a girl telephone a list of the townswomen, merely asking, "Is this you, Mrs. So-and-So? Have you heard about Drusilla? She has inherited a million dollars!" and then hang up. Will the wires buzz? Try and see.

"DRUSILLA" OUTINGS

Arrange a "Drusilla" outing for the kids of the town. Solicit the use of cars from those who have them, run a special morning matinee, and after the showing take the kids for a ride through the town and out to some picnic ground. See to it that there are plenty of banners and signs on the cars. The same idea may be used for elderly people who are not in the most fortunate circumstances.

MUSIC TIE-UP

Give the local musical composers a chance to write words and music for a "Drusilla" song. Such a contest may uncover some real talent. In any event it will arouse local interest, and you may feature the prize song in a prolog. The newspapers should be willing to help you out on this one, perhaps going so far as to publish the winning number.

BETTER BABIES

Other very good stunts include a "Better Baby Week" in your local town tying up with the health board. There is sufficient all-around publicity to be secured by staging such a stunt. Cards and banners liberally distributed throughout the town, and newspaper advance stories will complete the tie-up. Plan this exploitation at least a week in advance of your showing.

Another sure-fire stunt built around the wonderfully healthy babies shown in the film, is a tie-up with drug stores on an assortment of baby products,

such as talcums, sponges for baths, soaps, Jiffy baby pants, nipples, teething rings, etc. Distribute liberally the Mary Carr and baby stills to your drug stores, particularly those tied up with a national Baby Contest now being conducted by E. R. Squibb & Sons, dispensers of drugs and sundries.

Still another outlet for baby stills and posters is that of dry goods stores selling or specializing in baby clothes. Kid stuff in show windows always gets over and this will be no exception.

FACE POWDER

(Continued from Page 38)

Get in touch with your leading drug stores, beauty parlors and specialty shops and have them put in a display of this product together with stills from "Drusilla." From the picture you can make up a window card, using still No. 61, portraying Priscilla Bonner with some daisies in her hand. Send the Exhibitors Trade Review a list of the shops you have arranged to tie-up with on this product and the makers, Vivi, Inc., New York, will forward their new window display material.

"Thermos" is ready to supply their well known window displays for a tie-up with F. B. O.'s "Drusilla With a Million." Several stills showing an "open air luncheon" are adaptable for use in this display. (See page 34.)



OTHER WINDOWS WAITING FOR "DRUSILLA"

Local Merchants Will Gladly Co-operate in Window Advertising Campaign That Will Sell Their Goods and Your Attraction

TAKE full advantage of the National Tie-Ups to secure window space from every merchant in town who stocks the nationally advertised products that are backing up your publicity campaign on "Drusilla With a Million." But don't overlook the shops of a purely local nature. Their windows will help, too.

The toy stores, for instance. There are numerous stills of children enjoying all sorts of playthings. A display of these pictures in connection with a toy window, will pull window-shoppers inside, and impress upon them the name of your picture. A window card may announce that "Drusilla With a Million" could not make your child happier than the toys we have here."

Get the local shoe stores. Feature displays of easy shoes and slippers together with stills of Mary Carr as "Drusilla" and the other sweet old ladies in the picture. Effect the tie-up with a card: "Drusilla's Million couldn't buy greater foot comfort than we offer here. Wear our shoes when you see 'Drusilla With a Million' at the City Theatre."

A recipe for a special cake baked by Mary Carr, herself, is available. This gives you a direct tie-up with every baker in town, as well as with every housewife. Feature the cake as a "Drusilla" cake, or as "Mary Carr's Million Dollar Cake," and in a window card announce your showing. The line may be "Mary Carr invites you to cut yourself a piece of cake and to see 'Drusilla With a Million' at the City Theatre." Use stills showing the famous mother of pictures enjoying a bit of her own baking.

THE confectioners will be interested in offering special "Drusilla" candies, and serving special "Drusilla" drinks during your showing of the film. It may be arranged so that a ticket stub is good for a sample of "Drusilla Kisses," or for a rebate on a "Drusilla Sundae."

Arrange with department stores and specialty shops to devote a week to specializing in garments, jewelry,

Note the Names

The Reiser Company	—Venida Hair Nets
A. L. Burt Company	—"Drusilla," the novel
Best Foods, Inc.	—Nucoa
American Thermos Co.	—Thermos Bottles
The Moore Company	—Fountain Pens
American Safety Razor Co.	—Safety Razors
Kleinert Rubber Co.	—Jiffy Baby Pants
E. R. Squibb and Sons	—Cold Cream
Vivi, Inc.	—Face Powder
J. H. Meyer and Bro.	—Richelieu Pearls

All National Tie-Ups

etc., for elderly women. Make a special "Drusilla Week" which will enable the shop-keepers to make a particular appeal to a class of patronage too generally overlooked. It can be fixed so that everyone purchasing over a certain amount of merchandise will be entitled to a free ticket to "Drusilla With a Million."

OF course any sort of shop carrying any type of merchandise designed for juvenile use is ideal to line up as part of your "Drusilla" campaign. Art stores, or the picture frame departments of larger shops should be advised of the opportunity "Drusilla" offers them to increase sales. Have them make special displays of picture frames, and see that every frame contains an interesting still from your production.

Milliners should also fall in step with special showings of bonnets and hats suitable for older women.

Stills of Kenneth Harlan and the other well-dressed men in the picture will secure space in the windows of haberdashers and clothiers. "Dress-

up" clothing may be featured, and also displays of working clothes, for Harlan appears in several sequences garbed in flannel shirt, overalls, and so on.

There are a number of courtroom scenes depicted in the stills, and they may be used to good purpose in tie-ups with any line that any merchant is anxious to push. The window card should feature the words "On Trial," then state that special prices are being made to introduce the particular product in question. The card should add that "Drusilla With a Million" has been proven to be the best photoplay of the season.

There is no reason why every shop on each important street of your town should fail to carry your advertising for "Drusilla." And in window tie-ups you get it all *free of charge*.

* * *

'DRUSILLA' STORY MAKES A SELLING PICTURE

(Continued from Page 31)

Do you see what is coming? Do you get the big kick?

Night comes. Black, dreary, desolate. And in the shadows is a mother who clasps to her broken heart a new-come mite of humanity. Broken in body and in spirit, she totters to Drusilla's home. Tenderly she lays the tiny bundle down—then the police! She is seized and hurried off to jail. And the mother is Sally May, the wife of Collin.

The court room—a callous judge—the mercilessly keen questioning of a sabre-minded lawyer—a weary, fainting girl getting more entangled every moment—Collin, lured from the room by the wealth-seeking woman to whom he had been engaged. Then a cry that he hears—a mad dash into the court! His strong arms are tight around his girl, and in one of the strongest emotional scenes ever filmed, he and his wife and their baby are reunited.

And for the final fade out, a scene of complete bliss. Drusilla happily surrounded with her babies, and Sally with Collin and their son enjoying the serene happiness brought to them by "Drusilla With a Million."

Write or Wire

to Exhibitors Trade Review for window display material on any or all of the National Tie-Ups listed above for "Drusilla With a Million." Specify quantities desired and playdates in a hurry-up message to

Exhibitors Trade Review

"Venida" Windows Will Pull For "Drusilla"

Hair Net Manufacturers Have Much Attractive Window Display Material Ready

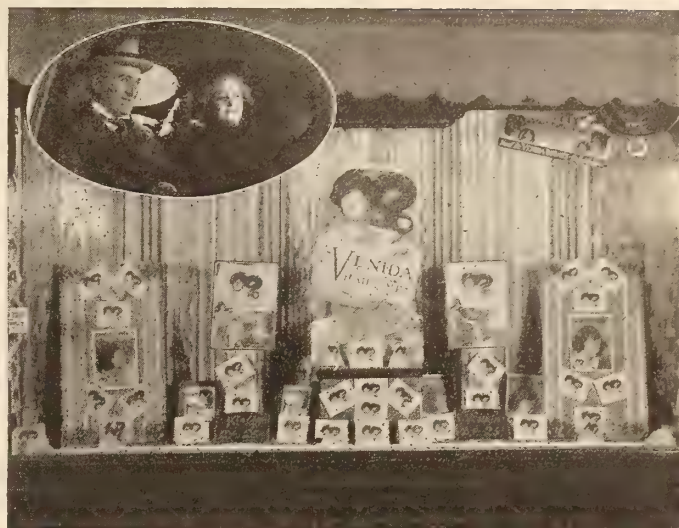
THE tie-up with the Rieser Company, 220 Fifth Avenue, New York City, who are the manufacturers of the widely known and nationally advertised "Venida Hair Nets," offers a great chance to secure window space from various types of shops for "Drusilla With a Million."

The product is handled in drug stores, department stores, beauty and specialty shops, and there is no reason why you cannot secure a liberal amount of space throughout the city to announce your showing of "Drusilla" through the medium of window displays of stills and "Venida" display material.

There are a number of stills from the production that may be used with good effect. One of them is shown in the accompanying illustration which shows an interesting shot from the picture. Drusilla has just inherited her million, and is enjoying her first ride in a high-powered motor car. How much more she would have enjoyed it had she used a "Venida" hairnet to keep her silvered locks in place! Or perhaps the first thing she did after getting her fortune was to drive full speed to the shop of the nearest merchant handling "Venidas." Then, again, even Drusilla with her million could not buy a better hairnet than "Venida."

There are a thousand opportunities for attractive catch lines, and a clever phrase with the announcement of your showing will most assuredly help business. The display and the stills from the picture will stop them, and your window card will do the rest.

The "Venida" display material is especially fine, and it is recommended that you secure as many "Venida" windows as possible.



A typical "Venida" window display such as will pull patronage for F. B. O.'s "Drusilla With a Million" when coupled with stills from the production. The insert shows one of the many stills that are especially suitable for this.

Two Safety Razor Displays for "Drusilla" Windows

"Gem" and "Ever-Ready" Brands in Big National Tie-Up Between F.B.O. Film and Razor Company

THE accompanying illustration is a fair example of what may be accomplished with a safety razor window display. It is attractive in itself, but when you lend the added interest of stills from "Drusilla With a Million," you will have a window that will lure the shekels from the tightest purse both for the purchase of a razor and tickets for your show.

Now in the picture there is no single sequence in which a razor is shown. But nevertheless the tie-up is one of national importance, and will prove most effective wherever used. The tie-up itself must be made through the medium of attractive catch-lines. For instance, there are several stills showing a racing car come to grief, the hero with a cut finger, and so on. A card to the effect

that the hero in "Drusilla With a Million" had a close shave, but that "Gem" razors will give a close shave daily, may help.

Another idea would be to have your card read: "This is one of the close shaves in 'Drusilla With a Million'—it is *not* the kind you get from an Ever Ready safety razor." Still another may be, "Safety First"; Gem Safety Razors lead the field, "Drusilla With a Million" is the best entertainment in town.

The title of the picture offers endless possibilities for catch-lines, and you will doubtless strike upon many that will be reflected in the box-office returns.

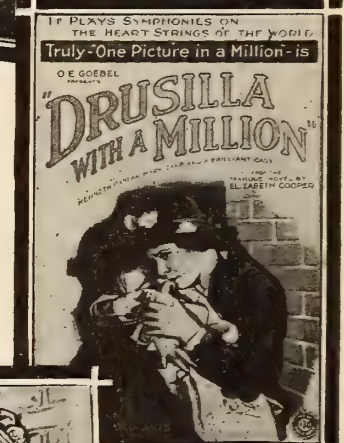
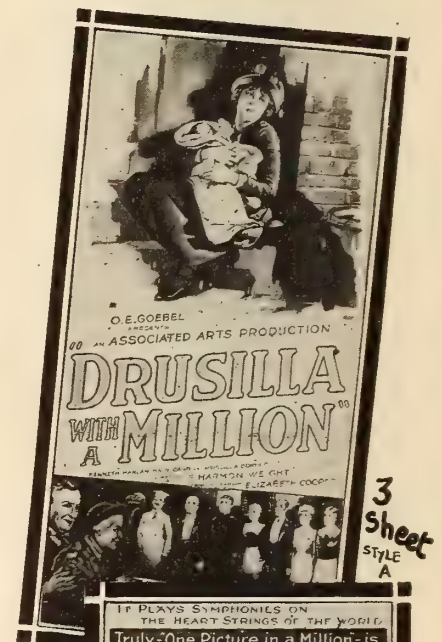
Get together with your local dealer on all these displays. Remember it is a fifty-fifty proposition that will benefit him as well as your theatre. He will be glad to cooperate with you in a big splash that will bring better business to you both.

There is plenty of display material available. If any of the dealers are short of it, communicate at once with EXHIBITORS TRADE REVIEW. Then you will get prompt service from them, together with suggestions regarding the displays.



The American Safety Razor Corporation, Brooklyn, New York, has tied-up its product, "Gem" and "Ever-Ready" safety razors, with F. B. O.'s "Drusilla With a Million." Here is a sample window display with inset showing one of the stills that may be used.

Wonderful Posters-Newspaper Ads-Window
Cards-Lobby Displays- Special 2-color Heralds-
Oil Paintings and other High Class Accessories
Backed by a Whale of a 'Showman' Press Book
that shows you how to get top money with
DRUSILLA WITH A MILLION

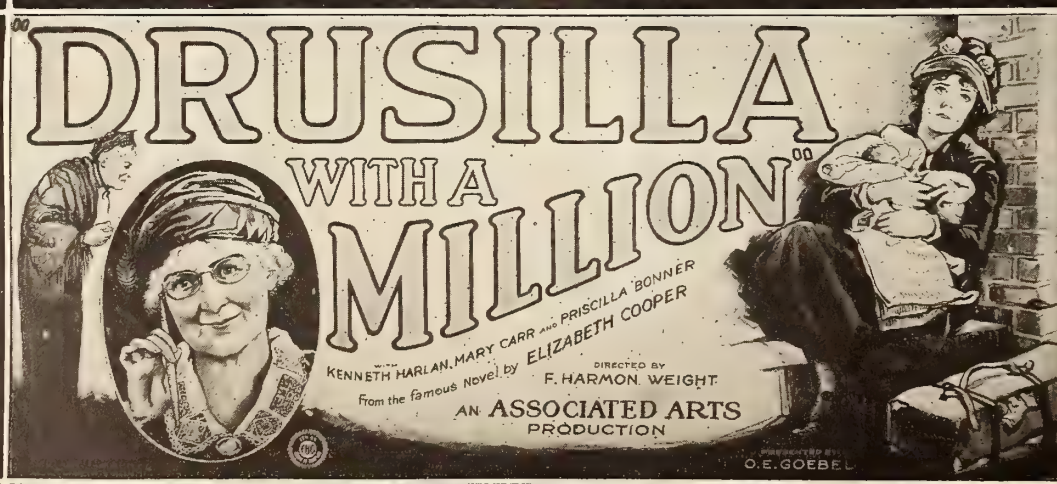


POSTERS

1 Sheet
STYLE B

Have You
Secured
Your Contract
on
DRUSILLA
With a Million

24
Sheet



1 Sheet
STYLE A

Communicate
With Your
Nearest

F. B. O.
Exchange

Don't
Delay it

Sales News and Personalities of the Week

BUFFALO

Jim Fater, of the Buffalo First National staff, is being sued for several thousand berries as the result of an accident on the Tully-Lafayette road, in which Jim is alleged to have bumped another car in which nine passengers were slightly injured.

* * *

Earl W. Kramer, manager of the Buffalo Universal office, attended the funeral of his uncle, Harry Berman, F. B. O. sales manager, who died last week in New York. The Buffalo F. B. O. office was closed two hours on Friday, June 19, during the funeral of Mr. Berman.

* * *

George Williams, Paramount exploiter, acted as host to a half dozen leading exhibitors from the principal cities of the Buffalo territory at a two-day pow-wow in Buffalo last week.

Paramount invited the men to Buffalo to look at some of the new pictures, discuss exploitation ideas, look over advertising accessories and dine in between at the Hotel Statler. The event, the first of its kind ever held, was a huge success and, it is expected, will be repeated next month.

* * *

Bill Rowell, manager of the Buffalo Fox office, is confined to his home on account of illness. Basil Brady, Pathe manager, was in New York last week end for a conference with home office officials.

* * *

Jack Lyons, Educational salesman in the Buffalo territory, is passing around the stogies. Yep, Mr. and Mrs. Jack are celebrating the arrival of a bouncing baby boy. Mrs. Lyons formerly was Miss Nell Evans, office manager of Dependable Pictures Corporation. Colonel Howard F. Brink, Educational manager, has promised to put the new member of the Lyons family on the sales staff if he develops into as good a salesman as his dad.

* * *

CLEVELAND

Jack Lawrence, former manager of Lande Film Company, has resigned to accept a position on the road for the Standard Film Service.

* * *

Milton Simon, special representative of the Rayart Pictures, New York, was a Cleveland visitor. He is negotiating distributing arrangements with the largest independent film exchange in this section.

* * *

Lew Thompson, former manager of the local Universal office, is now connected with the Producers Distributing Corporation as representative for central Ohio.

* * *

At Universal offices Al Atkinson, who covers the northwestern part, bought a new Nash sedan. Dan Stern, city salesman, left for a two-weeks vacation to Cambridge Springs, Pa.

* * *

George Erdmann, recently appointed manager of the local Producers Distributing Corporation, has added Jack O'Connell to his staff of road men.

* * *

DES MOINES

The employees of the local Film Booking Offices exchange were grieved to learn, on June 19, of the death in New York City of Mr. H. M. Berman, the general manager of the company.

W. E. Banford, manager of the Metro-Goldwyn exchange, returned Friday from a week's tour of northern Iowa, and reports

business good for this season, in spite of the fact that many small town theatres are closing down, or cutting down on their playing time.

Owing to exceptionally heavy rain throughout Iowa, the exchange has experienced great difficulty in shipping films to cities in the eastern part of the state. In many cases, films have had to be routed through Illinois to get them to Iowa towns along the Mississippi river.

* * *

A. W. Kahn, manager of the Educational Films Exchange, returned this week from attending the national convention of Educational managers and salesmen in New York City.

* * *

C. Mayberry, division manager of the Producers Distributing Corporation, was in Des Moines this week to arrange for opening an exchange in the city.

* * *

T. W. Thompson, of the Rex theatre, Albia, and J. T. Nolan, of the Strand at Palmer, Iowa, were business visitors at the Premier Pictures exchange this week.

* * *

Mr. and Mrs. Byron Watson of the Grand theatre at Knoxville, were visitors at local exchanges recently.

* * *

Cloy Gilbert, shipping clerk for the Pathe exchange, has been distributing candy and smokes among his friends in response to their congratulations over the arrival of a daughter.

* * *

N. C. Rice, salesman for the local Film Booking Offices exchange, has been in the hospital for the last two weeks suffering from poisoning in his face.

* * *

Miss Prowter, of the Pathe office force, will leave Sunday for a vacation in Denver.

* * *

M. J. Weisfeldt, district manager for F. B. O. with headquarters at Minneapolis, will be in Des Moines on a business trip to local exchange during the week of June 21.

* * *

W. E. Wilkinson, representing the office of Will H. Hays, was in Des Moines on June 20 and 21. On Saturday he met with the members of the Omaha and Des Moines Boards of Trade in joint session at the Hotel Fort Des Moines. On Sunday morning he held a meeting with the managers and salesmen of the local motion picture exchanges.

* * *

PITTSBURGH

Battling Joe Lefke, champion of the northwest, informs us that he closed Meadville, Pa., with one of Carl Laemmle's new complete Service Contracts. In addition to that he also quite casually tells us he has closed for the 1926 Jewell Product the Luna Theatre, Sharon, Pa.; Capitol Theatre, Farrell, Pa.; Liberty Theatre, Mercer, Pa., and Strand Theatre, Grove City.

* * *

Mr. H. H. Tefler whispered in our ear that he closed with Carl Laemmle's new Complete Service Contract Smith's Theatre, Barnesboro, Pa.; Pastime Theatre, Emeigh, Pa.; Commons Theatre, Hastings, Pa.; Grand Theatre, Nanty-Glo, Pa. On the Second White List the Cox Theatre, Mt. Pleasant, Pa.

A recent addition to the sales force of the Universal Exchange, Pittsburgh, is Mr. Sam Jacobson, the erstwhile Universalite who returns to the fold after considerable service with the Apex Film Company. Mr. Jacobson was with Universal for a period of four years prior to his recent return.

ST. LOUIS

C. F. Lessing, formerly with Jack Weil Productions, has entered the insurance business.

* * *

Many Universal officials were visitors here. They included Dick Anderson, head of International News; Bill Truog, assistant divisional manager; N. Shiren, travelling auditor, and J. M. Rogers, home office representative, who is installing a new Howe booking system in all the Universal exchanges.

* * *

Jimmy Shea, keytown and circuit salesman for Metro-Goldwyn-Mayer, is hitting the hot spots in a new Buick Sport.

* * *

Tom McKean, of F. B. O., back from a trip through northern Illinois, reports heavy rains have greatly benefitted crops in that vicinity. Exhibitors are more optimistic now.

* * *

C. E. Lilly purchased a Kilgen organ for his Star Theatre, Hannibal, Mo.

* * *

Harry Graham, manager of the local Pathe office, has been transferred to Chicago. He has been succeeded by Ted Meyer, from the Omaha, Nebr., branch.

* * *

Arthur Kreine, booker for Fox, is on his vacation.

* * *

Jimmy Grainger, of Fox sales organization, is due in St. Louis.

* * *

Jack Underwood, manager for Enterprise, and Jack Weil, of Jack Weil Productions, spent the greater part of the week in this territory.

* * *

The St. Louis F. B. O. office closed Friday, June 19, during the funeral services for Harry Berman. He was well known to the St. Louis film colony and his passing was learned with regret.

* * *

Gene Goldsmith, United Artists salesman for the Kentucky and Indiana territory, has just been released from Barnes Hospital, where he underwent an operation.

* * *

United Artists moved Monday, June 22, into the old Goldwyn offices on the second floor of the Plaza Hotel exchange building. Bill Barron is manager of the exchange. T. Y. Henry district manager, will be in this week to give the new quarters the "O-O."

* * *

Bill Goldman is due back from New York this week.

* * *

Miss Hortense Walsh, formerly with Selznick, is now booking for Jack Weil Productions.

* * *

CHICAGO

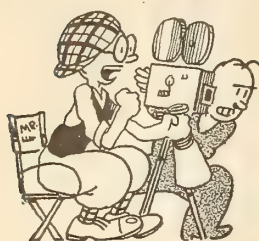
Clinton W. Vidor has joined the Universal Chicago exchange as country salesman, under W. W. Brunberg, country sales manager. Mr. Vidor has been connected with the sales force for the last seven years, in both the Chicago and Kansas territories.

* * *

SAM WARNER VISITS COMPANY EXCHANGES

Sam Warner, of Warner Brothers, is visiting branch offices.

At Boston, Albany, Buffalo, Detroit, Cleveland and Pittsburgh, which formed the itinerary of his first trip. Mr. Warner held conferences with the entire exchange sales personnel.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



Sam Taylor, who will direct Harold Lloyd's next production, which has been decided to be a big city story, spent several days this week in San Francisco searching for possible locations. Most of the production will, however, be filmed at the Hollywood Studios.

Victor Fleming, Lasky Director, now making "A Son of His Father," has returned to the studio from location in Arizona on this picture.

Eddie Gribbon, who is burglarizing once more in Christie's picturization of "Seven Days," has two important releases coming before this comedy special is shown. Eddie is still to be seen in "Just a Woman" (First National), and "The Limited Mail" (Warner Brothers).

Mary Alice Scully, young scenario writer, who wrote the script for "Stella Maris," which Charles Brabin is directing at Universal, spent an extra week supervising the selection and creation of costumes, furnishings and the general investiture of the production, at the director's request. Since the first of the year, Miss Scully has also written the scripts for "Parisian Love" (B. P. Schulberg), and "The Undying Past," for Victor Seastrom (M.-G.-M.).

Vera Lewis has finished as Princess Ereck in Elinor Glyn's production, "The Only Thing."

Phil Gersdorf, director of publicity for Hunt Stromberg Productions, returned to the Hollywood studios after a four months' tour.

George Melford and his "Without Mercy" company returned to the Hollywood studios after a three days' location trip. The company went to Balboa to secure night scenes for the London dock sequences in "Without Mercy," the first of several Metropolitan productions which Melford will direct. Dorothy Phillips, Rockcliffe Fellowes, Vera Reynolds, Robert Ames, Lione Belmore and Patricia Palmer are featured in the cast.

Stuart Paton has moved in at the Hollywood studios and will make four productions to be released by Associated Exhibitors. The first of these will be "The Lady from Hell," by Norton S. Parker, which was adapted by J. Grubb Alexander. Blanche Sweet and Roy Stewart have the featured roles. "Through Veiled Eyes" will be the second. This production will have for its leading character a blind man. The story was written by Paton during his blindness and relates a fascinating tale.

Paton will direct all four.

Contrary to current rumors, May McAvoy has not signed a long term contract with Universal. The diminutive star has steadfastly refused to consider lengthy affiliations with any organization since she severed connections with Famous Players-Lasky.

"The Love Hour" will be Huntly Gordon's next vehicle for Warner Brothers.

Helene Chadwick has been signed by Universal to play the feminine starring role in "The Still Alarm," which is to be one of the biggest stories on the Jewel program this year. William Russell has been assigned the masculine starring role.

Marion Nixon will permanently replace Virginia Valli in Universal pictures, according to rumors common in Hollywood. Now that Miss Nixon's five year contract with the company has taken effect and she has been placed in the leading feminine role in "Sporting Life," in which Miss Valli was first cast, it is believed that rumors of her permanency on this Universal program are correct.

John Roche, Warner Brothers star, is next to appear in "The Love Hour" for that studio.

Hoot Gibson, cowboy screen star, has departed from Hollywood for Alberta, Canada, where he will be on location for two months filming two new pictures. Virginia Brown Faire, his leading lady, and other members of the company, went on the same special train.

Stage inroads on screen talent, which caused motion picture producers no end of worry about a year ago, began again when William Russell, screen star, was sought by Arthur Hopkins to play in "What Price Glory" which is to open in Chicago this summer. Russell's photoplay engagements, scheduled for three months in advance, may interfere with such a move, however.

"Ben Hur," in which May McAvoy and Ramon Navarro share starring honors, has been cut down to about thirty reels.

Huntly Gordon, "Screen Wife Neglector," plays a strong romantic role in "The Love Hour" for Warner Brothers.

Edmund Lowe's nose, declared perfect

and vital to his film success by Fox officials, has been insured for \$35,000.

Walter McGrail has completed his featured heavy role in "A Son of His Father" for Paramount.

It has been definitely decided that Irene Rich will do one more picture for Warners before going to Europe this summer.

Diana Miller, Fox actress, has been granted a three month vacation following a strenuous year in which she made eleven pictures.

Helene Chadwick has completed two starring roles in "The Golden Cocoon" and "The Woman Hater" for Warner Brothers.

Walter Hiers has signed contracts to make six more comedies for Educational release. He is at work on the first now.

May McAvoy has been approached by three European motion picture companies seeking her services for one or more years.

Jean Hersholt is enacting a principal character role in "My Old Dutch" for Universal.

So pleased were Warner Brothers with Bradley King's ability to write a story around a title, that they have given her a second assignment of this nature. Miss King recently wrote "Satan in Sables" on this basis for Warners, in which Lowell Sherman is to be starred, and has now been assigned the title "Why Girls Come Back Home," around which to weave an original story. The script will serve to furnish Marie Provost with a very suitable vehicle for her next picture, in which she will be featured with an all star cast.

**HAROLD LLOYD
GAINS A
WAFFLE
FINISH
FROM THE
CLEATS ON THE
FOOTBALL
PLAYERS'
SHOES
IN
'THE FRESHMAN'
FORTHCOMING
PATHE
RELEASE**





The Big Little Feature



"Below Zero"

Educational 2 reels

A young chap travels to the frozen north in search of adventure. He becomes a member of the Mounted Police and is detailed to seek Pierre Batiste, a criminal. He falls in love with his superior's niece. Through the aid of his valet he captures Batiste and wins the girl.

Liege Conley, Estelle Bradley and Robert Kortman are the comedians in this comedy. It is nothing unusual but the burlesque will probably please the average patron. In one incident Liege is forced to drink liquor. The fluid burns his throat and he rushes to a barrel thinking it contains cider. He drinks from it and finds out that it contains coal oil.

In exploiting this comedy play up the names of the cast.

* * *

"Bobby Bumps & Co."

Educational 1 reel

This Pen and Ink vaudeville cartoon by Earl Hurd will do well as a filler on any program. Helluv A. Noyes, conductor of the Hotel Mills orchestra, renders an overture before the rising of the curtain for the first act in which Bobby Bumps and Co. display their ability as crack acrobats. The second act is titled "The Great Magician," in which the magician astounds the audience with his tricks. The final number is "The Swan Dance," as an encore the dancer renders a vocal solo. In a short time the orchestra faints and she is given "the hook."

* * *

"Plenty of Nerve"

Universal 2 reels

Martha Coily waits for her sheik, he arrives and mother promptly kicks him out because of his cowardly nature. Mother inherits a sanitarium. The manager desires to keep the institute under his control so he locks mother and daughter in a padded cell. Sheik arrives and thwarts the plans of the villain, subsequently winning the girl and overcoming his cowardice.

Edna Marian and Billy Engle are the two comedians in this Century comedy. A trick horse that loves to kick is part of the comedy, otherwise the film has nothing else to offer in the way of laughs. In one incident the superstitious sheik attempts to evade a kitten but fails to do so. He throws some salt over his left shoulder and a swarm of cats come out of a closet and surround him. The mother witnesses his predicament and decides he isn't the right kind of a son-in-law and promptly shows him the door.

Exploit this as a Century comedy and play up to the cast.

* * *

"Married Neighbors"

Universal 2 reels

Billy, a bachelor, celebrates his last evening of bachelorhood with his pals at the club. The "gang" imbibes freely of intoxicating drinks. Bill sees the rough treatment his pals receive at the hands of their wives and is in doubt as to whether he should marry. However, he soon overcomes this feeling and marries the girl of his choice.

Billy Engle and Beth Darlington are the two comedians in this Century comedy. The picture will prove mildly entertaining. A trained horse helps to keep up the comedy by refusing to pull the cab in which the "gang" attempts to ride. One amusing incident is that in which the pals walk up to the desk at the club and the deskman asks them what they have had to drink. He smells their breaths and according to the odor tells them what it costs.

Exploit this as a Century comedy and feature the cast.

SHORTS REVIEWED IN THIS ISSUE

Strangler Lewis and Big Munn

Below Zero	Educational
Bobby Bumps & Co.	Educational
Wine, Woman and Song	Pathe
Chasing the Chaser	Pathe
Pathe Review No. 27	Pathe
Sporting Judgment	Pathe
Plenty of Nerve	Universal
Beauty and the Bandit	Universal
Married Neighbors	Universal
Heart Trouble	Universal
Alice Stage Struck	Winkler, M. J.

"Heart Trouble"

Universal 1 reel

This is a Bull's Eye comedy featuring Arthur Lake, Edward Clayton and Marceline Day. The trials of the "sweet sixteen" crowd are depicted in this comedy, which will offer a pleasing fifteen minutes of entertainment. There is one particularly humorous situation in which Art and Eddy, the two rivals, are joined together by handcuffs. Art is thrown out of the house by Mr. Chivers. The two rivals are forced to sleep together. In their night gowns they look like the "Siamese Twins."

Exploit this as a Bull's Eye Comedy and feature the names of the cast.

* * *

"Beauty and the Bandit"

Universal 2 reels

Jerry Burke, a R. N. W. Mounted Policeman, is in search of the "Snake," a villainous character. He falls in love with Madge, the niece of a prominent

geologist. Jerry finds out that the man he is seeking is Madge's brother. He captures a bandit who was about to kidnap Madge. The "Snake" arrives upon the scene and tells Jerry that the bandit he has captured is the real "Snake." Incidentally Jerry wins the girl and the friendship of her brother.

George Larkin is the hero in this Mustang picture. It will prove a hit wherever Westerns are popular. There are several combats in the picture which will furnish thrills aplenty. Many beautiful scenes are shown. In one sequence Jerry, dressed in buckskin, rides up to the geologist and his niece, thinking that he is the notorious bandit. When they offer him their valuables, he laughs and asks them whether he may have a match.

Exploit this as a thrilling Western featuring George Larkin.

* * *

"Wine, Woman and Song"

Pathe 1 reel

This cartoon by Paul Terry will do well as a filler on any program. The moral of the picture is: "A rolling stone gathers no moss—but it gets a fine polish." The cat visits his bootlegger on the way to his sweetie's home. Arriving there, he begins to play upon his banjo. Leaning too far over the balcony she falls on him. He hits her over the head and runs away. The cat interrupts a gymnasium class composed of athletic mice. The mice drive him away and he falls off a cliff into China.

* * *

"Chasing the Chaser"

Pathe 1 reel

This comedy will prove moderately pleasing. James Finlayson is the poor little husband who is subject to abuse from his wife and her gossiping friend. Jimmy arrives home and is received at the door by a new maid who tells him that his wife has gone to the city. Jimmy orders two drinks and invites the maid to sit down with him. A flirtation follows which is rudely interrupted by his wife and her friend. He is shown the door. Upon going out he notices that the maid is a man. Jimmy shoots him and promises not to look at another woman.

* * *

"Sporting Judgment"

Pathe 1 reel

This Grantland Rice Sportlight depicts the grace of movement and perfect synchronization of mind and muscle which helps so greatly to make champions in any form of sport.

It is an interesting bit, showing heavy-weight Gene Tunney in action, as well as various shots of divers, swimmers and other athletes.

Part of the film is in slow motion and your patrons will be interested to see just how Tunney, perhaps a coming champion, is enabled to shower an opponent with a volley of boxing gloves seeming to come from all directions at once.

Feature the fact that Gene Tunney appears in this Grantland Rice Sportlight.

* * *

Pathe Review No. 27

Pathe 1 reel

The Pathe Reviews are always interesting and have proven to be of value in filling a program. They contain information of interest and importance to every one and this Review is no exception.

"The Mists of the Morning" is the title of the first topic in Pathe Review No. 27. It depicts different scenes around a lake at dawn.

The Pathecolor is "St. Louis—the Mound

The House of FEATURETTES

A MILESTONE IN FILM HISTORY

Three New York first runs playing a short subject day and date!

Mark Strand, Rivoli and Rialto

Of course it's a Red Seal Featurette.

Ko-Ko Celebrates the Fourth

—a hand-colored novelty made up expressly for first-run houses for Fourth of July Week.

And among the other eighty-four first run houses playing it the same week thru the country are

Balaban and Katz	Chicago
Wisconsin	Milwaukee
Kunsky	Detroit
Shea's Hipp	Buffalo
Newman	Kansas City
Rialto	Washington
Loew's State	St. Louis
Loew's Aldene	Pittsburg
Circle	Indianapolis

"A Good Program Must Have Novelties"

1600 B'way



N. Y. C.

Edwin Miles Fadman, Pres.

City." "The Fossil Fields" is another chapter in the interesting series titled "Origin of Man." A pony market in Mongol is shown and the race which follows each sale at which the recent purchasers are given an opportunity to race their animals and see whether they have struck good bargains. One of the explorers is seen in the act of finding the bone of a dinosaur.

* * *

"Strangler Lewis and Big Munn"

Educational

2 reels

The wrestling match between Ed Lewis and Wayne Munn for the championship of the world is shown in this film. The picture will please any audience. The match is depicted from start to finish. Ed Lewis, the champion, threw "Big" Munn on the mat twice to his one win. Besides winning the championship, Lewis receives a diamond belt. The thrilling scenes were shown twice, first by the standard speed of the camera, and later by slow motion photography.

This Short is worthy of special exploitation. It will increase your box-office receipts. The wrestlers were the center of a controversy in regard to their last match, in which the decision rendered failed to win universal approval from the mat fans.

* * *

"Alice Stage Struck"

M. J. Winkler

2 reels

Alice essays a production of "Uncle Tom's Cabin" with her boy and girl playmates. All goes well until it comes to the "Eliza Crossing the Ice" scene. Then the stage manager calls for snow, and Props drops a pile of newspapers on Alice's head. The remainder of the action is her dream of bears, snowmen and her friend, the cartoon cat.

This is a pleasing little skit that will lend prestige to any program. Alice and her cartoon cat have gained no mean measure of popularity, and this latest production is quite up to the high standard of comedy set by the others.

One amusing sequence is that in which the bear and the cat duel with icicles in approved melodramatic manner. The cat is quite nonchalant, in one shot leaning against a doorway and holding his "sword" in his tail. The bear has the black curling mustache that used to be an essential part of a villain's make-up.

Tell the people you have an Alice cartoon, and stress the "Uncle Tom's Cabin" production by distributing throwaways printed in kid fashion announcing that Alice is putting on the show.

Facsimile of the advertisement used in trade and public press journals by the B. O. Distributors for Pathe. The slogan used is interesting to note

Comedy Subjects Experience Wonderful Growth in the British Isles

By ARTHUR ROSSEU

Manager of Export Department of Pathe Exchange, Inc.

The Britisher's dilatory sense of humor is proverbial. As conventionally described, the Englishman's wit is always at the end of a slow-burning fuse, and even when finally touched off the explosiveness of his merriment is supposed to be limited to the mildest of outbursts. It might be inferred from this popular conception that the screen comedy finds an unresponsive audience in our English cousins. Recent reports from across the water, however, are rapidly dissipating this theory. The Englishman's funny bone is proving to be not nearly so callous as supposed.

In fact, judging from evidence that has appeared lately in the several English trade journals, the British market is every bit as keen for the comedy film as the American trade. According to these accounts, there is not only a superabundance of comedy entertainment on the English screen, but in a great many instances the comedy is made the object of intensive advertising and exploitation on the part of the British film man.

This ascendancy of the short subject comedy in the British Isles is all the more remarkable when it is pointed out that only recently the demand for comedy subjects in the Kingdom was practically nil. The present prestige of the short subject comedy is due principally to the notable campaign conducted by Ideal Films, Ltd., of London, during the past several months. This company is the principal comedy distributor of the British Isles, and includes in its program the entire comedy output of the Mack Sennett and Hal Roach studios. An analysis of the advertising and sales campaign, which was organized by Mr. S. Rowson, is particularly instructive and of special interest to the American trade at the present time.

To begin with, a special sales and advertising organization had to be built up for the exclusive handling of the short subject product. This in itself was a revolutionary step for the British trade. Predictions were freely made that such an enterprise was doomed to failure from the start; there was no market in the Kingdom to justify such a project, much less to maintain it. These identical prophecies were made some years before in America when short subjects were first put forward as a separate enterprise, so Rawson thanked his counselors for their words of caution and went steadily ahead with his plans. An important feature of these assignments of short subject managers to the provincial branches of Ideal Films, Ltd.

Supporting the sales efforts was an advertising campaign waged in both the trade and public press. This advertising was designed to focus the attention of public and exhibitor on the superior audience appeal of the comedy. The names of such prominent short subject comedians as Ben Turpin, Harry Langdon, Ralph Graves, the "Our Gang" kids, Arthur Stone, Lige Conley, Alice Day, Charley Chase, Glen Tryon and others were repeatedly and forcibly brought be-

fore the eyes of the English public and trade. At the same time the quality of variety and diversity offered by the short subject comedy was emphasized at every opportunity. The exhibitor found such warnings forced upon him every time he picked up a trade journal: "Don't whisper the comedy! Shout it! Yell it! Sing it!" And the injunction to "Sing it!" was given added force by the arrangement of a musical score with the line "Screens That Are Brightest" furnishing the lyric.

The net result of this advertising and sales effort over a brief period of months is truly astounding. From a recent copy of *The Cinema* we learn that at the end of the first week of the Ideal Films campaign there had been netted 3008 bookings of short subject comedies; at the end of the second week, 4,384 bookings; at the end of the third week, 5,784 bookings; the fourth week, 7,768 bookings; while in five weeks' time there had been rolled up an amazing total of 9710 bookings spread over 346 theatres of the Kingdom. And the demand is growing in leaps and bounds with the passing of each week.

From a position of insignificance the short subject comedy has grown in an incredibly brief space of time to a rank of feature importance on the program of the English cinema theatre. And the moral is as obvious as the sunlight: first, that inherent in every human heart—irrespective of nationality—is the desire to laugh; and, secondly, that the proper sort of advertising brought to bear on this universal sense of laughter is bound to be productive of results—at the box-office.

* * *

News Reel in Brief

International News, No. 53

Ft. Sill, Okla.—Artillery lays down spectacular barrage. Ft. Sill's crack batteries give awe-inspiring demonstration of concentrated fire from high bluff. Pitts., Pa.—Aerial cameraman gets vivid sky views of Pittsburgh. City's far flung activities revealed in graphic pictures made from plane. 1.—A panorama of prosperity unfolds before us. Chicago, Ill.—Gen. Dawes rewards citizen school graduates. Vice-President officiates at gala celebration as 1,500 pledge anew their allegiance to nation. Santa Cruz, Cal.—Army of beach belles seek beauty title. Hundreds from all parts of state compete for honor of being named Miss California. Cambridge, Mass.—Thousands battle in Harvard's confetti "war." Colorful spectacle as gay crowds join in annual class-day revel. Wheaton, Ill.—"Red" Grange, gridiron marvel, keeps fit as an iceman. Greatest of all football players follows humble but strenuous summer calling. 1.—No chance for the ice to melt when "Red" starts down the line. 2.—Running 100 yds. for touchdown—that's how he got to be the perfect iceman. Interesting snapshots from the news of the day—Tacoma, Wash.—Snow Ball, a prize tabby, adds two orphan foxes to her family. 1.—Some more orphans—silver foxes worth their weight in gold. 2.—Nekempti, Abyssinia.—We present the latest styles in hairdressing as revealed to an International Newsreel man in Africa. 3-4.—International Snapshots from the News of the Day—Swampscott, Mass.—Picked squad of Marines guards Pres. Coolidge's summer White House. 5.—Rome, Italy.—Thousands of his loyal subjects salute King Victor Emmanuel on the golden jubilee of his ascent to the throne. 6.—Portland, Ore.—Anything for art! Northwest dancers take a hot steam bath to make pageant more realistic. Poughkeepsie, N. Y.—Navy oarsmen capture inter-collegiate title in thrilling regatta. 1.—America's swiftest college crews line up for the year's great rowing classic—Washington a favorite as the Varsity race gets under way.

Don't whisper the Comedy!

SHOUT IT! Advertise it! Enthuse on it!
YELL IT! Make much of it! Tell it all the time!
SING IT! Let the neighbourhood know that you're showing a Comedy. On your bills, on your throwaways, in your local ads.

Just insert the MAGIC LEGEND

Showing
AN "IDEAL" COMEDY

Why should you do all this? Because an "Ideal" Comedy adds spice and variety to your programme. Because introducing laughter into the programme yields a harvest of patronage. Because every "Ideal" Comedy is worth shouting about. Finally, because Laughter pays.

Don't WHISPER the Comedy!

"IDEAL" COMEDIES

FOR

Screens that are Brightest

IDEAL FILMS LTD.



76/78, Wardour St., W.1

BOX OFFICE REVIEWS

PLAY BALL

Patheserial. Adapted by Frank Leon Smith from the story by John J. McGraw. Director, Spencer Bennet. Length, ten episodes.

CAST AND SYNOPSIS

Doris Sutton	Allene Ray
Jack Rollins	Walter Miller
Thomas W. Sutton	J. Barney Sherry
Maybelle Pratt	Mary Milnor
Rutger Farnsworth	Wally Oettel
Count Segundo	Harry Semels
Senator Hornell	Franklyn Hanna
The Consul	Ed Maurelli

Jack Rollins, outcast son of Senator Hornell, and New York Giant rookie, rescues Doris Sutton from sharks. The Senator is investigating the affairs of Doris' father, an iron, coal and railroad magnet, while the Count is interested in obtaining certain concessions for his government from Sutton by hook or crook. The Count's accomplice is Maybelle Pratt, a beauty contest winner. The Count endeavors to kidnap Doris through his gang, but is thwarted by Jack, who also displays heroism in stopping a four horse runaway. The Count learns of Jack's paternity, and reveals the fact to Sutton who accuses Jack of being a spy in behalf of his father's investigation committee and dismisses him. The Count endeavors to have Jack miss the team's train, but he pursues and catches it in a motor-car.

IF the remaining seven episodes of this chapter play are as colorful and full of action as the first three, "Play Ball" will prove welcome to all picture goers who like screen entertainment in serial form. Beside the thrilling events that crowd each chapter, there is the romantic lure of the "great American game," baseball, and this should be good for added interest from the fans.

In the first episodes John J. McGraw, the "little Napoleon" of the New York Giants appears together with his entire spring squad, and all the celebrities of the dusty diamond appear in the Florida Practice. There is a deal of good humor in the first chapter supplied by Wally Oettel as Rutger Farnsworth, a scrub pitcher who believes that he is just about the nonpareil of the mound. And there is a big kick in seeing Jack plunge into shark infested waters to rescue the girl with whom he falls in love.

There is a corking good battle in the second chapter when Count Segundo, a deep-dyed villain if ever there was one, endeavors to kidnap Doris and almost succeeds as she mistakes his henchman for Jack who is to escort her to a masked ball. Jack, however, emerges victorious from the fray and adds to his laurels by stopping four horses who are madly plunging along with one of the carnival floats that has caught fire. Incidentally the girl on the float is none other than Maybelle, the beauty contest winner, who is one of the Count's accomplices.

The third chapter offers the spectacle of a thrilling race between Jack in a high-powered motor car and the express train that is speeding North with his Giant team mates. Lots of action here, and a breathless moment of suspense when he finally rides abreast of the train and swings aboard it through an open door which will scarcely admit him.

Walter Miller is a daring stuntster, and does well in the role he plays. Allene Ray adds to her laurels as a chapter play star, and the rest of the cast give promise of many more pleasantly thrilling gasps as the action progresses.

Exploit this one as emanating from the pen of John J. McGraw, famous wherever folks know what it means to "put the hop on the fast one." Feature the baseball element, and don't overlook stressing the many thrills contained in each chapter. The names of the players have pulling power, too.

LOST—A WIFE

Paramount Photoplay. Adapted by Clara Beranger from the Stage Play "Banco," by Alfred Savoir. Director, William de Mille. Length, 6,420 Feet.

CAST AND SYNOPSIS

Tony Hamilton	Adolphe Menjou
Charlotte	Greta Nissen
Dick	Robert Agnew
Baron Deliquieres	Edgar Horton
George	Mario Carillo
Duke de Val	Genaro Spagnoli
Baroness	Toby Claude
Louis	Eugenio di Liguoro

"Bet a Thousand Tony," an inveterate gambler, bets George that he will marry beautiful Charlotte, although she is already engaged to the Duke. He wins. During their honeymoon he asks permission to play roulette for ten minutes. He plays seventy-five hours, refusing to quit until she goes home, and she refuses to go home until he quits play. Finally she leaves with the Baron. Tony is called back to America, and because of an intercepted message Charlotte does not know he sent for her. She divorces him, and weds the Baron. Tony returns to Paris, and regains her love.

A GOOD stage play has been made into an indifferent comedy for the screen. It is a slow moving affair, with scarcely sufficient action to sustain interest. However, the popularity of Adolphe Menjou, and interest in the picture debut of the foreign beauty, Greta Nissen, may serve to bring patronage. Miss Nissen is gorgeously apparelled throughout the picture, and her gowns will give the feminine part of your audience something to talk about. Also, the Parisian background may help.

The best of the few laughable situations is that in which Tony drives a mile a minute to the church in order to prevent his divorced wife from marrying the Baron. He rushes madly up the steps, throws open the doors, spreads his arms in a dramatic gesture, and faces empty pews. The wedding is over, and he is too late.

Another good touch is where the anemic and effeminate Baron calls for his "mama," after learning that Tony, who has been masquerading as John Smith, racing driver, has regained the affections of his ex-wife. And "mama," the Baroness, is not so impervious to romance that she fails to appreciate the situation and congratulates Charlotte.

The vehicle is scarcely worthy of the talents of Adolphe Menjou, but he plays the role of "Bet a Thousand Tony" in the manner that has gained him fame. His characterization is one of the strongest points in favor of the photoplay.

Greta Nissen is a handsome heroine, reminding one of Anna Q. Nilsson in appearance. Her every movement is grace personified, and there is no doubt of the fact that her former occupation was that of a dancer. Her part in this picture does not offer great opportunity to display histrionic talent. But what she has to do, she does in a manner that promises much for the future.

Edgar Horton, as the Baron, is good, and in fact, the entire cast make the utmost of the roles they enact. The direction is good, although it is obvious that Mr. de Mille suffered a serious handicap in the weakness of the story and found it difficult to spin the yarn out to feature length. The settings are beautiful, and the lighting and photography all that could be desired.

Exploit this one by stressing the name of Adolphe Menjou. Arouse interest and curiosity regarding Greta Nissen. Make the most of the gambling element in the picture and mention that it is an adaptation of the stage success "Banco."

A MAN OF IRON

Chadwick Pictures Corporation. Scenario, Lawrence Marston. Director, Whitman Bennett. Length, 5,900 feet.

CAST AND SYNOPSIS

Philip Durban	Lionel Barrymore
Claire Durban	Mildred Harris
Martha Durban	Winifred Barry
Mrs. Bowdoin	Dorothy Kingdon
Hugh Bowdoin	Alfred Mack
Denis Callahan	J. Moy Bennett
Maybelle Callahan	Isobel DeLeon
Prince Novakian	Jean Del Val

Philip Durban, wealthy iron master, marries Claire, daughter of impoverished blue-bloods, who is infatuated with Prince Novakian. Her cold indifference chills her husband, who in turn assumes a frigid attitude. She comes to love him, but he fails to respond to any of her advances. She goes abroad, and is followed by the Prince. Philip learns of the foreigner's persistent wooing of his wife, and hurries to Italy. He arrives in time to interrupt the nobleman's activities by administering a sound thrashing. The Prince challenges him to a duel. Philip is wounded, but his adversary is slain. Under the stress of circumstances Claire throws aside all pose and rushes to the arm of her husband. There is promise of happiness in their mutual understanding.

THE names of the featured players will help attract patronage for "A Man of Iron," which is an acceptable program picture. There is nothing exceptional about the production, the plot of the story being built about the unhappy marriage of a rough diamond and the cultured daughter of bankrupt aristocracy.

It is pretty much of a foregone conclusion that there will be an eventual reconciliation between Durban and his wife, and the most naive among the spectators will suspect that the Prince is going to suffer at the hands of the iron master.

And this is just what happens, two of the biggest scenes being those in which Philip manhandles the titled wife-thief, and later slays him in a pistol duel done in the best Italian manner.

Another interesting sequence shows Claire announcing her engagement to the steel mill owner in sheer pique at the betrothal of the money-seeking Prince to Maybelle Callahan, daughter of the "Chocolate King."

Lionel Barrymore does well with his characterization of the "strong, silent man," who seems to know far more about blast furnaces and the open hearth process than he does regarding the way of a maid with a man.

At times he appears a bit phlegmatic and inclined to stalk through the role, but Philip Durban is presumed to have iron in his veins and could scarcely be pictured as a volatile character.

He is at his best when he takes a punch at the Prince, and in the duelling sequences from a wound long enough to puncture the nobleman's shopworn heart with a leaden pellet.

Mildred Harris is fair to look upon as the heroine and makes the most of her opportunities as the iron master's wife who loved the Prince, and fortunately lost him.

Jean Del Val is adequate to the requirements of his part, that of Prince Novakian. In appearance and portrayal he is a satisfactory villain. The support is up to the required standard, and the lighting and photography are good.

The exploitation should stress the names of Lionel Barrymore and Mildred Harris, and make the most of the possibilities offered by the title.

THE LIGHT OF WESTERN STARS

Paramount Photoplay. Scenario George C. Hull and Lucien Hubbard. Director William K. Howard. Length 6,652 feet.

CAST AND SYNOPSIS

Gene Stewart	Jack Holt
Madeline Hammond	Billie Dove
"Pecos" Brand	Noah Beery
Al Hammond	William Scott
Billy Stillwell	George Nichols
Monty Price	Mark Hamilton
Bonita	Alma Bennett
Stub	Gene Pallette

Al Hammond kills a henchman of the notorious "Pecos" Brand, cattle rustler, and flees to Mexico. His sister from the East comes to his ranch. In order to stop "Pecos" Brand's depredations the assistance of Gene Stewart, drunken gun-fighter, is secured. Gene and Madeline fall in love, but she misunderstands his interest in Bonita, her brother's sweetheart, and Gene leaves for the border in high dudgeon. "Pecos" Brand raids the ranch and kidnaps Madeline for ransom. Gene and Al also fall into his clutches. Al is sent to secure ransom money, but instead returns with men and guns. Brand's forces are routed in the nick of time and he, himself, slain by Gene. The final shots show happiness for Gene and Madeline and Al and Bonita.

THIS is a good Western with that popular trio, Jack Holt, Billie Dove and Noah Beery in typical roles. The production is well mounted, and altho there is nothing highly original or different about the plot, an interesting story has been well pictured. There is plenty of action but the continuity is somewhat jumpy owing to the fact that the director has skipped from one place to another following the events that take place in the lives of the principal characters.

In the early part of the picture, we are shown Gene Stewart, well liquored, insisting upon marrying Madeline, whom he does not know, but because he has bet to wed the first white woman he meets. Learning that she is the sister of his pal, Al, he desists. Then we see Al kill one of Brand's gang in a fight over Bonita, and from then on there is something doing every minute.

Perhaps the most thrilling sequence is that in which Brand forces Gene to take "the walk of death." In other words he is turned loose in the streets of the border village which Brand and his gang have seized and at a given signal the gun-men planted behind every corner and in many windows are to riddle his body with bullets. The terrible suspense depicted by Gene is felt by the audience. He does not know what second the guns will speak, and is powerless to fight against them. Of course, in the nick of time, his friends gallop up, and there is a rattling good battle. In the melee several of the horses drop in most realistic fashion, and it certainly appears that some of the riders must have been more or less injured by their plunging mounts.

Beside the melodrama there is some good comedy supplied principally by a long slim cow-puncher, and another known as "Billiard Ball" because of his lack of hirsute adornment. "Billiard Ball" buys himself a toupee much to the amusement of the other ranchmen. "Slim" gets a laugh just on his appearance, and his pet habit of hitching his flivver as one does a skittish horse.

Jack Holt does very good work as Gene Stewart and seems to have gotten away from many of the mannerisms which have marked his recent characterizations. Billie Dove is wide-eyed and beautiful as ever in the role of heroine, and Noah Beery gives a convincing portrayal of "Pecos" Brand. He makes of Brand a thoroughly deep-dyed villain who is nevertheless the personification of sardonic courtesy, and who plays the piano beautifully. He dies well, and one is almost a bit sorry for him in the end.

Your exploitation should feature the names of the three leading players, and stress the picture as an action Western done in the best manner.

SMOOTH AS SATIN

F. B. O. Photoplay. Based on Bayard Veiller's play, "The Chatterbox." Director, Ralph Ince. Length, 6,003 feet.

CAST AND SYNOPSIS

Gertie Jones	Evelyn Brent
Jimmy Hartigan	Bruce Gordon
Kersey	Fred Kelsey
Bill Manson	Fred Esmelton
Mrs. Manson	Mabel VanBuren
Henderson	John Gough

Gertie Jones, herself a crook, thwarts Hartigan's attempt to rifle the safe of the woman by whom she is employed as maid. To protect her Hartigan takes the blame and "goes up." She aids him in escaping, and circumstances dictate that they marry in order to elude the posse from the penitentiary. They determine to go straight and buy an interest in the business of Bill Manson, apparently a fine, bluff old chap from the country, who in reality is as big a crook as either of them. Manson decamps with their cash, and Jim is recaptured by the detective. Gertie traces the Mansons and gets the cash back. She overtakes the train on which Jim is being returned to prison and offers restitution of the money which he had stolen from a bank. The train is wrecked, Gertie and Jim save the detective's life, and he accepts the return of the money and lets Jim go.

CRAMMED with "kicks," this first-class melodrama will prove popular with those who like lots of thrills and action coupled with a suspenseful plot and a fairly plausible story.

True, all of the old hokum has been injected, even the race with a train and the train wreck. But it is all well done, and guaranteed to keep audiences sitting up and taking notice.

Practically the first bit of action depicts Jimmy Hartigan, master crackman, plying his trade. So there is no time wasted getting into the story.

Swiftly following the establishment of the principal characters are the sequences, showing a capture by the police, his grand gesture in protecting Gertie by making it appear that she had battled to protect her mistress's property, and the escape from the penitentiary through her aid.

Then there is a comedy interlude in which Gertie and Jim are mistaken for an eloping couple at the farm house where they seek to hire a car, theirs having broken down. To make their bluff good, it becomes necessary that they marry right then and there.

Later we meet them in a little apartment entertaining their new neighbors from across the hall. These are the Mansons, presumed to be in the feed business up-state. In reality they are prospecting for victims and Jim and Gertie are doing likewise.

Rendered briefly credulous by a desire to leave the old life and be square, they pass over ten thousand dollars that Jim has saved from the proceeds of a bank robbery. This is to purchase an interest in the feed business. The surprise registered by the Mansons in this sequence will bring a hearty laugh.

Then in quick succession comes Jim's recapture, Gertie's recovery of the money at a revolver's point, her wild chase after the train, the cave-in of the tunnel that wrecks it, the rescue of the detective, and the final happy ending. There is no bit of the action without either a thrill or a laugh.

Both featured players do excellently in their respective roles. Evelyn Brent is a very acceptable heroine, and Bruce Gordon makes a convincing and lovable safe-cracker.

The remainder of the cast is quite up to the mark. The lighting and photography are good.

Exploit the fact that this is an adaptation of the stage play. Stress the names of the featured players, and make the most of the crook angles in heralds and throwaways.

THE HUMAN TORNADO

F. B. O. Photoplay. Scenario, Cliff Hill. Director Ben Wilson. Length 4,472 feet.

CAST AND SYNOPSIS

Jim Marlowe	Yakima Canutt
Chet Marlowe	Bert Spottle
Marion Daley	Nancy Leeds
Pete Daley	Lafe McKee
Tom Crowley	Joe Rickson
Sheriff Cutter	Slim Allen

Chet Marlowe, wealthy and villainous brother of Jim, comes West from the effete East to manage his large mining properties. One of Chet's villainies is the tricking of old man Daley, father of Jim's sweetheart, Marion. Chet secures a deed to Daley's property, and Jim determines to secure it in order to save the Daleys from ruin. Crowley enters Chet's office at night and is about to rob the safe when old Pete Daley appears and does so. Daley escapes. Crowley and his gang attempt to intercept a letter from him to Jim, who thwarts the plan after a wild ride. Jim gets the box Daley has stolen, but is wounded by Crowley and is seized by the sheriff. In an attempt to stick up the sheriff Crowley is killed, and before dying confesses all. A lawyer who has been investigating finds that Chet cheated Jim out of an inheritance, so he is taken to jail, and things end happily for Jim and Marion.

JUST one of the usual Westerns, "The Human Tornado" is neither so fast nor tumultuous as the title would indicate. The plot is ancient, there is little or no suspense, and after the first few feet it is not difficult to guess what will happen and how.

If your audience is interested only in a display of horsemanship, they may like it, but aside from Yakima Canutt's equestrian ability there is little to recommend the film.

That Canutt can ride is undeniable, and he is given numerous opportunities to prove his prowess in the saddle. The picture offers him no chance to register as an actor.

In one sequence, reminiscent of rodeo days, he gallops at full speed past the spot where an important letter has been thrown by a terror stricken Mexican, and without lessening his break-neck pace skillfully picks it from the ground.

After this he escapes his pursuers by plunging down the precipitous incline, and still later fords a stream and leaps to his saddle from the roof of a house.

There is also some kick to the scene showing old Pete Daley in the act of robbing the safe in Chet Marlowe's office, while Crowley, a sort of secondary villain in the picture, is hidden watching him. In the ensuing scrimmage, Daley escapes, but the watchman who puts in an unfortunate appearance at this time, is shot to death by Crowley with the bullets intended for Daley.

There are several of the usual pursuit sequences in which the hero and the villains gallop madly after one another, and it cannot be denied that there is always a thrill in a scene showing fast action and the superb horsemanship which the riders in Western pictures all seem to possess. And this film has its share of dashing hooves and swirling dust.

Yakima Canutt is another of the species justly known as "ridin' fools." He is not without appeal, and his appearance is personable. With stronger vehicles he should increase the popularity which he has already gained.

Marion Daley is played by Nancy Leeds, a good looking young woman who is quite adequate to the requirements of her role. Bert Spottle is a very villainous villain, and the remainder of the cast does nicely.

There is some fine scenery shown in the picture, and the lighting and photography are satisfactory.

Exploit the name of Yakima Canutt, make the most of the drawing power of the title, and call attention to Canutt's riding and the fact that he is a champion rider and "bulldogger."

THE MAKING OF O'MALLEY

First National Photoplay. Author, Gerald Beaumont. Director, Lambert Hillyer. Length, 7,571 Feet.

CAST AND SYNOPSIS

James Patrick O'Malley Milton Sills
Lucille Thayer Dorothy Mackaill
Margie Helen Rowland
Danny the Dude Warner Richmond
Herbert Browne Thomas J. Carrigan
Captain Collins Claude King
Grandma Julia R. Hurley
An Englishman Charles Craig

Patrolman O'Malley, a stickler for the letter of the law, is assigned to traffic duty near the school in which Lucille Thayer teaches. He becomes interested in Margie, and learns that she is the daughter of "Danny, the Dude," whom he has "sent up" for five years for bootlegging. O'Malley gets evidence to round up the rest of the gang, and in a raid they are all captured save the leader, who escapes, but not before O'Malley notices his peculiar costume. Later, O'Malley calls at Lucille's home to take Margie home from a masque ball. Here he recognizes the head bootlegger among the guests and arrests him, only to learn that he is the fiancé of Lucille. He permits the man to go, and is stripped of his shield by Captain Collins. Leaving the house, he encounters Danny, who is out on parole, due to O'Malley's efforts. In the ensuing fight O'Malley is shot, but refuses to say by whom. Danny is captured and discloses the leader's name. O'Malley is reinstated, and wins happiness in Lucille's love.

THIS is a pleasing photoplay with plenty of action and a fair sprinkling of heart interest and comedy. It is a bit slow in getting set on the main theme, but once well away it builds up to a good climax.

There are a number of interesting sequences. A thrill is in the scene depicting the raid on the bootleggers, and a decided kick in the action showing O'Malley's pursuit of Browne. In the latter both swing from the housetop on a rope. O'Malley is beneath Browne, and the bootlegger deliberately pummels the cop's head and face with his feet until he is forced to relinquish his hold and permit the villain to escape.

There is also a highly dramatic situation in which O'Malley tears the mask from his prisoner's face and recognizes him as the man to whom his adored Lucille Thayer is engaged.

Little crippled Margie supplies much of the heart interest and everyone will be glad when her leg is made good as new, and when "Officer Jim" returns her beloved daddy to her. The kids in the picture help the comedy. In one scene two of the boys fight over the identity of Sir Walter Scott, because O'Malley had told one of them that the poet was a lieutenant in the fire department.

In the early part of the picture there is a fight sequence that is a bit "different." It takes place between O'Malley and the expugilist proprietor of a lunch wagon. Neither of the men are shown, but the lunch wagon rocks back and forth under the strain of the melee. Then there is a shot of the ex-pug much the worse for wear. One of the directorial miscues is evident here, O'Malley hasn't as much as a hair misplaced.

Milton Sills renders a satisfactory performance as the patrolman, rising to dramatic heights in the scene where he recognizes Browne. Director Hillyer has greatly overdone the close-up proposition.

Dorothy Mackaill is good as the school teacher, and little Helen Rowland is fine as Margie. She is as lovable a kid as has appeared on the screen for many moons, and an actress of no mean ability.

Warner Richmond gives a good characterization as "Danny the Dude"; Thomas Carrigan is a bit stilted as the bootleg baron; the remainder of the cast is entirely adequate.

Feature the names of Milton Sills and Dorothy Mackaill. You may also effect a tie-up with the police department and the teachers' association. Some of the titles smack strongly of propaganda. For instance, one proclaims the fact that the teachers and policemen are the most important members of the community, and the most poorly paid. You can work a "summons" stunt here, summoning patrons to see the picture in the name of Patrolman James Patrick O'Malley.

THE PEAK OF FATE

F. B. Rogers Motion Picture Corporation. Author and director not credited. Edited by Eugene Walters. Length 6,800 Feet.

CAST AND SYNOPSIS

Hannes Luis Trenker
Ludwig Hertha von Walther
Remainder of cast not credited.

The passionate desire of the Swiss mountaineer to scale a high peak known as "The Devil's Needle," leads to the loss of his life when within a few feet of the summit. His wife, a woman from the plains, lives in fear of the lure that the Peak of Fate may hold for her son, and extracts a promise from him that he will refrain from trying to climb it. Marta, the son's sweetheart, determines to make the ascent herself rather than have some outlander gain the distinction of being the first to conquer it. She approaches the top, but her nerve is shattered at the spectacle of another climber hurtling through space to sickening death a mile below. The son persuades his mother to release him from his promise in order that he may rescue his sweetheart. Despite a terrific storm he succeeds in doing so, and also triumphs in scaling "The Devil's Needle."

AN exceptional film of real merit, it is nevertheless doubtful that this one will prove acceptable as average audience entertainment. Its principal charm is the magnificence of the backgrounds, which show the precipitous heights of the Alpine mountains towering skyward in perpetual grim challenge to those adventurous souls who long to scale them.

The scenic value of the picture is impressive, as are the shots of the climbers. The theme of the story consists entirely of the efforts of both father and son to attain the summit of one cloud piercing peak—"The Devil's Needle."

Much footage is necessarily utilized in showing the work of the climbers, and it is to be feared that your audience may become a bit bored before the 6,000 feet of film have been projected.

Aside from the mountain climbing idea, the story is very slight indeed. There is a simple little romance, but the love interest has not been greatly developed, and in spots the continuity is a bit jumpy.

The big scenes are those in which are shown how the mountain men scale the sheer walls of rock, and the sequences in which they miss a hold and slip to gruesome death will make the most stolid watcher gasp.

The shots of the boy finally gaining the summit in a daring rescue of his sweetheart, and his descent with her during a blizzard, cannot fail to register.

There is a remarkable degree of naturalness in the acting of the players. Somehow, the very majesty of the environment seems to have impressed itself upon them. They seem to realize how small and futile mere mortals are in comparison with the everlasting pinnacles of ice-clad granite.

And as a consequence, the portrayals they render are devoid of "mugging" and theatrics which sometimes mar studio-made productions. The players move through their roles just like real folks, they live the picture.

The leading parts are taken by two professional climbers, and their names are the only ones that appear in connection with the photoplay.

However, it would be unfair not to mention the players who enact the roles of the mother, and Marta, the sweetheart. Both do most creditable work.

"The Peak of Fate" is another one of the pictures that makes one pause to think about the location of the cameramen when the actors were clinging to life by scanty fingertips. They were the real heroes.

This one will need some exceptional exploitation. The cast is useless as a drawing card. Feature it as a thrilling exhibition of Alpine mountain climbing. Stress the fact that it is all real. Mention it as a great spectacle. See that your lobby and front aid in creating atmosphere.

KIVALINA OF THE ICELANDS

Produced and Directed by Earl Rossman. Length 6,000 Feet.

CAST AND SYNOPSIS

Eskimo Cast Names Not Credited

Kivalina is the "little mother" to an orphaned brood of brothers and sisters, and is beloved by Aguvaluk, a mighty hunter of the Eskimo tribe to which both belong. He seeks her hand in marriage, but cannot get the sanction of the tribal medicine man, a crafty old usurer who insists that Aguvaluk first pay off a debt of his father's. The debt has been paid many times, but the medicine man is a wizard at figuring compound interest and makes the hunter pay many times. Aguvaluk is forced to deliver to the spirit doctor forty seals and a silver fox. At great risk and with great hardship he does so, and he is then given permission to marry Kivalina.

INTERESTING as a scientific record of life in the frozen North, "Kivalina of the Iceclands" will not prove generally attractive to the audiences seeking film entertainment. The thread of story woven into the picture is the very slightest, and the remainder is simply a series of goings and comings across snowy plains during howling gales, blizzards, etc.

There are some interesting shots of the Aurora Borealis which are in color and were secured only after many ineffectual attempts. The mere fact that they are genuine photographs of the famed phenomena of the Northern Lights lends a certain glamour, but the average picture-goer will not be specially enthralled.

The Eskimos are shown preparing for their hunting season, driving their reindeer herds ahead of them to the open water, building boats, and harpooning seal and walrus.

They are also shown building igloos, setting traps and indulging in their favorite sport of gobbling great handfuls of gumdrops, which Dr. Cook once helped to make famous.

There are a group of Eskimo children shown in the picture, and they differ in no respect from those we know. They play around in the snow and ice, having great times tobogganing on their little sleds. It is stated that they are expert jugglers from the time they are tots and a couple of them are shown skillfully juggling stones.

Pictures are shown of the midnight sun, and also some shots of the Arctic sea in actual process of freezing. Some of the shots were taken during a spring thaw, and the expanse of solid ice is shown breaking up into gigantic floes.

On one of these a group of hunters drift toward the open water, but are able to return to the mainland in their skin canoes. The characters appearing in the film are surprisingly intelligent in appearance, and not at all the slow minded individuals which we are prone to consider inhabit the barren plains of the Arctic.

There are vast herds of reindeer shown in the film, and also flights of wild fowl which appear in unbelievable numbers, literally darkening the skies.

The photography and lighting are all that can be expected under the difficult conditions prevailing when the picture was shot.

If you show this one, exploit it as a true picturization of life in the polar regions. Stress the fact that it is a scientific triumph and was shown in New York City under the auspices of the American Museum of Natural History. It is scenic and educational production, and it should be possible to effect a tie-up with schools and similar institutions. The producer, Earl Rossman, is famed as an explorer and big game hunter.

Production Chart with Review Dates

OCTOBER

Title	Star	Distributor	Length	Release	Review
Lily of the Valley	Christie White	Cranfield & C.	6289	Oct. 24	June 28
Trouping with Ellen	Helene Chadwick	Prod. Dis.	6452	Oct. 5	Dec. 6
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175	Oct. 18	Oct. 18
Daring Chances	J. Hoxie	Universal	4543	Oct. 18	Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912	Oct. 18	Oct. 18
Circus the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097	Oct. 18	Oct. 18
Tarnish	May McAvoy	First Nat'l.	6831	Oct. 18	Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson	Steiner Prod.	4990	Oct. 11	Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.	6000	Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950	Nov. 1	Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4800	Oct. 4	Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896	Oct. 4	Oct. 4
Cornered	Prevost	Warner Bros.	6400	Dec. 1	Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979	Oct. 4	Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460	Nov. 1	Nov. 1
Ridin' Kid from Powder River	J. Hoxie	Universal	5727	Dec. 1	Nov. 1
The Silent Watcher	G. Hunter	First Nat'l.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct. 20	Nov. 1
The Bandolero	All Star	Metro	5600	Oct. 20	Nov. 1
Madonna of the Streets	Nazimova-Silla	First Nat'l.	7507	Oct. 19	Nov. 1
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct. 15	Oct. 25
Winner Take All	Buck Jones	Fox	5949	Oct. 12	Oct. 25
Western Wallop	J. Hoxie	Universal	4611	Oct. 25	Oct. 25
Rose of Paris	M. Philbin	Universal	6320	Oct. 25	Oct. 25
Welcome Stranger	All Star	Prod. Dist.	6700	Oct. 25	Oct. 25
Her Love Story	Swanson	Paramount	6750	Oct. 8	Oct. 25
Wallopings Wallace	Buddy Roosevelt	Artclass	6000	Oct. 15	Oct. 25
Millionaire Cowboy	Lefty Flynn	F. B. O.	4700	Oct. 5	Nov. 29
Broken Laws	Mrs. Wallace Reed	F. B. O.	6000	Oct. 19	Nov. 29
Dangerous Flirt	Evelyn Brent	F. B. O.	4800	Oct. 19	Jan. 10
Thundering Hoofs	Fred Thomson	F. B. O.	4700	Oct. 26	Dec. 13
Pearls of Paris	Pearl White	F. B. O.	4850	Oct. 27	Dec. 13
The Border Legion	Moreno-Chadwick	Paramount	7058	Oct. 27	Nov. 15
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct. 12	Nov. 15
Midnight Express	Fairbanks-Novak	Shipman Prod.	4570	Oct. 1	Nov. 29
Let Him Buck	Carter	Sanford Prod.	6000	Oct. 1	Nov. 29
The Captivator Cannibal	Francy	Sanford Prod.	6000	Oct. 1	Nov. 29
Stepping Lively	R. Talmadge	F. B. O.	4800	Oct. 1	Oct. 25
Great Diamond Mystery	S. Mason	Fox	6000	Oct. 1	Nov. 22
The Hunted Woman	Special	Fox	6000	Oct. 1	Nov. 22
Midnight Secrets	G. Larkin	Rayart	4500	Oct. 1	Nov. 22
Hit and Run	Gibson	Universal	6000	Oct. 5	Aug. 30
Ridin' Mad	Yakima Canutt	Arrow	5776	Oct. 11	Nov. 22
Christine of Hungry Heart	F. Vidor	First Nat'l	7495	Oct. 12	Nov. 22
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	Nov. 22
Empty Hands	Holt-Shearer	Paramount	7048	Oct. 13	Sept. 6
The Diamond Bandit	Ashton-Deareholt	Arrow	4700	Oct. 15	Sept. 6
The Navigator	Keaton	Metro	5700	Oct. 15	Sept. 13
The Narrow Street	Devore	Associated	5900	Oct. 19	Oct. 18
The Price of a Party	H. Hampton	Pathe	5257	Oct. 15	Jan. 23
Desert Hawk	Wilson	Warner Bros.	5315	Oct. 26	Nov. 1
Battling Orioles	Tryon	Arrow	4900	Oct. 25	Nov. 1
Married Flirts	P. Frederick	Metro	6765	Oct. 27	Oct. 25
Mine with the Iron Door	Mackaill	Principal	6180	Oct. 15	Dec. 6
Billy the Kid	F. Farnum	Independent	4598	Oct. 15	Dec. 6
Calibre .45	R. Griffith	Independent	4700	Oct. 15	Dec. 6
The Street of Tears	Santchi	Rayart	4700	Oct. 15	Dec. 6
A Perfect Alibi	L. Mahoney	Ambassador	5000	Oct. 15	Dec. 6
Branded a Thief	Neal Hart	Ambassador	5000	Oct. 15	Dec. 6
Daughters of the Night	Spec. Cast	Fox	5500	Oct. 15	Dec. 27
The Painted Flapper	Kirkwood-Brymore	Chadwick	6100	Oct. 15	Oct. 15
Battling Orioles	Glenn Tryon	Assoc. Exhib.	5257	Oct. 15	Sept. 13
Dynamite Smith	Charles Ray	Assoc. Exhib.	7200	Oct. 30	Oct. 18
The Price of a Party	Mary Astor	Assoc. Exhib.	6400	Oct. 30	Oct. 18
The Beautiful Sinner	William Fairbanks	C. B. C.	4744	Oct. 15	Oct. 18

NOVEMBER

Title	Star	Distributor	Length	Release	Review
Strangling Threads	Alma Taylor	Cranfield & C.	5410	Nov. 20	Sept. 20
The Tenth Woman	Star Cast	Warner Bros.	6544	Nov. 10	Nov. 22
The Beauty Prize	Star Cast	Metro	6756	Nov. 8	Nov. 22
Romance and Rustlers	Hatton	Arrow	4947	Nov. 30	Nov. 22
Reckless Romance	All Star	Prod. Dis.	5530	Nov. 9	Nov. 22
The Girl on the Stairs	P. Ruth Miller	Prod. Dis.	6214	Nov. 16	Nov. 22
The Chorus Lady	Margt. Livingston	Prod. Dis.	6000	Nov. 23	Nov. 22
The Snob	Shearer-Silbert	Metro	4513	Nov. 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov. 10	Nov. 8
Flattery	De la Motte	Chadwick	6 reels	Nov. 10	Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100	Dec. 10	Nov. 8
The Sunset Trail	Wm. Desmond	Universal	4920	Nov. 30	Nov. 15
The Rip Snorter	Dick Hatton	Arrow	4998	Dec. 1	Nov. 15
The Tornado	House Peters	Universal	6375	Dec. 15	Nov. 15
Worldly Goods	Agnes Ayres	Paramount	6800	Nov. 8	Nov. 15
Dark Swan	Prevost	Warner	6701	Nov. 20	Nov. 15
The Sainted Devil	Valentino	Paramount	8633	Nov. 17	Dec. 6
Wages of Virtue	Swanson	Paramount	7093	Nov. 10	Dec. 6
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	Nov. 22
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	Aug. 23
The Silent Accuser	E. Boardman	Metro	5883	Nov. 21	Nov. 22
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	Jan. 3
Barriers Burned Away	Spec. Cast	Assoc. Exhib.	6000	Nov. 13	Jan. 3
The Brass Bowl	Love	Fox	6778	Nov. 15	Nov. 29
Age of Innocence	E. Bayne	Warner Bros.	6000	Nov. 10	Nov. 29
Trigger Fingers	Bob Custer	F. B. O.	4795	Nov. 2	Dec. 13
Sold for Cash	Madge Bellamy	F. B. O.	6000	Nov. 9	Dec. 13
Hail the Hero	R. Talmadge	F. B. O.	6000	Nov. 23	Dec. 13
Greater Than Marriage	Daw	Vitagraph	6821	Nov. 16	Dec. 13
The Beloved Brute	de la Motte	Vitagraph	6719	Nov. 30	Nov. 29
Outwitted	Deamond-Holmes	Independent	5548	Nov. 1	Nov. 29
Just Mary	Harlan	Rayart	4800	Nov. 1	Nov. 29

Title	Star	Distributor	Length	Release	Review
The Pell Street Mystery	G. Larkin	Rayart	4870	Nov. 1	Nov. 1
Trail Dust	D. Dunbar	Rayart	4870	Nov. 1	Nov. 1
Midnight Secrets	G. Larkin	Rayart	4700	Nov. 1	Nov. 1
The Speed Spook	J. Hines	East Coast	6700	Nov. 1	Aug. 30
Law or Loyalty	Lawson-Harris	Elfert	6500	Nov. 1	Nov. 1
Left Hand Brand	Neal Hart	Ambassador	5000	Nov. 30	Nov. 1
Shootin' Square	Jack Perrin	Ambassador	5000	Nov. 15	Nov. 1
Idle Tongues	Marmont-Kenyon	First National	7000	Nov. 9	Jan. 17
My Husband's Wives	S. Mason	Fox	6000	Nov. 16	Nov. 22
Gerald Cranston's Lady	Kirkwood-Rubens	Fox	6674	Nov. 29	Dec. 6
Rip Roarin' Roberts	Buddy Roosevelt	Artclass	4800	Nov. 15	Nov. 22
Meddling Women	Lionel Barrymore	Chadwick	6800	Nov. 15	Nov. 22
Sounddown	Bosworth-Love	First National	6700	Nov. 23	Nov. 29
East of Broadway	Owen Moore	Assoc. Exhib.	5785	Nov. 15	Nov. 22
Is Love Everything	Alma Rubens	Assoc. Exhib.	6763	Nov. 30	Nov. 15
Hot Water	Harold Lloyd	Assoc. Exhib.	4899	Nov. 30	Nov. 8
The Midnight Express	E. Hammerstein	C. B. C.	5967	Nov. 1	Nov. 15
Women First	William Fairbanks	C. B. C.	4875	Nov. 1	Nov. 15

DECEMBER

Title	Star	Distributor	Length	Release	Review
A Soul's Awakening	Flora Le Breton	Cranfield & C.	5597	Dec. 28	Nov. 22
My Husband's Wives	Star Cast	Fox	6000	Dec. 1	Nov. 22
The Garden of Weeds	Betty Compton	Fam. Players	6230	Dec. 8	Nov. 22
Tongues of Flame	Meighan-Love	Fam. Players	6763	Dec. 15	Nov. 22
Flaming Forties	Harry Carey	Prod. Dis.	5770	Dec. 7	Nov. 22
The Mirage	F. Vidor	Prod. Dis.	5777	Dec. 12	Jan. 17
Dixie Handicap	C. Windsor	Metro	6500	Dec. 28	Jan. 10
The River Road	Hamilton-Allison	Ernest Shipman	6000	Dec. 10	Nov. 1
The Midnight Express	E. Hammerstein	C. B. C.	4900	Dec. 10	Nov. 1
Women First	Fairbanks-Novak	C. B. C.	4797	Dec. 15	Nov. 1
One Glorious Night	E. Hammerstein	C. B. C.	5000	Dec. 15	Nov. 1
\$50,000 Reward	K. Maynard	Elfert	5000	Dec. 1	Dec. 6
Under Fire	Bill Patton	Elfert	5000	Dec. 1	Dec. 6
My Neighbor's Wife	Lawson-Harris	Elfert	5300	Dec. 27	Dec. 6
Love and Glory	Bellamy	Universal	6900	Dec. 7	Dec. 6
Fighting Odds	Bill Patton	Ambassador	4800	Dec. 31	Dec. 6
Playthings of Desire	Taylor-Hamilton	Jans	6000	Dec. 15	Dec. 6
White Sheep	Glenn Tryon	Assoc. Exhib.	6800	Dec. 30	Dec. 20
Barriers Burned Away	F. Mayo	Assoc. Exhib.	5800	Jan. 25	Jan. 3
Battling Bunyan	Wesley Barry	Assoc. Exhib.	6500	Jan. 25	Jan. 3
Classmates	Barthelmess	Inspiration	6991	Dec. 16	Dec. 6
Forbidden Paradise	Star Cast	Paramount	6991	Dec. 16	Dec. 6
Cornered	Star Cast	Warner	6000	Dec. 16	Dec. 6
White Shadow	Star Cast	Prod. Dis.	5157	Dec. 16	Dec. 6
Her Night of Romance	C. Talmadge	First National	6990	Dec. 18	Dec. 13
Isn't Life Wonderful?	Star Case	United Artists	8600	Dec. 18	Dec. 13
Greater Than Marriage	Star Cast	Vitagraph	6221	Dec. 18	Dec. 13
The Wise Virgin	Star Cast	Prod. Distrib.	6000	Dec. 15	Dec. 13
Thundering Hoofs	Special	F. B. O.	5033	Dec. 10	Dec. 13
The Dark Swan	H. Chadwick	Warner	6500	Dec. 10	Dec. 13
Lighthouse by the Sea	Warner	Fazenda-Rintin	6000	Dec. 29	Dec. 13
Inez from Hollywood	Star Cast	First Nat'l	6919	Dec. 22	Dec. 13
Barriers of the Law	Special	Independent	5000	Dec. 23	Dec. 20
North of 36	Holt	Paramount	7908	Dec. 15	Dec. 20
In Every Woman's Life	Star Cast	First National	6000	Dec. 15	Dec. 20
Her Marriage Vow	Star Cast	Warner	6000	Dec. 15	Dec. 20
Girls Men Forget	Star Cast	Principal	4900	Dec. 16	Dec. 20
Greed	Sa Zu Pitts	Metro-Gold	10067	Dec. 15	Dec. 20
The Roughneck	McAvoy-Mulhall	Fox	7500	Dec. 15	Dec. 20
The Mad Whirl	McAvoy-Mulhall	Universal	6000	Dec. 18	Dec. 20
On the Stroke of Three	Harlan-Bellamy	F. B. O.	5000	Dec. 21	Dec. 20
Smouldering Fires	P. Frederick	Universal	7356	Dec. 21	Dec. 20
Passing of Wolf McLean	Russell Prod.	5000	Dec. 23	Dec. 20	Dec. 20
Air Hawk	Al Wilson	F. B. O.	4800	Dec. 23	Dec. 20
On Probation	Star Cast	Steiner Prod.	4728	Dec. 18	Dec. 27
Daughters of the Night	Star Cast	Fox	5470	Dec. 30	Dec. 27
Lover's Lane	Star Cast	Warner	4300	Dec. 28	Dec. 27
Last Man on Earth	Star Cast	Ufa Films	6637	Dec. 28	Dec. 27
Legend of Hollywood	Special	Prod. Distrib.	5443	Dec. 7	Dec. 27
Iwo Shall Be Born	Special	Vitagraph	5443	Dec. 7	Dec. 27
Tainted Money	William Fairbanks	C. B. C.	4906	Dec. 15	Dec. 27
Flashing Spurs	Bob Custer	F. B. O.	5068	Dec. 14	Dec. 27
The Air Hawk	Al Wilson	F. B. O.	4860	Dec. 21	Dec. 27
Cheap Kisses	Rich-Landis	F. B. O.	6538	Dec. 21	Dec. 27
Breed of the Border	"Lefty" Flynn	F. B. O.	4700	Dec. 28	Dec. 27
Courage	Franklin Farnum	Independent	4756	Dec. 28	Dec. 27

JANUARY

Title	Star	Distributor	Length	Release	Review
The Greatest Love of All	Geo. Beban	Asso. Exhib.	6557	Jan. 25	Feb. 7
Excuse Me	Shearer Nagel	Metro	6408	Jan. 25	Feb. 7
Phantom Shadows	Ferguson-Conley	Flem. Prod.	5000	Jan. 15	Feb. 7
Scarlet and Gold	Al Ferguson	Flem. Prod.	5000	Jan. 29	Feb. 7
Gold Heels	Agnew	Fox	6020	Jan. 29	Feb. 7
Miss Bluebeard	Bebe Daniels	Paramount	6453	Jan. 19	Feb. 7
The Golden Bed	La Roque	Paramount	8584	Jan. 22	Feb. 7
Man Must Live	Richard Dix	Paramount	6116	Jan. 22	Feb. 7
Bed Rock	Thomas Meighan	Paramount	6500	Jan. 26	Feb. 7
Flaming Love	Eugene O'Brien	First National	6000	Jan. 19	Jan. 31
As Man Desires	Spec. Cast	First Nat'l	7790	Feb. 2	Jan. 24
Learning to Love	C. Talmadge	First Nat'l	6100	Feb. 10	Feb. 14
How Baxter Butted In	Willard Louis	Warner Bros.	5200	Jan. 29	Mar. 7
Fear Bound	Daw-Nigh	Vitagraph	5500	Jan. 28	Mar. 7
The Gambling Fool	F. Farnum	Independent	4700	Jan. 15	Mar. 7
Her Game	Florence Reed	Independent	5000	Jan. 15	Mar. 7
Riding Grit	Bill Cody	Independent	4663	Jan. 30	Mar. 7
Branded A Bandit	Yakima Canutt	Arrow	4778	Jan. 1	Mar. 7
Vic Dyson Pays	B. Wilson	Arrow	4880	Jan. 15	Mar. 7
The Cactus Cure	Dick Hatton	Arrow	4600	Jan. 17	Mar. 7
Sand Blind	Ren Wilson	Arrow	4800	Jan. 31	Mar. 7
Let Women Alone	All Star	Prod. Distrib.	6000	Jan. 4	Feb. 21
On the Shelf	All Star	Prod. Dist.	5000	Jan. 4	Feb. 21
Soft Shoes	Harry Carey	Prod. Dist.	5000	Jan. 11	Feb. 21

Current Production Chart—Continued

Title	Star	Distributor	Length	Release	Review
Off The Highway	Jacqueline Logan	Prod. Dist.	5000	Jan.25	
Midnight Molly	Evelyn Brent	F. B. O.	5000	Jan.11	Jan.31
The Range Terror	Bob Custer	F. B. O.	4800	Jan.25	Feb.14
The Street Singer	Star Cast	Chadwick	5500	Jan.20	
For Another Woman	Kenneth Harlan	Rayart	5000	Jan.15	
Easy Money	Mary Carr	Rayart	5500	Jan.20	
Super Speed	Reed Howes	Rayart	5000	Jan.31	Feb.14
Capital Punishment	Clara Bow	B. P. Schulberg	5296	Jan.31	Jan.31
The Hurricane Kid	Hoot Gibson	Universal	5296	Jan.21	
Fighting Courage	Ken Maynard	Elfert Prod.	5000	Jan.10	
Verdict of the Desert	Neal Hart	Ambassador	5000	Jan.15	
A Lost Lady	Rich	Warner Bros.	6700	Jan.18	Jan.31
So Big	Star Cast	First Nat'l	7427	Jan.26	Jan.31
Locked Doors	Betty Compson	Paramount	6221	Jan.15	Jan.24
Fifth Avenue Models	Philbin-Kerry	Universal	6581	Jan.30	Jan.24
The Narrow Street	Matt Moore	Warner Bros.	5500	Jan.15	Jan.24
Youth and Adventure	R. Talmadge	F. B. O.	5565	Jan.31	Jan.24
Ports of Call	Edmund Lowe	Fox	5500	Jan.26	Jan.24
Women and Gold	Frank Mayo	Gotham	6000	Jan.28	Jan.24
Another Man's Wife	Kirkwood-Lee	Prod. Dist.	5015	Jan.24	Jan.24
The Redeeming Sin	Nazimova	Vitagraph	6227	Jan.26	Jan.24
Flashing Spurs	Bob Custer	F. B. O.	6000	Jan.18	Jan.17
The Triflers	Busch-Dexter	Preferred	6626	Jan.18	Jan.17
The Foolish Virgin	Hammerstein	Columbia	5628	Jan.10	Jan.17
Curlytop	Shirley Mason	Fox	5828	Jan.28	Jan.17
The Fugitive	Ben Wilson	Arrow	4920	Jan.28	Jan.17
Man Who Played Square	Buck Jones	Fox	6500	Jan.29	Jan.17
Troubles of a Bride	R. Agnew	Fox	4915	Jan.10	Jan.17
Idle Tongues	Marmont-Kenyon	First Nat'l	5300	Jan.26	Jan.17
Last Man on Earth	Earle Foxe	Fox	6637	Jan.22	Jan.17
The No Gun Man	Lefty Flynn	F. B. O.	4522	Jan.18	Jan.17
The Gambling Fool	Franklyn Farnum	Independent	5200	Jan.10	
Moccasins	Bill Cody	Independent	4800	Jan.10	
Outwitted	Independent	5200	Independent	5400	Jan.10
Trigger Fingers	Rob Custer	Desmond-Holmes	Jan. 9	Jan.17	
East of Suez	Pola Negri	Paramount	6821	Jan. 9	Jan.17
Tomorrow's Love	Avres-O'Malley	Paramount	5842	Jan.15	Jan.17
Sign of the Cactus	Hoxie	Universal	4938	Jan.15	Jan.17
Ridin' Pretty	W. Desmond	Universal	4812	Jan.20	Jan.17
The Mirage	F. Vidor	Prod. Dist.	5770	Jan.30	Jan.17
Peter Pan	Betty Bronson	Paramount	9593	Jan. 7	Jan.10
A Two-Fisted Sheriff	Canutt	Arrow	4537	Jan.15	Jan.10
So This Is Marriage	Nagel-Boardman	Metro	6300	Jan. 8	Jan.10
Silk Stocking Sal	Evelyn Brent	F. B. O.	5637	Jan.15	Jan.10
Argentine Love	Rebe Daniels	Paramount	5970	Jan.15	Jan.10
Courageous Coward	Star Cast	Russell Prod.	4642	Jan.30	Jan.10
Dangerous Flirt	Evelyn Brent	F. B. O.	5297	Jan.30	Jan.10

FEBRUARY

Title	Star	Distributor	Length	Release	Review
Back to Life	Patsy Ruth Miller	Assoc. Ex.	5817	Feb.22	Feb.28
Cheaper to Marry	L. Stone	Metro	5921	Feb. 1	Feb.21
Lady of the Night	Norma Shearer	Metro	5921	Feb.23	
Never the Twain Shall Meet	All Star	Metro	5921	Feb.23	
Speak No Evil	Alma Taylor	Cranfield	5500	Feb.28	
Comin' Thru' the Rye	Star Cast	Cranfield	6500	Feb.26	
Crimson Circle	All Star	Cranfield	4500	Feb.28	
Dick Turpin	Tom Mix	Fox	6716	Feb. 1	Feb.14
The Folly of Vanity	Special Cast	Fox	5250	Feb. 8	Feb.14
Top of the World	Nilsen-Kirkwood	Paramount	7167	Feb.20	Feb.28
Coming Thru'	Thomas Meighan	Paramount	6522	Feb. 8	Feb.21
The Devil's Cargo	Pauline Starke	Paramount	7980	Feb. 8	Feb.14
Forty Winks	Griffith-Roberts	Paramount	6793	Feb. 1	Feb.21
The Swan	Adolph Menjou	Paramount	5889	Feb.25	Mar.21
Pampered Youth	Landis-Calhoun	Vitagraph	5889	Feb. 1	
Charley's Aunt	Syd Chaplin	Prod. Dist.	7500	Feb. 2	Feb.21
Her Market Value	Agnes Ayres	Prod. Dist.	6000	Feb. 9	
The Girl of Gold	Florence Vidor	Prod. Dist.	6500	Feb.16	
On the Threshold	All Star	Prod. Dist.	6500	Feb.23	
Salome of the Tenements	Goudal-Tearle	Paramount	6500	Feb.23	Mar. 7
Speed Wild	"Lefty" Flynn	F. B. O.	5500	Feb. 8	
The Cloud Rider	Al Wilson	F. B. O.	5500	Feb.15	Mar. 7
Pirate Peggy O'Day	Evelyn Brent	F. B. O.	4700	Feb.22	
Youth and Adventure	Richard Talmadge	F. B. O.	5565	Feb. 4	Mar. 7
Forbidden Cargo	Evelyn Brent	F. B. O.	5000	Feb.22	
When Winter Went	Griffith-Mirriam	Independent	5000	Feb.11	
Dangerous Pleasure	N. Welsh	Independent	5800	Feb.10	
Who Cares	D. Devore	Independent	5000	Feb. 1	
One Year to Live	A. Pringle	First Nat'l	6064	Feb.28	Feb.28
The Fearless Lover	William Fairbanks	C. B. C.	4700	Feb. 2	
Siren of the Montmartre	All Star	Elfert Prod.	5400	Feb. 2	
Enticement	Mary Astor	First Nat'l	6224	Feb. 1	Feb.28
The Lady	Norma Talmadge	First Nat'l	7357	Feb. 8	Feb.21
If I Marry Again	Bosworth-Mayo	First Nat'l	7242	Feb.15	Jan.28
The Lost World	Milton Sills	First Nat'l	9700	Feb. 8	Feb.28
Secrets of the Night	Bellamy-Kirkwood	Universal	5296	Feb. 1	
The Redeeming Sin	Nazimova	Vitagraph	6227	Feb. 1	Feb. 7
The Monster	Lon Chaney	Metro	6425	Feb.22	Feb.28
Roaring Adventure	Jack Hoxie	Universal	4800	Feb.27	Feb.21
The Great Divide	Terry-Tearle	Metro	7811	Feb.15	Feb.21
Bad Company	Madge Kennedy	Assoc. Exhib.	5551	Feb.20	Feb.21
Learning to Love	C. Talmadge	First Nat'l	6099	Feb. 8	Feb.14
The Salvation Hunters	G. Hale	United Art.	5930	Feb. 8	Feb.14
As No Man Has Loved	Pauline Starke	Fox	6000	Feb.27	Mar.14
New Tove	R. Barthelmess	First Nat'l	6000	Feb.27	Mar.14
Oh Doctor!	Reginald Denny	Universal	6147	Feb. 27	Mar. 7
Mansion of Aching Hearts	Clayton-Landis	Universal	6147	Feb. 27	Mar. 7
The Last Laugh	Emil Jennings	Universal	5200	Feb. 5	Feb. 21
The Prairie Wife	H. Rawlinson	Metro	5500	Feb. 2	
The Summons	Eleanor Boardman	Metro	4500	Feb. 14	
Western Feuds	Edmund Cobb	Arrow	6800	Feb. 17	
Tale of 1001 Nights	French Cast	Davis Corp.	4356	Feb. 15	
Drug-Store Cowboy	F. Farnum	Independent	8745	Feb. 12	
Ouo Vadis	Emil Jennings	First National	5831	Feb. 12	
Playing With Souls	I. Loean	First National	4157	Feb. 16	
Jimmie's Millions	R. Talmadge	F. B. O.	4571	Feb. 1	
The Right Man	George Larkin	Rayart	4571	Feb. 1	

MARCH

Title	Star	Distributor	Length	Release	Review
The Adventurous Sex	Clara Bow	Assoc. Exhib.	5120	Mar.22	
Introduce Me	Douglas MacLean	Assoc. Exhib.	5614	Mar. 8	Mar.21

Title	Star	Distributor	Length	Release	Review
Where Romance Ends	D. Hutton	Arrow	5000	Mar.28	
Man From Lone Mountain	B. Wilson	Arrow	5000	Mar.15	
Secret of Black Canyon	D. Hutton	Arrow	5000	Mar.15	
The Strange Rider	Yakima Canutt	Arrow	4875	Mar.15	
The Lost Chord	Lake-Powell	Arrow	6751	Mar.15	
Fighting the Flames	Devore-Haines	C. B. C.	5814	Mar. 1	
After Business Hours	Hammerstein	C. B. C.	5700	Mar.30	
Contraband	Wilson-Beery	Paramount	6773	Mar. 1	Apr. 11
Thundering Herd	Holt-Wilson	Paramount	5000	Mar. 1	
The Goose Hangs High	Star Cast	Paramount	6770	Mar.30	Mar.28
New Lives for Old	Betty Compson	Paramount	6796	Mar.30	Mar. 2
Too Many Kisses	R. Dix	Paramount	5759	Mar. 2	Mar.21
Sackcloth and Scarlet	Alice Terry	Paramount	6723	Mar. 9	Apr. 4
The Air Mail	W. Baxter-B. Dove	Paramount	6976	Mar.16	
Men and Women	Dix-Hamilton	Paramount	6223	Mar.23	Apr. 11
Dressmaker from Paris	Joy-Torrence	Paramount	7080	Mar.30	Mar.28
Playing With Souls	M. Astor-C. Brook	First Nat'l	5831	Mar.22	
Sally	Moore-Hughes	First Nat'l	8694	Mar.22	Apr. 4
One Year to Live	Moreno-Mackaill	First Nat'l	6064	Apr. 5	
The Denial	All Star	Metro	4791	Mar. 2	Mar.28
Seven Chances	Buster Keaton	Metro	5113	Mar.16	Mar.28
Daddy's Gone a-Hunting	Alice Joyce	Metro	5851	Mar.30	Mar.28
Confessions of a Queen	Alice Terry	Metro	5500	Mar.30	Apr. 4
Fighting Courage	Ken Maynard	Elfert	4800	Mar.16	
Decease	C. Griffith	First Nat'l	7869	Mar.28	Apr.11
The Bridge of Sighs	Mackaill	Warner Bros.	6604	Mar.28	Apr.11
Fear Bound	Daw-Nigh	Vitagraph	5700	Mar. 1	Mar. 7
The Chorus Lady	Star Cast	Prod. Dist.	6020	Mar. 2	Mar. 7
Miracle of the Wolves	French Cast	Paramount	8700	Mar. 1	Mar. 7
Grass	Paramount	7000	Mar.28	Mar. 7	
Man Without a Heart	Harlan	Banner	6598	Mar. 1	Mar. 7
Chu Chin Chow	Betty Blythe	Metro	6408	Mar. 2	Mar. 7
The Saddle Hawk	Hoot Gibson	Universal	4419	Mar. 6	Mar.21
Love's Bargain	Daw-Brook	F. B. O.	5641	Mar.10	Mar.21
The Rag Man	Jackie Coogan	Metro	5968	Mar. 7	Mar.21
The Star Dust Trail	S. Mason	Fox	4686	Mar. 1	Mar.21
Recreation of Brian Kent	Harlan	Principal	6878	Mar. 7	Mar.21
The Trail Rider	Buck Jones	Fox	5752	Mar.24	Mar.28
On Thin Ice	Tom Moore	Warner Bros.	6200	Mar.19	Apr. 4
Riders of the Purple Sage	Tom Mix	Fox	5573	Mar.15	Apr. 4
The Man in Blue	Rawlinson	Universal	5634	Mar.28	Apr. 4
Mansion of Aching Hearts	Clayton	Schulberg	6142	Mar.18	Apr. 4
Slow Dynamite	Matty Mattison	Sanford	5000		
Battlin' Bill	All Star	Sanford	5000		

APRIL

Title	Star	Distributor	Length	Release	Review
The Sky Raider	Jacqueline Logan	Assoc. Exhib.	5980	Apr. 26	
Among Those Present	Harold Lloyd	Assoc. Exhib.	5000	Apr.26	
Range Justice	Dick Hatton	Arrow	4700	Apr. 1	
My Pal	Dick Hatton	Arrow	5000	Apr. 1	
Justice Raffles	Henry Edwards	Cranfield & C.	6600	Apr.30	
My Neighbor's Wife	All Star	Elfert	4800	Apr. 6	
A Kiss in the Dark	Menjou-L. Rich	Paramount	576	Apr. 6	Apr.18
Code of the West	Owen Moore	Paramount	677	Apr. 6	Apr.28
The Spaniard	Cortez-Goudal	Paramount	5500	Apr.13	
The Charming	Pola Negri	Paramount	5988	Apr.13	Apr.18
Mme. Sans-Gene	Gloria Swanson	Paramount	5994	Apr.20	May 2
The Crowded Hour	Daniels-K. Harlan	Paramount	6551	Apr.20	May 9
The Night Club	Griffith-V. Reynolds	Paramount	5994	Apr.27	May 9
Adventure	P. Starke-T. Moor	Paramount	6600	Apr.27	
Her Husband's Secret	Moreno-D. T. rene	First Nat'l	615	Apr. 1	Mar.14
I Want My Man	M. Sills-D. Kenyon	First Nat'l	617	Apr. 4	Apr.25
The Wolf Man	John Gilbert	First Nat'l	5600	Apr. 4	
One Way Street	Lyon-Nihson	First Nat'l	5600	Apr. 5	Apr. 4
Decease	C. Griffith-L. Hu'e	First Nat'l	7869	Apr.12	Apr.11
My Son	Nazimova-J. P'for	First Nat'l	7700	Apr.12	Apr.18
Heart of a Siren	LaMar-Tearle	First Nat'l	6700	Apr.26	Apr.11
His Supreme Moment	Sweet-Colman	First Nat'l	6564	Apr.26	May 2
Chickie	Mackaill-Bosworth	First Nat'l	7600	Apr.26	May 2
The Fool	All Star	Fox	9500	Apr.12	May 9
Gold and the Girl	Buck Jones	Fox	4512	Apr.12	Apr.18
Marriage in Transit	E. Lowe	Fox	4800	Apr.12	Apr.25
Champion of Lost Causes	E. Lowe	Fox	5115	Apr.26	May 2
Scar Hanan	Yakima Canutt	F. B. O.	4684	Apr. 1	May 9
That Devil Quemado	Fred Thompson	F. B. O.	4720	Apr. 5	May 2
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641	Apr. 5	Mar.21
Tearing Through	R. Talmadge	F. B. O.	5641	Apr. 5	
The Ridin' Comet	Yakima Canutt	F. B. O.	5641	Apr. 5	
The Sporting Venus	B. Sweet	Metro	6000	Apr.20	
Zander the Great	Marion Davies	Metro	6844	Apr. 4	
The Way of a Girl	All Star	Metro	5025	Apr.15	
Man and Maid	All Star	Metro	5307	Apr.13	Apr.18
Proud Flesh	All Star	Metro	5770	Apr.20	Apr.25
Beyond the Border	Harry Carey	Prod. Dist.	5000	Apr. 2	
The Crimson Runner	Priscilla Dean	Prod. Dist.	5500	Apr. 2	
Beauty and the Bad Man	All Star	Prod. Dist.	5000	Apr. 9	
Friendly Enemies	Weber & Fields	Prod. Dist.	6288	Apr.16	
Stop Flirting	All Star	Prod. Dist.	6161	Apr.30	
The Awful Truth	Agnes Ayres	Prod. Dist.	5917	Apr. 6	
Private Affairs	All Star	Prod. Dist.	5917	Apr. 6	
The Courageous Fool	Reed Howes	Rayart	5000	Apr.15	
Winning a Woman	Perrin-Hill	Rayart	4865	Apr. 1	
Getting 'Em Right	George Larkin	Rayart	4669	Apr. 1	
The Boomerang	Stewart-Lytell	B. P. Sh'iberg	6714	Apr.10	Apr.18
Faint Perfume	All Star	B. P. Sh'iberg	6714	Apr.10	Apr.18
Straight Through	William Desmond	Universal	4867	Apr. 5	
Fighting Back	William Desmond	Universal	4750	Apr. 5	
California Straight Ahead	Reginald Denny	Universal	7000	Apr.26	
The Price of Pleasure	Valli-Kerry	Universal	6600	Apr.15	
The Phantom of the Opera	Lon Chaney	Universal	6449	Apr.12	Mar.28
Dangerous Innocence	LaPlante-O'Brien	Universal	6449	Apr.12	
Roaring Adventure	Jack Hoxie	Universal	4657	Apr.19	
Barre Son of Kazan	Anita Stewart	Vitagraph	6803	Apr.19	
Tides of Passion	Mae Marsh	Vitagraph	6335	Apr.27	
Waking Up the Town	Jack Pickford	United Artists	4800	Apr.20	Apr.18
Wizard of Oz	Larry Semon	Chadwick	6300	Apr.25	May 9
Gold and Grit	R. Roosevelt	Artclass	4650	Apr.11	Apr.18
On the Go	Buffalo Bill, Jr.	Artclass	4825	Apr. 4	Apr.18
School for Wives	Tearle-Holmquist	Vitagraph	6182	Apr.11	Apr.18
Grass	All Star	Paramount	6000	Apr.11	Mar. 7
Men and Women	R. Dix	Paramount	6223	Apr.11	Apr.11

Current Production Chart—Continued

Title	Star	Distributor	Length	Release	Review
Sackcloth and Scarlet	Alice Terry	Paramount	6732	Apr. 11	Apr. 4
Forbidden Cargo	Evelyn Brent	F. B. O.	4850	Apr. 4	Apr. 18
Lilies of the Street	V. L. Corbin	F. B. O.	7216	Apr. 25	Apr. 25
O. U. West	Lefty Flynn	F. B. O.	5000	Apr. 11	Apr. 25
Ranger Bill	All Star	Sanford	5000		
The Silent Pal	Thunder (dog)	Gotham	6000	April	

MAY

Title	Star	Distributor	Length	Rel.	Rev.
The Fugitive	Ben Wilson	Arrow	4500	May 3	Jan. 17
Wolves of the Road	Yakima Canutt	Arrow	4500	May 17	
Lunatic at Large	Henry Edwards	C. & C.	6000	May 31	
The Cracker Jack	Johnny Hines	C. C. Burr	6700	May 1	May 23
Alias Mary Flynn	Evelyn Brent	F. B. O.	5559	May 3	
Lilies of the Streets	Walker Corbin	F. B. O.	7160	May 3	Apr. 25
Speed Wild	Lefty Flynn	F. B. O.	4700	May 10	Jun. 6
The Bandit's Baby	Fred Thompson	F. B. O.	5291	May 17	
Sporting Grit	Richard Talmadge	F. B. O.	5470	May 24	
White Thunder	Yakima Canutt	F. B. O.	4550	May 24	
White Fang	Strong Hart	F. B. O.	5800	May 24	
The Fighting Demon	Richard Talmadge	F. B. O.	5470	May 24	
The Texas Bearcat	Bob Custer	F. B. O.	4770	May 31	
Chickie	Mackaill Bowers	First National	7600	May 10	May 9
The Necessary Evil	Ben Lyon-V. Dana	First National	8307	May 17	May 23
Fine Clothes	Stone Marmount	First National		May 24	
Soul Fire	Barthelmess-Love	First National	8262	May 31	May 16
Scandal Proof	Shirley Mason	Fox	4400	May 9	
She Wolves	Rubens-Mulhall	Fox	5783	May 9	
Wings of Youth	Bellamy-Clayton	Fox	5340	May 9	
Kiss Barrier	Edmund Lowe	Fox	5000	May 16	
Everyman's Wife	Hammerstein-Mulhall	Fox	4600	May 23	
The White Desert	All Star	Metro-Goldwyn		May 4	
A Girl's Rebellion	All Star	Met.-Gold.	5000	May 11	
Return of a Soldier	All Star	Metro-Goldwyn		May 18	
Zander the Great	Marion Davies	Met.-Gold.	6844	May 16	May 16
Prairie Wife	Rawlinson-Devore	Met.-Gold.	6478	May 16	May 30
The Crimson Runner	Dean	Prod. Dist.	4775	May 16	Jun. 13
Friendly Enemies	Weber-Fields	Prod. Dist.	6288	May 30	May 23
Beyond the Border	Carey	Prod. Dist.	4469	May 2	May 23
Quick Change	George Larkin	Rayart	5052	May 1	
The Snob Buster	Reed Howes	Rayart	5257	May 15	
Golden Trails	All Star	Sanford	5000	May 1	

Title	Star	Distributor	Length	Rel.	Rev.
My Lady's Lips	All Star	Schulberg		May 15	
Up the Ladder	Virginia Valli	Universal	6023	May 1	Jun. 6
Burning Trail	William Desmond	Universal	4783	May 17	
Raffles	House Peters	Universal	5557	May 24	May 30
Saddle Hawk	Hoot Gibson	Universal	5468	May 31	
Let Her Buck	Hoot Gibson	Universal	4700	May 31	
A Woman's Fate	All Star	Universal	6023	May 3	

JUNE

Title	Star	Distributor	Length	Rel.	Rev.
Introduce Me	Douglas MacLean	Assoc. Exhib.	5610	Jun. 1	Mar. 21
Ridin' Easy	Dick Hatton	Arrow	4500	Jun. 7	
Man From Lone Mountain	Ben Wilson	Arrow	4500	Jun. 21	
Mist in the Valley	Alma Taylor	C. & C.	5500	Jun. 30	
The Wolf Hunters	All Star	Davis Dist.	4800	Jun. 1	
Smooth as Satin	Evelyn Brent	F. B. O.		Jun. 14	
High and Handsome	Maurice Flynn	F. B. O.		Jun. 21	
The Human Tornado	Yakima Canutt	F. B. O.		Jun. 21	
Whirling Lariats	Thed Thomson	F. B. O.		Jun. 28	
The Making of O'Malley	Sills-Mackaill	First National		Jun. 28	
The Talker	Nilsson-Stone	First Nat'l	17861	Jun. 24	May 23
The Desert Flower	Colleen Moore	First Nat'l	16837	Jun. 21	Jun. 20
Just a Woman	Windsor-Moore	First Nat'l	16363	Jun. 14	Jun. 13
The White Monkey	Barbara La Marr	First Nat'l	16121	Jun. 7	Jun. 20
Shattered Lives	Roberts	Gotham	6000	Jun. 1	
The Only Thing	All Star	Metro	5600	Jun. 8	
The Texas Trail	Harry Carey	Prod. Dist.	5000	Jun. 1	
Double Fisted	Jack Perrin	Rayart		Jun. 1	
Rough Stuff	George Larkin	Rayart		Jun. 1	
The Crack of Dawn	Reed Howes	Rayart		Jun. 1	
Youth's Gamble	Reed Howes	Rayart		Jun. 15	
The Fear Fighter	Billy Sullivan	Rayart		Jun. 15	
Pioneers of the West	All Star	Sanford	5000	Jun. 1	
When Woman Reaches 40	All Star	Schulberg		Jun. 1	
I'll Show You the Town	Reginald Denny	Universal	7400	Jun. 7	Jun. 13
Ridin' Thunder	Jack Hoxie	Universal	4354	Jun. 14	Jun. 6
The Meddler	William Desmond	Universal	4890	Jun. 28	Jun. 20
My Wife and I	Irene Rich	Warner	6920	Jun. 1	Jun. 13
The Little French Girl	Joyce-Brian	Paramount	5628	Jun. 14	Jun. 20
Any Woman	Alice Terry	Paramount	5963	Jun. 7	Jun. 6
Old Home Week	Meighan-Lee	Paramount	6780	Jun. 1	Jun. 6

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

NEW TRANSVERTER DESIGNED FOR MIRROR ARCS

To fill the growing demand for a transverter of a size that would be suitable to use for mirror arcs, the Hertner Electric Co., of Cleveland, Ohio, is now offering to the trade a double 20 and double 30 empere, the former being adjustable from 10 to 20 and the latter from 20 to 30 amps.

The operation of these units is precisely the same as that of the standard line of Transverters, being so arranged that when one arc is struck, and in operation the other arc can be struck, opened, the film started and the first projector shut down without any appreciable effect on the screen. This is accomplished without the use of any ballast. Ordinarily line fluctuations do not effect the Transverter results or light on the screen.

A period of low voltage followed by a quick rise will naturally diminish the life of the incandescent lamp or possibly burn it out. The Transverter is not effected by these conditions.

The Transverter is well built and will last many years with proper care and oiling. The new Transverter for the mirror arc will be of great value to theatres that are planning on installing low intensity arcs. It will save the exhibitor much money in his light bills.

* * *

UP-TO-DATE PROJECTION ROOMS

The projection room of the Rivoli Theatre, New York, N. Y., is equipped with three of the very latest type Simplex projectors, a huge double stereopticon mounted on a base similar to an anti-aircraft gun. Two Baluna spot and flood lamps with color boomerangs which can be changed or used in combination instantly. A Martin Gener-

ator of 200 amperes capacity is ready for use in case of any current failure. There is a work bench that has all kinds of tools for expert repair work on the projection equipment.

The room is 35 feet in length by 15 feet in depth with a ceiling 20 feet high in the center. There is a 60-inch high speed ventilating fan to supply the projectionists with fresh air. The room is kept neat and clean as every high class projection room should be.

* * *

PROJECTOR CARBONS

There are now a number of very good projector carbons on the market, and the projectionist has quite a large selection of good carbons to select from. The National Carbon Co., put out the "Columbia" carbon for high and low intensity and regular arc. The National carbon has been on the market a number of years and has gained wide popularity among the exhibitors and projectionists. The writer has used them over seven years with very pleasing results; they give a very pleasing light and form good craters. National carbons are handled by all the leading theatre supply houses.

Another very good projector carbon is the "Phelco Perfect Arc Carbon," which has just been placed on the market by Charles W. Phellis Co., New York City. These carbons give a good white light and use less voltage than some of the others. "Phelco" carbons have just been on the market a little over seven months and are being used from coast to coast. I have received some very good reports on them. The manufacturers claim that they will give a better crater, steady arc, less pitting of condensers and they use less voltage and amperage at the arc. The negative carbon is copper coated.

The "Phelco" carbons are now being handled by many of the leading supply dealers. Any projectionist that wishes samples can write the editor of this department, stating sizes wanted, and I will have the manufacturers mail them to you free.

* * *

CARE OF THE PROJECTION ROOM

The projection room should be kept clean at all times.

The projectionist should never smoke or allow any smoking in the projection room while the show is in progress.

Never let oil from the projectors run all over the front of the floor. Place a small pan under each machine for the oil to drip into.

Keep your films in a fire-proof film can when not in the projector.

Put all film scraps in a can with a tight lid on same.

Carbon stubs should be kept in a can with a lid on same.

Small work bench with plenty of high grade tools should be in every projection room. You cannot do high class work with a couple of screwdrivers and a pair of pliers.

* * *

SERVICE TO READERS OF THE DEPARTMENT

The editor of this department, is prepared to render many valuable services to the readers of this publication. These services, however, must necessarily be of a general nature. Obviously, it is impossible for the editor of this department to call on his advisory staff for complete theatre plans, but the writer, personally, will be glad to design and draw projection room plans for readers of the department, free. Recommendations as to the suitability of a certain site for a theatre, together with seating capacity possible and many other salient points are readily provided. The writer will be pleased to answer any questions pertaining to projection, equipment for the projection room, etc., and answer questions in regard to projection troubles.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

CURRENT WURLITZER SALES SHOW BRISK TRADE

The current week marked several new additions to the already large number of users of the Wurlitzer Unit organ in motion picture theatres. Nine new installations were reported to this magazine.

* * *

Greenville, South Carolina.—Arthur Lucas has entrusted the music of the Colonial Theatre to a new Wurlitzer Unit Organ.

* * *

Kane, Pa.—A prominent feature of Brown & Nelson's Temple theatre is the new Wurlitzer Unit Organ.

* * *

Philadelphia, Pa.—The new Wurlitzer Unit Organ equipment of the Regis theatre, operated by Brenner & Steifel, has been installed.

* * *

La Junta, Colo.—Colorado is going to hear plenty of music. Besides the Wurlitzer Unit Organ going into their house at Ft. Collins, the K. & F. Amusement Co. has placed one of these instruments in their Rourke theatre at this point.

* * *

Ft. Collins, Colo.—The Lyric theatre, owned by the K. & F. Amusement Co., has just been equipped with a new Wurlitzer Unit Organ.

* * *

Monroe, Wis.—Installation has been completed on the Wurlitzer Unit Organ contracted for by the Monroe Theatre Company.

* * *

San Francisco.—The new Wurlitzer Unit Organ recently purchased by the Monterey Theatres Co., Inc., for use at Pacific Grove, Cal., is now in daily service.

* * *

Detroit, Michigan.—The patrons of the Harper theatre, owned by Joe Cocco, recently were greeted by a new Wurlitzer Unit Organ.

* * *

GOERZ STOCK SELECTED FOR NORTH POLE EXPEDITIONS

When Roald Amundsen set out on his recent flight to the North Pole he was confronted with the problem of taking with him some negative raw stock that would withstand all the possible exigencies of the trip. It was interesting to note, therefore, that the Goerz Raw Stock was given the preference over all others in the market.

The MacMillan-Navy Expedition came to the same conclusion, and made the same choice in equipping themselves for the North Pole trip.

Modern explorers, taking their lives in their hands for the sake of science and discoveries can bring back with them nothing more convincing of their explorations than the actual pictures of the lands and scenes they have visited. It is practically the only actual proof of their successfulness. The importance of the negative raw stock that is used can therefore easily be seen.



W. C. Quimby was surprised recently when it was announced to him that he had drawn the lucky number for the National Screen Co. prize.

W.C.QUIMBY ANNOUNCED LUCKY NUMBER WINNER

W. C. Quimby, of the Quimby Theatrical Enterprises, Ft. Wayne, Indiana, who was one of the active boys who strolled to the Milwaukee convention, finds that this trip was more than successful, not only from a business standpoint, but from a financial one as well.

The National Screen Co., of Cleveland, Ohio, who displayed their line of screens at the convention, gave away a \$400 Glass Bead Screen.

All exhibitors who visited the display booth received a ticket to sign their name, these tickets were numbered and placed in a box, after which a drawing took place. Mr. Sam Lears, president of the Manufacturers' Division of the Association of Motion Picture Equipment Dealers of America, drew the lucky number from the hat, which was No. 1058, and W. C. Quimby's name was on it, and the \$400 screen was awarded to him.

Quimby says that his winning this wonderful screen came to him like a bolt out of a clear sky, and certainly is patting himself on the back at his good fortune. A screen like the Master Glass Bead is sure worth while, and represents the finest in screen surfaces that he has ever seen. "This was proven to me, and I guess that I am just a lucky guy, that's all."

National Carbon Company Establishes New District Office in Pittsburgh

Rapid increase in the demand for Eveready products in the Pittsburgh territory has led the National Carbon Company to establish on June 15 a new district sales office and warehouse at 600 Second avenue, Pittsburgh, which will carry complete stocks of Eveready flashlight, Eveready radio batteries, Columbia Eveready dry cells, and Eveready miniature lamps and automotive brushes.

The new district will be under the direction of W. H. Haile, district manager, and R. P. Tolles, assistant district manager, who will have charge of the region comprising Ohio, West Virginia, the eastern portion of Kentucky, the western portions of Pennsylvania, New York and Virginia, and the two most westerly counties in Maryland.

The decision to open the new depot came as a result of the difficulties experienced in keeping up with the orders of the jobbers and retailers in the Pittsburgh district whose business assumed such proportions that stocks were exhausted before new supplies could be forwarded. The continued national advertising of Eveready products has created a steady demand in all sections of the coun-

try, which can be handled adequately only by maintaining large reserve stocks in regional warehouses.

All Eveready products will be sold F. O. B. Pittsburgh with the exception of dry cells. A stock of these will be carried, but they will be sold F. O. B. the established free delivery points of Jersey City and Fremont, Ohio, as heretofore. All orders and correspondence referring to service or other subjects should be directed to the Pittsburgh office. The only exception to this rule is that remittances and credit correspondence should be forwarded, as usual, to Long Island City, N. Y.

Local distributors in the Pittsburgh territory will be directly benefitted by this improved service, which will be a source of quicker turnover and increased profits to the trade.

* * *

"ALL THE WORLD'S A STAGE"

When Billy Shakespeare was sporting editor of the *Avon Gazette* he ejaculated something about the whole world being a stage. But if the world was not dressed properly with its foliage and redolent with the breath of spring and summer it would not be congruous with the thought of the Bard of Avon. The same is true of the theatres. Drops, curtains, draperies, settings, prologue sets and other accessories that go to make the stage real and living is the most important part of a theatre. In this the Kahn Scenic Company of New York specializes. Their work has caused favorable comment and is used in theatres throughout the country.

Mr. Exhibitor: Ask at the Film Exchanges
for the

It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

Theatre Construction

Archit.—A. M. Ruttenberg, 64 W. Randolph st., Chicago, Ill., drawing plans on Theatre, Store, Offices and Apt. Bldg., \$450,000, 2-sty., 125 x 180, at Cicero ave. N. of Belmont. Assoc. Archit.—Hooper & Janusch, State st., Chicago, Ill. Struc. Engr.—Frank L. Randall, 160 N. La Salle St., Chicago. Owners—Belmont Park Theatrical Enterprise, care archit. Archit. will take bids about June 10th.

* * *

Archit.—Buechner & Orth, 500 Shubert Bldg., St. Paul, Minn., drawing plans on Theatre, 2 sty., at Sioux Falls, S. D. Owner—Finkelstein & Reuben, Moses L. Finkelstein, 4th floor, Loeb Arcade, Minneapolis, Minn.

* * *

Archit.—E. R. Leibert, 432 B'way, Milwaukee, Wis., drawing plans on Theatre (Pabst, rem.), at E. Water and Oneida st., Milwaukee. Owner—Pabst, Conrad Bolton, mgr., 52-64 Oneida, Milwaukee. Wis.

* * *

Archit.—Wm. J. Hedden, 221 Grand ave., Milwaukee, Wis., taking bids on Theatre (picture) and stores (2), \$25,000, 1 sty., no basement 50 x 150, at 1637 Douglas ave., Racine, Wis. Owner withheld, care archit.

* * *

Archit.—Geo. J. Bachman, 314 F. P. Smith Bldg., Flint, Mich., drawing plans on Theatre (1136 seats), Shops (2) and Offices (2), 1 sty. and bal., 66 x 132, at Owosso, Mich. Archit. will take bids about June 1.

* * *

Archit.—Edw. Paul Book, 9501 Wade Park, Cleveland Heights, Ohio, starting work at once on Theatre (M. P.), Stores (5) and Offices (13), \$715,000, 2 sty. and bas., 70 x 100, at N. E. cor. Cedarbrook and Lee rds., Cleveland Heights, O. Owner—Cedar Lee Realty Co., Chas. D. Simmons, pres., Leader News Bldg., Cleveland Heights, O. Gen. contr. let to Van Blarcom Co., National City Bldg.

* * *

Archit.—F. W. Elliott, Chamber of Commerce Bldg., Columbus, O., building Theatre (remod.), \$20,000, 2 sty. and bas., at Public sq., Lima Ohio. Owner—Sigma Theatre, A. Ritzler, Public sq., Lima, O. Owner taking bids, no date set for closing.

* * *

Archit.—Wm. L. Charr, Victory Bldg., 1001 Chestnut st., Phila., Pa., drawing plans on Theatre (M. P.), 1 sty., 50 x 180, at 31st and Wharton, Phila., Pa. Owner withheld.

* * *

Archit.—E. C. Horn & Sons, 1476 Broadway, N. Y. C., building Theatre (Orpheum), \$200,000, 4 sty. and bas., 210 x 103, at Cranberry and Court sts., Harrisburg, Pa. Struc. Engr., F. Meister, 534 W. 56th st., N. Y. C. Owner—Wilmer & Vincent, 1451 Broadway, N. Y. C. Gen. contr. let to S. W. Shoemaker & Sons, 421 Walnut st., Harrisburg, Pa.

* * *

Archit.—Eugene De Rosa, 110 W. 40th st., N. Y. C., finishing plans on theatre (M. P.), \$200,000, 1 sty., 190 x 200, at 795 Grand st., Bklyn N. Y. Owner—Rubbe Amusement Co., Inc., Grand and Keep sts., Bklyn. Archit. writing specif. Will take bids on gen. contr. June 13.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

ORGANIST — POSITIVELY FIRST-CLASS MAN. Accomplished musician. Thoroughly experienced. Expert Picture Player and Feature Soloist. Good, modern instrument essential. Orchestral Unit or straight Organ. Splendid library. Union. Address, **ORGANIST**, 2121 West Somerset Street, Philadelphia, Pa.

ORGANIST AT LIBERTY—Years' Experience. Union. Pictures only. Good organ essential. Lynn Casterline, Plymouth, Indiana.

A-1 LEADER (VIOLIN)—Side. Long experience; pictures, vaudeville; fine library; reliable; neat. **LEADER**, 1 Walnut, Hudson Falls, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Miscellaneous

WANTED TO LEASE—Going Picture Theatre College Town, Eastern Kansas or Western Missouri or town of three or five thousand or more. Post Office Box No. 16, Blue Mound, Kansas.

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of **EXHIBITORS TRADE REVIEW**.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. **J. P. REDINGTON & COMPANY**, SCRANTON, PA.

FOR SALE—Two Fulco arc controllers, used 1 month; \$175 for the two. **W. H. Heffley**, Duncannon, Penn.

MOVIE THEATRE LEASE for sale. 1000 seats. West side, Buffalo. Inquire **David Krieger**, Batavia, N. Y.

REAL ENGLISH KIT BAG, the \$50 kind at \$27.50, delivered. Your money back if not as represented. Solid brass trimmings, 5 oz. leather. **Atlas Trunk Co.**, Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write **Box H. S.**, Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. **Box B. W.**, Exhibitors Trade Review.

USED VENEER and Upholstered theatre chairs. Low Prices. **C. G. Demel**, 845 So. State St., Chicago.

MOVING PICTURE THEATRE, fine location. Manufacturing town. No opposition. Full modern equipment, splendid building. Leaving for distant state. Sacrifice all \$3,500, liberal terms, act quickly. **Fred Hunt**, Unadilla, New York.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. **Ruby Film Company**, 727 Seventh Avenue, New York.



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.
740 7th Ave., New York

Free Mailing Lists
Will help you increase sales
Send for FREE catalog
containing prices on classified lists
of your best prospective business
National, State, Local, Industrial,
Professional, Business Firms.
99% Guaranteed by refund of 5¢ each
ROSS-GOULD CO. St. Louis

CINEMA

The Motion Picture Review
of the Orient

Manager: **E. ATHANASSOPOULO**

Editor-in-Chief:
JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

**DON'T PLAY HIDE AND SEEK
WITH OPPORTUNITY. IT'S HERE
IN THESE COLUMNS NOW. YOU
MAY NOT FIND IT NEXT TIME**

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY.

QUICKEST DELIVERY.

CORRECTNESS GUARANTEED

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification “Eastman” and “Kodak” and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Pathé Review

A Film Magazine



The much in little picture.

Much in entertainment, little in length.

Always bright, snappy, beautiful.

Contains scenes you can get nowhere else, exclusive, novel, interesting.

And in every number *always*, the incomparable Pathecolor.

It gives tone to your house.

One Reel Every Week

Pathépicture

TRADE



MARK

EXHIBITORS
Trade REVIEW

The Business Paper of the Motion Picture Industry

Paramount's

ZANE GREYS

*The finest Westerns
in the world!*

Released
JUNE 22nd:

"LIGHT OF WESTERN STARS"

with

JACK HOLT · BILLIE DOVE · NOAH BEERY

Screen play by GEO. HULL and LUCIEN HUBBARD

Directed by WILLIAM HOWARD

Coming in the Greater Forty: "The VANISHING AMERICAN"
"WILD HORSE MESA"

ARE YOU AN EXHIBITOR? YES?

Here's a Square Question *That* Calls for a Square Answer:

Do you read a trade paper for unbiased information? Or do you read it to get somebody's partisan viewpoint?

Do you want facts? Or fiction that some one would slip over on you for fact?

If you want the truth from the exhibitor's viewpoint, you must expect to find it in a trade paper published for exhibitors. Not in an organ devoted to special pleading for some producer or distributor interest.

If you want an exhibitor publication that will give you the unbiased lowdown on every phase of the motion picture business, the answer is easy: Read

Exhibitors Trade Review

every week in the year. Read it for the news, for faithful reviews of new product, for sound comment on the developments of the day.

IT'S WORTH MANY TIMES THE PRICE,

\$2.00 a Year

BECAUSE IT'S COLUMNS ARE FREE FROM
"LOADING" AND FAVORITISM.

Exhibitors Trade Review

45 West 45th Street

New York

*Almost beating the newspapers
with the news—*

International News

**was showing on the screen 12
hours after the great disaster!**

Special exclusive photos of Santa
Barbara Earthquake dispatched to
New York by American Telephone
and Telegraph.



At left: view of State St. in ruins.
Center: ruins of famous Arlington
Hotel. Right: ruins of city's largest
structure, San Marcos building.

Santa Barbara Earthquake Scooped by International

"We are showing Santa Bar-
bara Earthquake day after it
happened."

*Hoyt's Theatre,
Long Beach, Calif.*

"Congratulations to Interna-
tional. Showed pictures 12
hours after disaster!"

*Florence Theatre,
Pasadena, Calif.*

"International pictures on screen
12 hours after—complete scoop
over all other newsreels!"

*Loew's State,
Los Angeles, Calif.*

While "extras" were being sold by news boys
crowds were seeing International's Pictures!

That's SERVICE—at **NO EXTRA COST!**

Released by UNIVERSAL

HARRY CAREY-

*"the interpreter of
the eternal west"*



"The Night Hawk"
"Tiger Thompson"
"Beyond the Border"
"Silent Sanderson"
"The Texas Trail"
"The Flaming Forties"
"The Lightning Rider"
"Roaring Rails"
"Soft Shoes"
"The Bad Lands"
"The Prairie Pirate"
"The Man from
Red Gulch"
"Roaring River"
"The Valley of Fear"

YOU CAN'T AFFORD TO OVERLOOK A SINGLE ONE OF THESE SUPER ACTION DRAMAS — THE FIRST ONE WAS A KNOCKOUT, AND EXHIBITORS TELL US THAT EVERY ONE IS BETTER THAN THE LAST. BOOK THEM ALL—THEY'LL SET A NEW RECORD AT YOUR BOX-OFFICE

Hunt Stromberg Personally Supervised Productions

Released by

PRODUCERS DISTRIBUTING CORPORATION

F. C. Munroe, President Raymond Pawley, 1st Vice Pres. & Treas. John C. Flinn, Vice Pres. & Gen. Mgr.
Foreign Distributors, Wm. Vogel Distributing Corp. Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, Pres.

ERTÉ

The World's Foremost Fashion
Genius has designed
breath-taking Styles for

ROBERT Z.
LEONARD'S
production

PARIS
by
Carey Wilson

featuring
PAULINE STARKE
LEW CODY

WAIT 'till they
glimpse Erté's
gowns in "Paris"—and
then "Monte Carlo."
Showmen know the
value of Fashions on
gorgeous beauties to
drag 'em in. That's
why Metro-Goldwyn-
Mayer brought the
great Erté from Paris.
And that's just one of
the Big Box-Office
Added-Attraction
ideas apart from title
and stars in the Talk-
of-the-Industry Pic-
tures.

For 1925-26
book the Money-
Getting-Movies

Metro-Goldwyn-Mayer's

The
Quality
52

among Warner's for for



The name of Lubitsch is box office magic! His past Warner pictures are classics of entertainment that will last forever. His new Warner pictures—two in 1925-26—will be the best that his genius, plus stellar Warner casts, plus Warner studio facilities, plus highly popular stories, can make.

WARNER BROS.
Classics of the Screen

ty

1925-26

**Thru
WARNER
Exchanges**



NO producer will offer a more diversified program in 1925-26 than Warner Bros. It gives the exhibitor a variety of pictures that means more and better-pleased patrons for his theatres. There will be a sure and certain appeal to any class or type of audience.

For instance—*John Barrymore* productions; *Lubitch's* society comedies; *Syd Chaplin's* feature comedies; *Irene Rich* in emotional dramas; the *Matt Moore-Dorothy Devore* team in romantic comedies; *Monte Blue* in action stories; *Marie Prevost*, with her chic appeal; *Lowell Sherman*, in society dramas; *Kenneth Harlan* and *Patsy Ruth Miller* in romances; *Rin-Tin-Tin* in dog pictures that are different.

And each picture adapted from a popular story by a successful author, built by skilled directors who know showmanship and the box office's needs!

Don't overlook today's
market because of the
noise about tomorrow's

CORINNE
GRIFFITH'S *greatest*
is right on your doorstep

Corinne Griffith Productions Inc. *presents*

"*The Marriage Whirl*"

Adapted From the famous stage play, "*The National Anthem*"

By J. Hartley Manners

with an all star cast including

Nita Naldi, Kenneth Harlan and Harrison Ford.

Directed by AL SANTELL, JUNE MATHIS, Editorial Director

Art Director, J. J. HUGHES Photographed by T. D. McCORD

Assistant Director, SCOTT R. BEAL Film Editor CYRIL GARDNER

It's the biggest production
she has ever made—and you
know that means big profits!



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

CONSISTENTLY BIG all the year round
First National Pictures

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 July 11, 1925 No. 8

CONTENTS

PICTORIAL PRESENTATIONS

"KEEP SMILING" Frontispiece

HIGHLIGHTS IN THE NEWS

FOX TO BUY WEST COAST CHAIN	11
NEW JERSEY M. P. T. O. MEETS	11
F. B. O. MAKES BROWN VICE PRESIDENT	11
QUAKE DESTROYS THEATRES	11
ARBITRATION COMMITTEE REPORT	14
PATHE IN TEMBLOR SCOOP	15
M. P. T. O. A. OPPOSES BLOCK BOOKING	15
CAROLINIANS JOIN M. P. T. O. A.	16
CRANFIELD & CLARK GET WESTI FILMS	16
12 ON AUGUST F. B. O. SCHEDULE	16
FIRST NATIONAL ADDS 24	17
FELIX FEIST ON COAST	17
ANCHOR TO MAKE 36 FILMS	17
BIG PROGRAM FOR ASSOCIATED	25

REGULAR DEPARTMENTS

EDITORIALS	9
NEWS IN PICTURES	18
EXHIBITOR NEWS	35
HOLLYWOOD CLOSEUPS	38
TIE UP SUPPLEMENT	40
SALES NEWS	41
BIG LITTLE FEATURE	42
BOX OFFICE REVIEWS	44
EQUIPMENT NEWS	47
CLASSIFIED ADS	48

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.
WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD



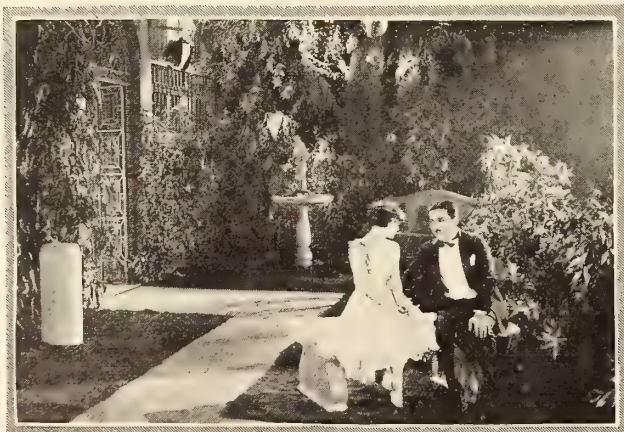
FOURTH OF July!
* * *
HOORAY!
* * *
YOU CAN celebrate
* * *
BEST OF all
* * *
WITH A Contract
* * *
FOR THE Quality 52
* * *
FROM METRO-GOLDWYN-MAYER
* * *
BECAUSE THAT means
* * *
INDEPENDENCE
* * *
FROM WORRY in 1925-26
* * *
EVERY WEEK
* * *
A BIG money-maker
* * *
GREAT STARS
* * *
GREAT DIRECTORS
* * *
GREAT STORIES
* * *
NO WONDER
* * *
METRO-GOLDWYN-MAYER'S
* * *
THE TALK of the Industry



Much of the picture "Keep Smiling" has a motor boat as its locale. Monty Banks is very funny in these scenes—as a sailor, he sure is some comedian.



Cold feet bother him sometimes, but, as can be seen in the still below, Monty knows when the time comes for him to shake these impediments.



Robert Edeson and Anne Cornwall are Monty Bank's major support in "Keep Smiling," the first of the three pictures he will make for Associated.



"Me and my boy friend" would make an appropriate title for this scene from Associated Exhibitors' "Keep Smiling."

"Keep Smiling"

Monty Banks Hits on a Winner in his first of three for Associated.

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

You Can Take Off Your Hat to That Jersey Crowd

IT IS a very common thing to attend a convention—almost any sort of convention—and go home wondering what it is all about. To anyone who has had that experience several hundred times, the meeting of the New Jersey M. P. T. O. at Asbury Park was something of a shock.

In the first place, there really isn't any reason why the sessions of a convention shouldn't be held according to schedule. But generally they are not. And at Asbury Park they were. Some people were surprised to find that the proceedings hadn't waited for them, but they know now that with Joseph Seider in the chair the gavel falls at the appointed time.

Likewise, it is rather unusual to find an organization meeting in which everyone is expected to devote attention to business. The sessions at Asbury Park afforded no opportunity for friendly gossip while there was business before the house. That was another novel move and one that proved its worth. Because, by paying attention to the real business on the schedule, all the work was done within the allotted time and ample time was left for the carrying out of an elaborate entertainment program.

In other words, the meeting was a combination of business and play, but it was so conducted that neither was permitted to infringe on the time given to the other.

The report presented by Leon Rosenblatt, in behalf of the Arbitration Committee, published in full in this issue, was perhaps the most important single feature of the meeting, since it put into concrete form the attitude of the entire membership on this most troublesome problem and amounted to notice, served on the entire trade, that the New Jersey exhibitors are unitedly back of Joseph Seider in his attack on the uniform contract and the arbitration machine as now constituted.

With that sort of backing, plus his own outstanding ability as organizer and executive, it seems reasonable to predict that Joe Seider will go far with his fight on what he and his associates regard as a vicious system. And the solid front presented by this leader among state organizations

is bound to have its bearing on the policy of the national organization, which with such support can move forward at an increasingly rapid rate.

Three men in public life contributed liberally to the interest of the meeting by their comments on public issues in which the motion picture industry has a keen interest.

Mayor Hetrick, of Asbury Park, distinguished himself by an address of welcome in the course of which he made a vigorous and eloquent attack on the "Blue Laws" of the state and particularly the embargo they lay on the sale of clean entertainment in the form of motion pictures on Sundays.

Governor Silzer, speaking at the banquet, leveled a vigorous warning against the dangers of monopoly and expressed fear that if present conditions are allowed to continue, the people of the United States will be so surrounded by monopolistic control that they will lose all freedom of the press, of speech and religion.

"Noisy Minorities" and fanatical reformers, he said, are disposed to censor motion pictures entirely out of existence.

Senator Edwards, speaking at the banquet, made this remarkable statement: "There has never been a bill introduced in Washington affecting the motion picture industry but representatives of the Big Five were there, greasing the ways to put over what they wanted."

Such comment from public officials was generally deemed evidence that the attitude of the organization in demanding real reform of conditions surrounding the distribution of motion pictures may be expected to meet with real sympathy and co-operation if the exhibitors of the country find it necessary to take their case to the public and to seek remedial action through legislative channels.

The M. P. T. O. of New Jersey is a vitally progressive force. It is unlike many business organizations in that it knows where it is headed and what it wants. It has the personnel. It can be counted on to lead any sound movement that will better conditions under which exhibitors today are finding their business a veritable struggle for existence.

"Let's Go to the Movies Tonight"



OF ALL THE THEORIES that find general acceptance among exhibitors, the one most open to debate is the idea that practically everybody goes to the theatre to see a particular picture or star. If that theory is sound, exploitation of the picture and the star assumes maximum importance. But is it sound?

As to the large cities, there is little doubt that people shop around for their entertainment; that they pick and choose, to a considerable extent. Particularly is this true of the first-run houses. With them, barring that portion of the public which is attracted and becomes steady custom because of music, presentations etc., the bulk of every audience is undoubtedly made up of people who are attracted by the specific attraction or program advertised.

In the case of the neighborhood theatre, however, and to a still greater extent with the small-town house, there is a very unfortunate tendency to ignore that substantial part of the daily attendance made up of people who have decided to "go to the movies" and whose decision is very slightly, if at all, affected by the showing of a certain feature picture.

When some member of the family suggests, "Let's go to the movies tonight," the likelihood is that the prestige of the theatre will have fully as much weight as the program—assuming that the theatre has such a thing as prestige. If competition for the family's business lies between a theatre which has built a reputation for real entertainment and a house which has concentrated all its ammunition on promoting branded features for some distributor, it seems to me the house with the reputation has all the better of the argument.

Balaban & Katz, to my notion, are real showmen. I am reminded again, as I have mentioned it before, of their newspaper advertising in advance of the opening of the Chicago Theatre, when they sold the public to such an extent that for weeks people went and paid their admissions to see the house, regardless of the picture. Of course, the average exhibitor can't accomplish that, but he can, as a rule, by personal effort, by personal exploitation, by vigorously stressing the fact that he sells good entertainment because he knows how to pick good entertainment, reach the point where the folks who have decided to "go to the movies" will take it for granted that he is delivering a good show tonight, or any other night.

It is an interesting and striking fact that the big buyers of theatres are most interested in the houses of undeveloped possibilities. Where a theatre is doing a business of half what it should do, where better equipment and better management will almost certainly double the business, they are interested. But when it comes to the house that is getting the maximum in business and revenue, the house so managed that there does not seem much chance to increase the box-office intake, they are not attracted.

Chain theatre competition is very much like chain store competition, which usually steers clear of a neighborhood that is being well served by wideawake merchants who are seeking volume business at reasonably close prices.

The exhibitor who wishes to insure his own independence can go far in that direction by devoting unremitting attention to the comfort and convenience of his patrons, capitalizing this phase of his policy to the utmost; then by building every program on the basis of entertainment, entertainment offered on the sayso and under the brand, trade-mark and prestige of the theatre and the theatre's management, and making enough noise about this policy also.

There is such a thing as making the people of a community feel that the theatre is one of their own institutions. That feeling, however, is bound to be based on individual operation. It isn't easy for a chain manager to build that sort of feeling. The fact that a business is controlled in New York, a hundred or a thousand miles away, has a dampening influence on any effort to make it seem part and parcel of the community, even though some high-tension financing may have been done locally. But the theatre which has local management, local owners or stockholders, local connections of numerous varieties, has every chance in the world of establishing itself as an integral part of its neighborhood.

And an *institution*, once established, is not apt to have many worries about the competition of chains that have no such advantages.

In building prestige for a theatre, the right sort of physical equipment is important; but it is not necessary to overspend on equipment. Maintenance is fully as important as the original installation. People never develop much affection for an establishment that looks sloppy and unsanitary. The house that is well kept, bright and generally pleasing in its appearance will pass muster in most cases, even though its equipment is more or less antiquated. But the vital force, after you pass the physical stage, is management. It's the individuality back of a business on which people most commonly pin their faith, which makes theatre management a particularly difficult job for the man who lacks magnetism and friendliness. These traits go far in developing among customers the feeling that the theatre is "our theatre."

Active participation in all sorts of organization work; friendly co-operation with clubs, churches, public institutions of all sorts; public appearance on every possible occasion; a leading part in every move of community betterment—these are essentials to the exhibitor who is seeking maximum attendance, the business of the people who are not effectively reached by the exploitation of individual features and the best sort of protection against potentially dangerous competition.

Willard C. Howe

Next Week: Watch Out for Trick Theatre Financing

FOX TO BUY WEST COAST CHAIN

William Fox Theatre Corporation is negotiating for the purchase of the controlling interest in the West Coast Theatres, Inc., officials admit.

The West Coast Theatres, Inc., which is controlled by Sol Lesser, the Gore Brothers and Adolph Ramish, directly owns or controls approximately 120 theatres in thirty-three cities in California.

Sol Lesser and Adolph Ramish were in New York City to conclude arrangements for the deal, which is

believed to involve more than \$8,000,000.

It is generally believed that the disposal of the West Coast Theatres will be followed by a similar organization on the east coast. Mr. Lesser, it is understood, contemplates a chain of theatres in Long Island and Brooklyn as the nucleus.

Irving Lesser recently built a theatre at Great Neck. This move is taken to presage greater activity in the east.

ARBITRATION REFORM DEMANDED

F. B. O. MAKES BROWN VICE-PRESIDENT TO HEAD DISTRIBUTION

Major H. C. S. Thomson, president and managing director of R-C Pictures, F. B. O. of America, Inc., and subsidiary corporations, in a readjustment of executive personnel and duties, as a result of the death of Harry M. Berman, general manager of exchanges, announced Colvin W. Brown, who has been a member of the executive committee without specific office, was made a vice-president. He will supervise the distribution department.

Lee Marcus, long an assistant to the late Mr. Berman, has been appointed sales manager.

The readjustment of duties, it was said, will effect in no way J. I. Schnitzer, first vice president. It will release Mr. Schnitzer and Major Thomson from some of their routine and permit Mr. Schnitzer to concentrate more of his attention on production activities, studio management and company's relations with independent producers.

D. A. Poucher, treasurer of the company, will remain in charge of finance and accounts and personnel.

Al Boasberg, sales promotion director of Film Booking Offices, left for Hollywood.

* * *

WARNERS ACQUIRE CHICAGO THEATRE

CHICAGO, July 3.—Warner Brothers acquired the Orpheum theatre in the Loop district from Jones, Lenick and Schaeffer. Their lease is for eleven years.

* * *

FAMOUS DISPLACES ROTHSCHILD CHAIN

SAN FRANCISCO, July 3.—Famous Players-Lasky is now sole owner of the California, Granada, Imperial and Portola theatres here.

The Rothschild interests have been displaced by Paramount.

* * *

APPOINTS RECEIVER

BALTIMORE, July 3.—Federal District Court named Emanuel M. Davidone receiver for Art Film Service Company Inc. Louis Lippens is president of the firm.

Re-Elected!

Joseph M. Seider, Who Was Again Chosen President of the M. P. T. O. of New Jersey.



REGIME OF SEIDER DISTINGUISHES SELF AT JERSEY MEETING

ASBURY PARK, N. J., July 1.—It's too bad that a lot of folks who are running theatre owner organizations in various parts of the country were not shipped to Asbury this week to see how a convention can be operated when someone takes the job in hand and really manages it.

Someone, presumably President Seider, conceived the idea that the convention of the New Jersey M. P. T. O. should be run on a business basis; meaning thereby that each session should convene strictly on time, adjourn on time and devote its entire attention to business between time of convening and adjournment. That plan was put into literal operation for the meeting which concluded three days of activity tonight and set a new record for convention efficiency, largely creditable to the marked ability of President Seider, plus his evident sincerity and fairness as presiding officer.

The affair was very nearly national in character, bringing out a number of men prominent in national organization affairs, including National President R. F. Woodhull, who is also a director of the New Jersey organization; Sidney S. Cohen, chairman of the board of the M. P. T. O. A.; Michael J. O'Toole, past president of the national body; Frederick H. Elliott, general manager of the Independent Motion Picture Association of America, and a number of prominent exhibitors from New York, Pennsylvania and other states.

Reject "Movie" Season

Of the subjects that came before the meeting for action, the uniform contract and the arbitration system built on it aroused the largest interest. The report of the Arbitration Committee, presented by Leon Rosenblatt and formally adopted, is presented in full on another page.

Formal action was taken rejecting the Greater Movie Season plan as presented for the month of August, with the idea that members might inaugurate local drives in accordance with their own needs and the possibilities of their several districts. Discussion of the Hays plan brought out wide diversity of opinion as to the proper time for such a campaign. Exhibitors located at shore points explained that August would be the best possible month for them, while

(Continued on Page 12)

SANTA BARBARA HOUSES WRECKED IN EARTHQUAKE

SANTA BARBARA, Calif., July 3.—Plans are being rushed here to rebuild the theatres wrecked by the earthquake on Monday. Engineers were inspecting other houses which were damaged by the tremors to determine whether or not the buildings should be torn down. The Granada Mission and California Theatres owned by the West Coast Theatres, Inc., escaped the severity of the temblor.

* * *

ROCHESTER, N. Y., July 3.—Annual wage dividend of \$2,806,850 was paid by Eastman Kodak Company to employees.

* * *

HOLLYWOOD, July 3.—Rupert Hughes terminated his agreement with Metro-Goldwyn-Mayer by mutual consent.

EXHIBITORS IN EXTRAORDINARY CONVENTION

NEW JERSEY M.P.T.O. REFUSES TO BACK MOVIE SEASON PLAN

small-town theatre owners from the interior complained that if the first-run houses should adopt the plan for August they would be unable to get necessary product until several weeks later.

Mr. Elliott, in behalf of the state-right producers, distributors and exchanges, created more than ordinary interest when, in the course of an address outlining the policies of his organization, he promised its co-operation in the shaping of a new form of exhibition contract, declaring that within ten days his association would have empowered a committee to meet with the representatives of the M. P. T. O. A. for consideration of the subject and action.

The question of organization dues was taken up and settled on a basis that eliminates dual payments by the New Jersey members, the state organization collecting all the money and making payment to national headquarters.

Series of Presentations

One of the most interesting and helpful phases of the convention was a series of presentations adaptable to the small theatre, staged by Colby Harriman, specialist in this field. Mr. Harriman, in a brief talk, explained his plan whereby it is possible for the small exhibitor to provide better and more varied entertainment, without indulging in expense beyond his reach. The idea, Mr. Harriman explained, is to "bring Broadway to Main Street" by the adoption of the standardized materials and methods which make possible an unlimited range of varied effects without extravagance.

From the entertainment standpoint the convention was a knockout. The features ranged from a series of amateur athletic events to what is expected to prove the most interesting banquet of the year, terminating the affair tonight.

The general satisfaction of the membership with President Seider's administration was evidenced when he was re-elected at the final business session this morning. Four vice presidents were chosen, the number having increased from two by a constitutional amendment adopted yesterday. They are: Northern district, Peter A. Adams, Paterson; Southern district, Charles Hildniger, Trenton; Hudson county, Joseph Bernstein, Jersey City; Essex County, Louis Rosenthal, East Orange. Other officers elected: Secretary, Leon Rosenblatt, of Bayonne; treasurer, William Keegan, of Trenton; Directors for three years, W. C. Hunt, of Wildwood, Leo Juskowitz, of Perth Amboy and I. A. Roth, of Morristown; for one year to fill vacancies, Jacob Fox, of Burlington, and H. P. Nelson.

Seider Reviews Work

The reports presented by President Seider and by Sidney E. Samuelson, chairman of the board, were models of concise statement. Mr. Seider reviewed the work of the year, explained that because of some difficulty in getting members to attend meetings the organization had adopted the policy of taking meetings to the members, the officers and directors holding monthly sessions in the different counties within easy commuting distance of the members expected to attend.

W. F. ("Pete") Woodhull, President of M. P. T. O. A., Who Addressed Convention of New Jersey Organization.



He said that the organization could claim a membership of 98 per cent, but he preferred to be conservative and call it 94 per cent.

Activities in connection with such matters as the organization of the Essex County Unit, negotiations with the operators' union, direct arbitration for New Jersey, music tax, industrial reels producing revenue for members, daylight saving, Sunday legislation, etc., were briefly covered in a way that evidenced splendid progress.

Mr. Samuelson told the story of the directors' work in one of the shortest reports ever presented to a motion picture convention, concluding with the statement, "Any report by me giving details of work accomplished would be in its very nature misleading, as practically all of the constructive work of the last year, together with detail work, was done by the President, with the advice and approval of the Board, and his report covers all the ground. The Board's

work was purely supplemental and advisory to the executive work of the President.

Resolution Adopted

President Woodhull and Chairman Cohen told the convention something of the progress of the national organization since the Milwaukee Convention, both, by their remarks, affording evidence that there is complete harmony of purpose and action at national headquarters and that the Play date Bureau and the new Fair Play Bureau, the latter designed to lend active aid to exhibitors who are having trouble with distributors, are working effectively.

The following resolutions were adopted:

"Whereas the trade and lay press has accorded splendid cooperation to the M. P. T. O., N. J., during the past year and has at all times held its pages and the services of its writers at the disposal of the various officers and committees of this organization, it is therefore resolved that we extend our sincere thanks and appreciation to the press for its courtesy and kindness."

"Whereas the Motion Picture Theatre Owners of America, assembled in convention in Milwaukee, recently approved and adopted a form of trade in our industry, to be operated under the designation of the bureau of trade and commerce, and which bureau will dispose of, among other things, all matters relative to play dates, so that there will be an open door for all quality products. Resolved, that this convention endorse without qualification of any character the formation of this playdate bureau and pledge our support thereto.

"Whereas the opinion has been expressed that the greater movie season be controlled by exhibitors for the benefit of exhibitors. Therefore, be it resolved that the board of directors be authorized to formulate a greater movie season under the auspices of the Motion Picture Theatre Owners of New Jersey to be conducted in zones.

"Whereas the national convention of the M. P. T. O. A. at Milwaukee accomplished great good for the welfare of the independent theatre owner, therefore, be it resolved, that this convention of the M. P. T. O. N. J. go on record as endorsing the acts of the national convention.

President's Work Lauded

"Whereas the president of the M. P. T. O. N. J. has gone on record in the Milwaukee convention and in this convention as favoring amendment to the existing forms of contract and arbitration and has set forth the reasons for the reforms suggested, be it

(Continued on Page 13)

Convention Speaker

Sydney S. Cohen, Chairman of Board of Directors of M. P. T. O. A., Who Addressed Conclave.



NEW JERSEY M.P.T.O. REFUSES TO BACK MOVIE SEASON PLAN

(Continued From Page 12)

therefore resolved that this convention take this opportunity of extending its thanks to its president for his careful study of the subject; for his tireless efforts toward amendments to the contract and arbitration rules, and, we hereby pledge him our whole-hearted support in endorsing his labors in our behalf."

* * *

Annual Banquet Proves Spectacular Event

ASBURY PARK, N. J., July 2.—The annual banquet of the M. P. T. O. of New Jersey last night was one of the most spectacular affairs in the history of the business. The speakers were Nathan Burkhman, Ray Lewis, National President Woodhull, Governor George S. Silzer, Senator Edward I. Edwards, President Joseph E. Seider and Sidney E. Samuelson, chairman of the Board of Directors. Robert Welch was toastmaster.

Governor Silzer made a remarkable plea for the co-operation of the business men in political affairs and Senator Edwards offered some suggestions touching on the possibility of appeal to public opinion as a means of righting some wrongs under which small enterprises sometimes suffer.

In behalf of the organization, Sidney Samuelson presented President Samuelson with a beautiful diamond ring, as a token of the esteem of the membership and their appreciation of the remarkable progress made under his administration.

* * *

Beatty Deplores Misunderstanding of Greater Movie Season Plan

Apropos of reports in daily papers covering the action taken by the M. P. T. O. of New Jersey with regard to the Greater Movie Season, the following letter was received from Jerome Beatty, director of the campaign, speaking in behalf of the Hays organization:

"July 1st, 1925

"Mr. Willard C. Howe,
"Exhibitors Trade Review,
"45 West 45th St.,
"New York City.

"Dear Mr. Howe:—

"I notice that the Motion Picture Theatre Owners of New Jersey have decided not to join in the Greater Movie Season Campaign because they objected to paying one per cent of August profits to the Hays office for expense."

"Evidently the New Jersey Exhibitors do not understand the Greater Movie Season plan.

"No money is paid to the Hays office. An exploitation service is given free to those exhibitors who want to use it. It is a plan that has proved that it will increase August business from ten to fifty per cent and its effect is felt in increased business throughout the following months.

"Exhibitors decide what they want to spend on their campaign and spend it. An exhibitor in a small town can put on a Greater Movie Season Campaign for a dollar, by buying ten one-sheets, some slides and a few pennants. In larger cities the exhibitors get together, name a committee of their

Pointed Speaker!

Sidney E. Samuelson, Chairman of
Board of Jersey Body, Scored
With Brevity of Report.



own to collect whatever they want to spend, and that committee spends it.

"As to the date of starting—there is nothing to prevent exhibitors from opening their Greater Movie Season campaign on September 1st, or on Christmas day if they choose.

"But unless they join in the national celebration which is in August, they lose the advantage of the many national tie-ups that will cause the whole country to be talking and thinking about going to see motion pictures during August.

"Last year, in the hottest August California has had in a long time, the Greater Movie Season Campaign gave the West Coast Theatres an increase of 20 per cent in profit over the previous August, and the business kept on building. Which would tend to prove that the public was satisfied with the pictures that they saw in second run, as well as first run theatres.

"There can be no 'War' on the Greater Movie Season Campaign. It is an exploitation idea offered to exhibitors. Several thousand theatres already have accepted the idea. We naturally have never expected all exhibitors to adopt it the first year.

"A number of exhibitors in California did not join in the campaign last year. This year they are all in, because they know now that the idea is sound.

"If a distributor offers an exhibitor a press book on a production, and exploitation service that has proved efficient in making that production bring business at the box office, and the exhibitor says he doesn't want that service, that hardly is a declaration of War.

"In offering this practical idea to exhibitors, in making National Tie-Ups of great value to all exhibitors, in preparing advertising material and arranging for it to be sold at cost, in furnishing a service so complete that the smallest exhibitor can take advantage of it as well as the largest, we feel that our obligation is ended.

"If a few exhibitors reject it, we can only accept their decision with regret in the knowledge that they are the ones who would profit by it and that certainly the loss is theirs.

"Sincerely,

"(Signed) JEROME BEATTY,

"Director Greater Movie Campaign."

METRO AND WARNER SEEKING SUBURBAN THEATRES IN K. C.

KANSAS CITY, Mo., July 3.—With the night life of Kansas City rapidly moving south, there are persistent rumors afloat that Metro-Goldwyn and Warner Brothers are contemplating the erection in the near future of large suburban first run theatres. Warner Brothers are known to be negotiating for three sites.

* * *

OWEN MOORE AND MISS BENNETT IN MACFADDEN CAST

Owen Moore and Constance Bennett were signed by Bernarr Macfadden and Harry Rathner, president of Astor Distributing Corporation, for future releases of True Story Film Company.

The first Macfadden True Story production, "The Wrongoers," starring Lionel Barrymore, is being cut under the supervision of Hugh Dierker, director. It will be released August 1.

* * *

CLIFFORD S. ELFELT QUITS COMPANY TO BECOME DIRECTOR

HOLLYWOOD, July 3.—Clifford S. Elfelt is withdrawing from the production and distribution branches of the industry to accept a directorial contract with one of the leading producing companies.

Elfelt disposed of his interests in Lawson Haris Productions to the Aetna Distributing Company, and has sold his rights in the group of frontier days pictures he was filming for the state rights market.

Elfelt formerly directed for Fox, Universal and other companies.

* * *

PARAMOUNT INVADES BOSTON WITH HOUSE

BOSTON, July 3.—A new theatre on Tremont street, next door to the Wilbur and opposite the Shubert houses is being built by Famous Players-Lasky Corporation.

With a seating capacity of 4,750 persons, this new Paramount theatre will be one of the largest picture houses in New England.

* * *

MORRIS RECAPTURES PRODUCT FOR WARNER

Sam E. Morris, general manager of distribution for Warner Brothers, is back in New York after a visit to several middle western cities, where he conferred with branch managers, opened two new exchanges and made arrangements for recapturing the Warner product from former franchise holders in two territories.

In Milwaukee Mr. Morse installed as manager E. F. Nine. Calvin Bard was placed in charge of Indianapolis. Harry Lustig, formerly with Metro-Goldwyn, was named as Warner west coast division manager, with headquarters in Los Angeles.

Mr. Morris arranged for the taking over of Warner product from the franchiseholder in the Minneapolis, Butte and Seattle territories. Product in Boston, New Haven, Chicago and Indianapolis territories has been recovered.

SEIDER ARBITRATION BOARD REPORT WINS ENDORSEMENT OF NEW JERSEY

Report of the Arbitration Committee of The Motion Picture Theatre Owners of New Jersey, submitted at the Sixth Annual Convention, Asbury Park, June 29, 30 and July 1, by Leon Rosenblatt, Chairman.

Your Arbitration Committee had a definite mandate from this organization to effect for New Jersey direct arbitration for and by New Jersey theatre owners and exchange men.

We took this matter up with the Hays organization and after two conferences were informed that the exchanges in both Philadelphia and New York had consented to it, as well as the theatre owners in Philadelphia, but that New York theatre owners had objected and therefore, since the contract specifically states that arbitrators shall be appointed by the local organization in the zone from which the film is shipped, that the matter must be adjusted between the New York organization and ourselves. Our Committee conferred with the Theatre Owners Chamber of Commerce Board of Directors, as well as with their President, Charles L. O'Reilly, but nothing definite was the result of these conferences.

Duty to Protect Members

Although our National Organization has taken no action, we took the position that it is best, since our members are compelled to sign this instrument of oppression which provided for arbitration, having no other choice, that it was our duty to protect our members.

Do not take this as a reflection upon the Arbitrators or the Theatre Owners Chamber of Commerce. The work of the Theatre Owners Chamber of Commerce in this relation has been splendid and of benefit to every theatre owner in every part of the country.

One cannot talk about the good side of Arbitration without linking same with one man. It has been my good fortune to stand alongside of him in Arbitration work for about four years, and I can honestly tell you that he worked hard, conscientiously, faithfully, for a cause;—I am referring to Sol Raives, Chairman of the Arbitration Committee of the Theatre Owners Chamber of Commerce.

The contention of your committee is that— if we must arbitrate under this contract, we at least shall choose our arbitrators and not have them appointed for us.

Fair Arbitration Unlikely

New Jersey is a functioning organization; is served in most cases by separate New Jersey exchanges, even though they are located in the City of New York, and we want recognition for our organization. Although we were prevented from getting anywhere in this relation, we did not stop and did not fail to protect and render service to our members.

Our Board of Directors engaged counsel—Norman H. Samuelson, for Theatre Owners in Northern New Jersey; Assistant Corporation Counsel Joseph Varbalow, for theatre owners below the city of Trenton. Every one of our members' cases that were referred to us, were prepared by us and presented by our counsel and every effort was made to obtain for our members a square deal.

We do not think that we can have fair arbitration based on the present contract or on the present system of Arbitration. Although it is an improvement on what we had before, it still must be thrown out in its entirety, and a fair, equitable and satisfactory plan adopted.

We are definitely opposed to this present system. You frighten your child into submission with a boogy-man; so, exhibitors are scared into almost anything by this bug-a-boo of F. I. L. M. Clubs, Boards of Trade, and Arbitration Boards. The only difference

is that the boogy-man is abstract, while the F. I. L. M. Club, Boards of Trade, and the Arbitration Boards are very real.

Judges All Exchange Men

In the early stages a friend of mine was hailed before the local F. I. L. M. Club. Around the table sat six judges, all exchange men. Its chairman was another exchange man. This "Court of Justice" in my opinion was fashioned after the Spanish Inquisition and was worthy of its pattern. The case was very simple. The charge was that the exhibitor bought ten pictures and refused to play them. This is the way it worked.

Question (by the Chairman): "Why don't you play the pictures?"

Answer (by Exhibitor): "Because they were sold to me as a first run and the exchange doesn't give me dates until after the theatre across the street has played these pictures."

Question: "How much did you pay for these pictures?"

Answer: "\$25 a picture."

Question: "Did you expect first run for \$25?"

Answer: "I bought them that way."

Ordered to Play

QUESTION: (in a loud tone): "Don't dodge the issue; answer my question."

Answer: "My opposition pays only \$15."

Question: "Nobody asked you that. It is none of your business. They can do whatever they please with their stuff."

Answer: "But—"

Question: "No 'buts'—we have heard enough from you."

The exhibitor was sent out of the room and three minutes later he was ordered to play the pictures or have his film service discontinued.

Due to the efforts of William Brandt, Bernard Edelhertz, the Theatre Owners Chamber of Commerce, you now have exhibitors also on the Arbitration Board.

But the substituted plan still fails to solve the problem. We arbitrators, (and I am speaking as a man who has served four years as an arbitrator) cannot arbitrate absolutely fairly when we are bound by the present contract and the rules referred to in the contract.

There has been a tendency to correct this evil. It is our sincere hope that all producers and distributors will realize in the very near future the great injustice that this form of arbitration works on both sides and will see fit to bring into this industry confidence and square dealing in the buying and selling of pictures.

Solon, the Athenian law-giver, would turn in his grave if he knew some of the decisions rendered through our method of arbitration and the method of the carrying out of the award of the Arbitration Boards.

Other Owners Suffer

A theatre owner, in signing a contract and agreeing to Arbitration, waives his rights to trial by jury and his rights to have the merits of his case reviewed by a Court of Law, and the judgment that is rendered is not carried out in a sensible, legal way, as presided by law; that is, through a court in which the judgment can be filed, but the exhibitor is forced to put up a deposit with each of about twenty-one exchanges or he does not receive any film. The amount of deposit ranges from \$100 to \$500 and in this territory it is usually \$250. This, for the small theatre owner, is practically confiscation and means that he must pay this judgment, right or wrong, and cannot even bring the matter to law on a charge of fraud because he cannot afford the shutting down of his theatre, through not obtaining films, and cannot afford to ask for injunctive relief because it entails much legal effort and great expense.

FIVE NEW THEATRES A MONTH PARAMOUNT PLAN, SCHOOL SHOWS

Five new theatres a month! This is the apparent objective of Famous Players-Lasky Corporation as revealed in the announcement of the Paramount Theatre Managers Training School, which is scheduled to open in New York City August 17.

In the announcement Paramount declares that forty men will be eligible to enter the class every six months and estimates that about ten will be eliminated during the term. The remaining thirty, the announcement asserts, will be placed as managers or assistant managers of theatres controlled by Paramount.

The opening of the school is assumed to mean that Paramount now has plans to acquire about thirty new theatres every six months, which would necessitate the obtaining of this number of managers during that period.

* * *

HENRY FORD TO FORM THEATRE CHAIN, IS REPORT

A rumor was afloat on Broadway this week to the effect that Henry Ford is about to float a motion picture enterprise. In keeping with his financial status, figures running into the hundreds of millions were talked.

While nothing in the way of confirmation or denial was forthcoming, it is understood that Ford has had under consideration for some time a plan for a national chain of standardized motion picture theatres, which might imply that he would enter into direct competition, in all branches of the business, with some of the large organizations now heavily interested in theatre operation.

* * *

JOHN BARRYMORE TO DO WHALING STORY AS FIRST FOR WARNER'S

Warner Brothers decided on a last minute change in plans for John Barrymore, now at their Hollywood studio waiting to make his first picture. Instead of "Captain Alvarez," a South American revolution story, which had been selected as the star's first production, Warners have decided to make a sea story dealing with the whaling industry, called "The Sea Beast." This picture will be adapted from "Moby Dick," a novel dealing with the whaling trade in the period of 1840. It was written by Herman Melville. Bess Meredyth will write the scenario. Millard Webb will direct.

* * *

WARNERS PICK ALLEN

Warner Brothers selected James V. Allen as manager of the company's exchange at Cincinnati. He was with film Classics at Detroit.

Our difficulties are identical with those of theatre owners throughout America. We have faith in the final solving of them by the M. P. T. O. A., our National Organization. Your Committee recommends that the report rendered by our President, Joseph M. Seider, at the Milwaukee Convention be approved and endorsed by this organization; and that we urge that it be carried out by our National Organization, and that we ratify and support the efforts of our President for an equitable contract and for reforms in arbitration.

M. P. T. O. A. CALLS ON DISTRIBUTORS TO END BLOCK BOOKING

Motion Picture Theatre Owners of America sent the following inquiry to Producers and Distributors:

"Inquiries are coming to us from theatre owners throughout the country seeking information as to whether or not the various distributing companies are going to attempt a compulsory block selling policy of their product for the coming film season.

"One of the major producing companies has advised us that while in the past their company has asked theatre owners to buy on this basis, this year no theatre would be compelled to purchase all of their pictures in this way and has asked us to so advise the theatre owners of the country.

"We are writing you and the other distributing companies seeking an expression of opinion from you in this matter, and we would be glad to have word from you as to the policy you intend to pursue or are pursuing in this regard, together with any explanatory statement you may wish to make with relation thereto, as the matter is of special interest to the theatre owners of the country and it is our purpose to convey to them the information received in answer to this letter.

"We believe that the volume of quality pictures of real box office merit available in the market today, makes the compulsory purchasing of pictures in large blocks at the commencement of the season a hardship as well as unfair to theatre owners. Such a practice not alone ties up all play dates of a theatre owner but closes the door to product of a real box office value that may be offered him during the year, thus doing a business injustice to his public and himself and other distributors and producers."

PURCHASE ORGAN

Staunton, Ill., July 3.—The directors of the Union Labor Temple here have purchased a \$2,000 pipe organ. It will be installed soon.

Renown Buys All Astor Productions for Upper New York

M. H. Hoffman, vice-president of Renown Pictures, Inc., bought the rights for upper New York for product of Astor Distributing Corporation. Mr. Hoffman, whose company has offices in Albany and Buffalo, will have the eight Bernarr Macfadden True Story Film Company productions. These are "The Wrongdoers," starring Lionel Barrymore, and with a cast including Anne Cornwall and Henry Hull; "Rogues' Riches," "Bad Habits," "False Pride," "The Danger Line," "Wives at Auction" and "Broken Homes."

Hoffman will have, in addition to the Macfadden productions, three Astor pictures, "A Lover's Oath," starring Ramon Novarro; "Business of Love," starring Edward Everett Horton; "The Shining Adventure," starring Percy Marmont and the first Astor Aristocrat, "Child Wives."

Ben Levine, of Oxford Film Exchange, New York City, purchased the Greater New York and Northern New Jersey rights to all of the Astor Distributing Corporation product for the coming season.

HOLLYWOOD, July 3.—Lester F. Scott, Jr., completed the second of the new series of Rough Riding Romances featuring Buddy Roosevelt. The negative and first print have been shipped to Weiss Brothers' Artclass Pictures Corporation, which will distribute the picture.

WINNIPEG, Manitoba, July 3.—Famous Players Canadian Corporation, Limited, Toronto, is seeking the Walker Theatre here. Famous Players already have two large theatres in the Manitoba capital. The Walker is the large local legitimate house.

HULL, Quebec, July 3.—Donat Paquin, proprietor of two theatres, took an important part in the jubilee celebration to commemorate the one hundred and twenty-fifth anniversary of the founding of the city. Mr. Paquin is a member of the Hull Rotary Club and is active in community enterprises generally. He is the proprietor of the Laurier and Eden theatres, the only theatres in Hull.

A thrilling moment in the latest Kit Carson Special, a Robert J. Horner Production, Offered by Nathan Hirsh, Aywon Film Corporation.



PATHE SCORES BEAT WITH SANTA BARBARA EARTHQUAKE FILM

Airplanes were used by Pathe in obtaining photographs of Santa Barbara after the earthquake and in rushing the pictures to New York and other cities.

Pathe beat rival organizations into New York City with the scenes by one day. Broadway theatres were showing the pictures by Pathe the third night after the disaster.

International Newsreel also employed airplanes to get to the stricken city. The films were then rushed by airplane to Salt Lake City where they were given to the air-mail service for delivery to New York City.

* * *

WARNERS FINISH 4 MORE PICTURES

Four more Warner Brothers pictures have been finished.

They are Syd Chaplin's "The Man on the Box," which Charles ("Chuck") Reisner directed; "Red Hot Tires," in which Monte Blue and Patsy Ruth Miler appear and which Erle C. Kenton directed; "Three Weeks in Paris," with Matt Moore and Dorothy Devore, directed by Roy del Ruth, and "Ranger of the Big Pines," with Kenneth Harlan and Helene Costello, directed by William Van Dyke.

* * *

STARTS ARTCLASS FILM

Artclass Pictures reports Lester F. Scott, Jr., started the second of a new series of "Thunderbolt Thrillers" featuring Buffalo Bill, Jr. It is "The Desert Demon."

* * *

TROWBRIDGE IN GOTHAM

Carrol S. Trowbridge, Christie's general representative, is back in New York after a five week tour.

* * *

Henry Goldstone, of Phil Goldstone Productions, sold the foreign rights to "The Handicap" and "The Brand of Cowardice" to Jacob Glucksmann. He also sold to Glucksmann for South America "Passionate Youth" and "The Fighting Cub."

* * *

Harry J. Brown production, "Diablo's Double," is now titled "The Cyclone Cavalier." It will be released September 15. Two other Rayart pictures completed are "Fighting Fate," starring Billy Sullivan and "Starlight, the Untamed," starring Jack Perrin and his horse, "Starlight."

* * *

MANAGES PARAMOUNT HOUSE

WINNIPEG, Manitoba, July 3.—Harold Bishop, former treasurer of Capitol theatre, here was appointed manager of the Metropolitan theatre, now under the control of the Famous Players Canadian Corporation.

* * *

VISITS HIS PARENTS

OTTAWA, Ont., July 3.—Leonard Bishop, manager of Regent theatre, is visiting his parents in Los Angeles, Calif.

* * *

LAWRENCE, Kas., July 3.—C. M. Pattee, owner of Pattee theatre, recovered from an attack of blood poisoning in his left leg.

* * *

FORT SCOTT, Kas., July 3.—Two new Motiograph Deluxe projectors, equipped with the new Motiograph Mazdas, were purchased by D. Filizola, manager of Empress theatre.

* * *

KANSAS CITY, Mo., July 3.—C. E. ("Doc") Cook, business manager of the M. P. T. O. Kansas-Missouri, is wreathed in smiles. It's a "bouncing baby boy."

AUGUST SCHEDULE OF F. B. O. SHOWS TWELVE RELEASES

August schedule of Film Booking Offices lists twelve releases, six of which are features and six short subjects. The feature releases will be headed by "Jack of Diamonds," a comedy mystery drama with Maurice B. ("Lefty") Flynn.

The fifth Thomson production, as yet untitled, is set for August 9 release.

"Drusilla with a Million," an Associated Arts Corporation production and F. B. O.'s first Gold Bond picture, will be distributed on August 16. "The Isle of Hope," Richard Talmadge's fifth production for F. B. O., will also be released on August 16. "That Man Jack!" the seventh of the Texas Ranger series starring Bob Custer, which Independent Pictures Corporation is making, will be shown August 23.

August 30 will see the distribution of the first of the series of Western productions, starring the "Surprise Western Star," whose name will be announced shortly. The last of "The Pacemaker" series, "Miss Me Again," will head the list of short subject releases. This is No. 12 of the H. C. Witwer stories, co-starring Alberta Vaughn and George O'Hara. It will be released on August 2. August 15 will see the release of "Book Boze," a two-reel comedy starring Jimmy Aubrey, which Standard Cinema Corporation produced for F. B. O. distribution.

The first chapter of "The Adventures of Maisie" will be released August 16. August 16 also is set as release date for the twelfth of the Dinky Doodle Cartoons, a one-reel novelty. Chapter 2 of "The Adventures of Maisie" will be released August 30, as well as "Half a Man," a two-reel comedy starring Stan Laurel.

* * *

LESSER TO PRODUCE FOR UNITED ARTISTS

Harold Bell Wright's novel, "The Winning of Barbara Worth," which Sol Lesser will produce, will be released by United Artists Corporation.

* * *

BEAHAN TO VISIT DE MILLE

Charles Beahan, production manager of Producers Distributing Corporation, left for the coast to look over production conditions. Before proceeding to Los Angeles, Mr. Beahan will visit the De Mille production forces on location in the Grand Canyon in Colorado, where the opening scenes of "The Road to Yesterday," Cecil De Mille's first personally directed production for P. D. C., will be taken.

INDIVIDUAL THEATRE OWNERS IN JERSEY CO-OPERATING IN MOVIE SEASON DRIVE

Greater Movie Season as sponsored nationally by Will H. Hays president of Motion Picture Producers and Distributors of America, Inc., will be conducted during August in many important New Jersey centers.

The Atlantic City drive under the general managership of Edward J. O'Keefe, is reported not merely confined to that city but covers on extensive radius, while Camden and Trenton with their surrounding territories are linked into the Philadelphia operations.

N. C. Independents Joining M. P. T. O. A As Direct Members

Because the membership of the state organization contains many distributor-owned theatre representatives, many members of the North Carolina M. P. T. O. are expected to affiliate directly with the M. P. T. O. A.

R. D. Craver, the new president of that state organization, wrote to R. F. Woodhull, national president, asking him to direct the national organization to bill North Carolina members of the latter body direct.

* * *

MISS VALLI SAILS

Virginia Valli, following completion of "The Man Who Found Himself" with Thomas Meighan, sailed for Europe. She was accompanied by Carmelita Geraghty.

* * *

GO TO JERSEY CONVENTION

M. H. Hoffman, A. Carlos, Jack Bellman and A. L. Selig, of Tiffany-Truart-Renown organizations, attended the annual convention of the Motion Picture Theatre Owners of New Jersey at Asbury Park, N. J.

* * *

ACQUIRES "ROMANCE ROAD"

Truart Film Corporation acquired United States and world rights to "Romance Road." Raymond McKee is featured.

* * *

"PASSIONATE YOUTH" ON BROADWAY

"Passionate Youth" played at B. S. Moss' Colony theatre, New York City, week of June 29. It is a Tiffany-Truart offering.

* * *

ANOTHER BEAR READY

Nathan Hirsh, president of Aywon Film Corporation, reports another of the series of six Western thrillers, starring Gordon Clifford, has been completed. It is "West of Mojave." It was directed by Harry L. Fraser. It is a Bear Production.

* * *

MARCUS GETS GIFT

F. B. O. field managers, presented Lee Marcus, assistant general manager of exchanges, with a gold wrist watch at a banquet in his honor at Hotel Astor, New York City.

* * *

H. M. WARNER TO COAST

H. M. Warner returned to the coast from New York City. Motley H. Flint, president of the Pacific Trust & Savings Co., accompanied Mr. Warner.

* * *

SONYA LEVIEN JOINS

WARNER SCENARIO STAFF

Warner Brothers, signed Sonya Levien, scenarist, to a long term contract.

CRANFIELD-CLARKE TO HANDLE WESTI PRODUCT IN U. S.

American dominance of the film industry has set British trade leaders a-boiling, according to W. F. Clarke, of Cranfield and Clarke, Inc., New York City. Mr. Clarke recently returned from a European tour. While abroad he obtained the American and Canadian rights to all product of Westi, Ltd.

"The tendency of trade to follow films," Mr. Clarke explained, "is the cause of the disturbance in England. Exporters there have been compelled to remodel their industries in order to make goods along the American patterns seen in American films in the outlying regions of the world."

"In addition the provincial governors report that American films are gradually undermining the English influence in Britain's own possessions. It is these things that have set the British agog."

"However, there is no need to worry for the British producers seem unwilling to follow the lead of the Americans and learn how to make pictures as the latter do."

Among the Westi productions, for which Mr. Clarke's firm has contracted, is a film released by the Westi Italian house, "The Flaming Cavalcade." This feature was awarded the first prize and gold medal at the International Fair at Milan.

"The Flaming Cavalcade," Mr. Clarke reports, is an extraordinarily spectacular film.

* * *

EDDIE BONNS HEADS

WARNER EXPLOITATION

As a further aid to exhibitors Warner Brothers are organizing an exploitation department with a field force. Eddie Bonns, recently with Metro-Goldwyn, will be in charge.

* * *

SPURGEON JOINS FOX NEWS AS

CHAIRMAN EDITORIAL COUNCIL

John J. Spurgeon, newspaper editor, is now chairman of the editorial council of Fox News.

* * *

"EVOLUTION" NEARLY READY

Urban-Kineto Corporation will soon complete "Evolution," a six-reel scientific film on the evolution theory. A two-reel version of the film is also near completion.

The film, originally produced by Raymond L. Ditmars, curator of the New York Zoological Society, is now being made into a popular version by Max Fleischer, under the scientific supervision of Edward J. Foyles, of the American Museum of Natural History.

* * *

BARTLETT TITLING TWO

Randolph Bartlett is titling two of the new Gotham Productions. They are "A Little Girl in a Big City" and "The Police Patrol."

* * *

"CYRANO" GOTHAM PREMIERE

Edmond Rostrand's "Cyrano de Bergerac," film version in color of the famous French stage classic, had its initial New York presentation Sunday, July 5, at B. S. Moss's Colony theatre. Title role is portrayed by Pierre Magnier, French actor.

* * *

Twelve Gotham productions will be distributed by Charles Goetz, of Dependable Exchange, in New York, exclusive of New York City.

Mr. Goetz formerly handled the Warner product in this territory.

FIRST NATIONAL ADDS 24 RELEASES TO ITS SCHEDULE FOR SEASON 1925-26

Since the original announcement of its prospective releases for 1925-1926 last spring, First National Pictures and its allied producers have acquired screen rights to twenty-four additional stories for release during the forthcoming seasons.

One of these is a new vehicle for Richard Barthelme, "The Beautiful City," an original by Edmund Goulding, which Inspiration Pictures has put into work under the direction of Kenneth Webb. Dorothy Gish plays opposite the star. William H. Powell has a leading part.

Robert T. Kane's first is "Invisible Wounds," from Frederick Palmer's novel. Blanche Sweet will play the lead. Production starts in July. Mr. Kane will also produce "Bluebeard's Seven Wives," "Hell's Kitchen," from the story by Robert Stowers, and "Just a Husband," a story of theatrical life by Dana Burnett.

In the list are the first two of C. C. Burr's Johnny Hines productions for First National—"The Live Wire," from Richard Washburn Child's story, "The Game of Light," with Mildred Ryan and Barney Sherry. These will be followed by "Rainbow Riley," from the play by Thompson Buchanan. Charles Hines will direct both.

The first picture with Leon Errol, recently signed by First National for a period of years, will be "Clothes Make the Pirate," from Holman Day's comedy story. It will be produced by Sam Rork.

Edwin Carewe has begun production on "The Sea Women." Blanche Sweet, Dorothy Sebastian and Robert Frazer have the leading roles.

"Joanna," by H. L. Gates, will be picturized by First National.

First National has acquired the motion picture rights to "Mlle. Modiste," by Henry M. Blossom; "The Dangerous Mrs. Denham," by V. E. Powell; "The Savage," by Ernest Pascal, soon to go into production at First National's New York studio under the supervision of Earl Hudson; "The Just Steward," by Richard Dehan; "The Love

Link," by Pearl Doles Bell; "Puppets," by Frances Lightner; and "Nazareth," by Clarence Budington Kelland.

First National recently acquired the film rights to "Mismates," a play by Myron C. Fagan. "Jail Birds, Inc.," is a new story by W. H. Clifford. "The Golden Mummy," by George W. Sutton, Jr., is a tale of the South African diamond fields.

The screen rights have been acquired by First National to Gertrude Atherton's new novel "The Crystal Cup," "Tarnished Gold," by Frederick Chapin; "The Tidal Wave," from Hutcheson Boyd's play, which June Mathis will supervise, and "Isles of Romance," by Richard Connell.

John M. Stahl's new production will be an original screen story, "Memory Lane." Stories previously announced which have been chosen by Frank Lloyd for his forthcoming productions for First National are "Out of the Ruins," by Sir Philip Gibbs, and Vingie E. Roe's "The Splendid Road."

Three of the earlier announced stories have been assigned definitely to Colleen Moore's "We Moderns," from Israel Zangwill's most recent play; "Irene," the musical comedy success, for which June Mathis is writing the continuity; and "Clarissa and the Post Road," from the story by Grace Sartwell Mason. June Mathis will have editorial supervision.

Stories assigned to Corinne Griffith are "Classified," from Edna Ferber's short story, which she is now making; "Forever After," from the Owen Davis play; and "Ashes," from the play by Reginald Goode in which Florence Reed starred on the stage.

Four specials are listed by First National for the season of 1925-1926. Frank Lloyd's "Winds of Chance," which was recently completed; "The Viennese Medley," a June Mathis production from Edith O'Shaughnessy's novel of Vienna; "Men of Steel," from R. G. Kirk's story of the steel mills; "United States Flavor," produced under supervision of Earl Hudson, starring Milton Sills, with Doris Kenyon; and "The Lost World."

RAYART CLOSES TERRITORIES FOR LATEST RELEASES

Rayart reports sale of "Battling Brewster" for Kansas City territory to E. C. Rhoden, of Midwest Film Company; "Easy Money," for Michigan to Kent Film Company of Detroit; "Battling Brewster" and "Secret Service Sanders," serials for Northern Illinois and Indiana, to Security Pictures; "Secret Service Sanders" for Kentucky to Big Feature Rights Corporation.

"Winning a Woman" and "Street of Tears," to Supreme Pictures of Boston; "Winning a Woman," to Oxford Film Exchange of New York City; the Rayart-Superior Melodrama to First Graphic Pictures of Buffalo; Kenneth Harlan Special, "For Another Woman," for Eastern Pennsylvania, to Liberty Film Corporation, and western Pennsylvania to Supreme Photoplays this film for Iowa and Nebraska and Butterfly comedies to Fontenalle Feature Film Company.

Independent Film Company of Omaha secured the serial, "Secret Service Sanders" for Iowa and Nebraska. Masterpiece Film Attractions, of Philadelphia, bought the Billy Sullivan series. The African rights on the Reed Howes series were also sold.

* * *

"MY LADY'S LIPS" READY

The tenth and last B. P. Schulberg production for the current year, "My Lady's Lips," is ready for release. Master print was received in New York by J. G. Bachman, general manager of distribution.

FEIST HOLDS COAST CONFERENCE ON 52 METRO RELEASES

HOLLYWOOD, July 3.—Felix Feist, general sales manager for Metro-Goldwyn-Mayer, is here to confer with officials at the Culver City studios on the fifty-two productions to be presented by this organization during the coming year.

The first of the new pictures to come to the public the coming season will be "The Unholy Three," starring Lon Chaney, and recently completed under the direction of Tod Browning, Mr. Feist announced.

"The Merry Widow," with John Gilbert and Mae Murray, directed by Von Stroheim, will receive its public premiere on September 20. Other pictures from this studio to be seen in September are Maurice Tourneur's "Never the Twain Shall Meet," a Cosmopolitan production of the story by Peter B. Kyne, adapted to the screen by Eugene Muir; Edmund Goulding's "Sun-Up," a picturization of the Lula Vollmer play with Pauline Starke, Conrad Nagel and Lucille LaVerne, and Tod Browning's "The Mystic," with Aileen Pringle and Conway Tearle.

The initial Erte picturization, for which spectacular sets and clothes have been designed by the famous European artist, will be shown with Pauline Starke and Lew Cody in November, as will "The Tower of Lies," starring Norma Shearer and Lon Chaney. Hobart Henley's production of the Cosmo Hamilton play, "An Exchange of Wives," with Eleanor Boardman and Lew Cody, will also be presented in November.

Premiere of the initial Lillian Gish vehicle, "La Boheme," is set for November 15th. Shooting on this production will be started in the near future.

* * *

ANCHOR FILMS TO PRODUCE 36 FOR 1925-26 RELEASE

HOLLYWOOD, July 3.—Announcement of a massive film program for the next year was made by Anchor Film Distributors, of which Morris R. Schlank is president. Thirty-six pictures are listed.

Helen Holmes, known for her railroad melodramas, will contribute eight under the direction of J. P. McGowan. Two of these, "Perils of the Rail" and "Webs of Steel" have been completed. Filming of a third is well under way.

Al Hoxie, Western star, will supply eight. Another series on the Anchor program is the Bob Reeves eight specials. This Western star will be screened under the supervision of Larry Wheeler Productions.

The Anchor program will be completed by twelve two-reel Cyclone Comedies starring Bobbie Ray. Two of the series are complete.

* * *

COBB RETURNS

C. Lang Cobb, general sales manager for Sering D. Wilson & Co., Inc., returned to New York City from a trip through the East. He expects to leave for the West Coast soon.

Mr. Cobb will open several new sales and distributing offices for Sering D. Wilson and dispose of territorial rights in sections where no company owned offices are to be operated.

* * *

Arrow Pictures Corporation classed with Frank Zambreno of Progress Pictures Company, of Chicago. Mr. Zambreno's organization will distribute Arrow product in Northern Illinois, Indiana and Southern Wisconsin.

MERGER OF BUFFALO, ROCHESTER FIRMS WITH FOX PRESIDENT

BUFFALO, N. Y., July 3.—Golden Rule Pictures Corporation of Buffalo and Freedom Film Corporation of Rochester have consolidated. The new company opened offices in the old Buffalo Metro exchange, 257 Franklin street.

Richard C. Fox was elected president and general manager of the new concern; John J. Farren, treasurer, Frank Ward, secretary and E. A. Dentinger, vice president.

George Schaefer and Frank Moynihan have been engaged as members of the sales force. A branch office will be opened in Albany.

The company has been reincorporated at \$100,000.

Mr. Fox announces that Lester Wolfe and Homer Howard are no longer connected with the organization. Among the features acquired are "Lying Wives," "Traffic in Hearts," "Pal O' Mine," "Her Accidental Husband," 104 single reel subjects, fifty-two two-reel comedies and other subjects.

* * *

BARRIE TO WRITE ORIGINAL SCREEN FANTASY FOR PARAMOUNT

J. M. Barrie consented to write an original screen story for Paramount, Herbert Brenon, who arrived on the Paris from England, where he has been conferring with Barrie about the Paramount production of "A Kiss for Cinderella," reported.

* * *

BALTIMORE, Md., July 3.—Loew is planning to build a 4,000 seat theatre here.



Rin-Tin-Tin, the Warner wonder dog, discusses the script for "Below the Line" with Lee Duncan, his owner, and Herman Raymaker, who will direct.



Greetings from Gov. Al Smith of New York and Mayor Hackett of Albany, riding on "Annie Oakleys" on the Metro transcontinental train.



United Artists retained the services of the famous artist, W. C. Menzies, to do the art on the new Valentino film.



Herman F. Jans visits the troupe on location for the production of the new Jans picture, "Married?" Owen Moore and Constance Bennett are seated in front.

Jacqueline Logan is waiting till her work on the Fox "Thank You" is finished to start her honeymoon trip with Ralph Gillespie.



"A Bit of Old Egypt," the F. B. O. float entered in the Shrine Week Pageant in Los Angeles, took first honors as the most beautiful of the contesting floats.

Right off the bat, the first scene in P. D. C.'s "Hell's Highroad," for Leatrice Joy under direction of DeMille is a bathtub. Something in this independence, after all.





George K. Arthur puts his "John Hancock" on the frying pan he used in Josef von Sternberg's "The Exquisite Sinner."

Four Metro-Goldwyn players offer autographed personals to be used as prizes in various contests that will take place during the Greater Movie Season.



Sally O'Neill, the Metro star, gets up a whole package of props to offer as prizes.



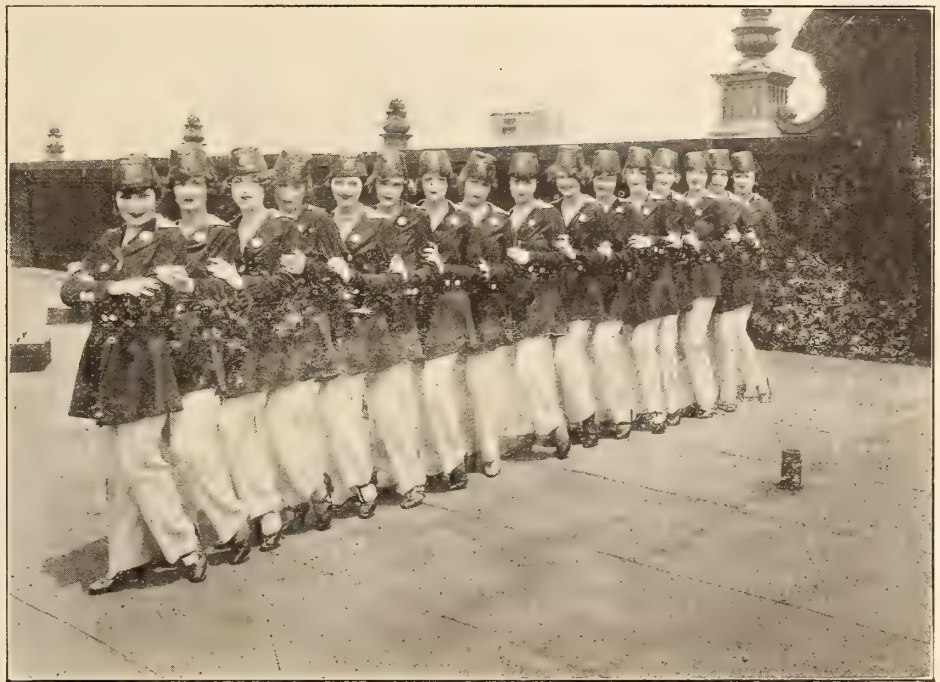
Lucille LeSeueur signs the palate she used in Metro's "Time, the Comedian."



As his offering for the display, Lew Cody autographs the bell he used in Hobart Henley's production, "Nothing to Wear."



Lowell Sherman and his mother arrive from Chicago. He is getting set for "Satin in Labels," for Warner Brothers.



With First National's "Chickie" playing at the Lowe's State Theatre, Los Angeles, and the usherettes all bedecked to welcome the visiting Shriners, there was plenty doing for the week of the celebration. All house records were broken.



Mack Sennett's new crop for the year 1925 show the latest in beach costumes. In fact it might be said that some of these costumes have hardly arrived yet.

Evelyn Brent, one of Cinemaland's favorite sweethearts, poses for a shot on the F. B. O. lot with Strongheart. Miss Brent's latest was "Alias Mary Flynn."



LAEMMLE OFFERS LETTERS TO SHOW EXHIBITORS FAVOR "SERVICE PLAN"

What exhibitors who have accepted the scheme think of Universal's "complete service plan" is told in a series of letters and telegrams submitted by Carl Laemmle, president of Universal Pictures Corporation, in a letter to the editor of EXHIBITORS TRADE REVIEW. This letter, which was published in last week's issue, followed publication in the EXHIBITORS TRADE REVIEW of letters from small-town exhibitors discussing the merits of Universal's "complete service plan."

These letters follow:

IDLE HOUR THEATRE,

Ed. Buckley, Proprietor,

Olivia, Minn., May 2, 1925.

Mr. Carl Laemmle, President,
Universal Film Exchanges, Inc.,
New York City:

My Dear Mr. Laemmle—I have just completed a contract for your Complete Service Contract proposition which was sold to me by your Mr. McCulloch. At first when the contract was laid out before me I was very skeptical, but after discussing the matter from all angles, I finally realized that you have once more come to the bat for the small town exhibitor.

This proposition of yours is so big, so magnificent, and so beneficial to us small town exhibitors that words fail me when I try to describe my feelings. I realize immediately that by tying up with you for your whole 1924-25 product at one time I was cutting out the tremendous selling which film exchanges must have, and I know that I will not have the pleasure of having a Universal salesman call upon me so often during the coming year. Nevertheless, I am thankful to know that the costs of this man coming to my town have been deducted from the price of my film.

We have all been graciously thankful to you in the past, but you have certainly come to the front for us, this time with a proposition which will keep us in business, and act as our insurance policy for the coming year.

More power to you, Mr. Laemmle, and I wish you continued success.

With kindest personal regards, I am,

Sincerely yours,

(Signed) ED. BUCKLEY.

"Contract Opens Theatre"

TELEGRAM

BRISTOL, TENN., MAY 24.

CARL LAEMMLE,
PRES. UNIVERSAL FILM EX-
CHANGE, INC., HECKSCHER BLDG.
NEW YORK, N. Y.:

SOLD SERVICE CONTRACT STAR
THEATRE, RUSSELLVILLE, TENNES-
SEE, TWELVE FIFTY A WEEK, TOTAL
SIX HUNDRED FIFTY DOLLARS. THIS
HOUSE CLOSED ALMOST TWO
YEARS BUT THIS CONTRACT OPENS
IT. NO REVENUE RECEIVED FROM
THIS TOWN PAST TWO YEARS.

(Signed) H. M. WILLIAMS.

TELEGRAM

CHICAGO ILL., June 17

MR. CARL LAEMMLE, PRESIDENT,
UNIVERSAL PICTURES CORP.,
730 FIFTH AVE., NEW YORK, N. Y.:
I HAVE JUST SIGNED YOUR COM-
PLETE SERVICE CONTRACT AND I

WISH TO EXPRESS MY APPRECIATION NOT ONLY FOR LETTING ME IN ON THIS ARRANGEMENT, BUT FOR YOUR CLEAN PICTURE POLICY. IN SPITE OF THE FACT THAT I HAVE A HIGH CLASS PATRONAGE AND THAT I HAVE ALL PRODUCT TO SELECT FROM I HAVE MORE CONFIDENCE IN THE PICTURES ON MY UNIVERSAL CONTRACT THAN IN ANY OTHER I MAY BUY, ALL THINGS CONSIDERED.

(Signed) ELMER H. UHLHORN,
DICKIE THEATRE, DOWNERSGROVE
ILL.

TELEGRAM

CHICAGO, ILL., JUNE 17

CARL LAEMMLE,
UNIVERSAL FILM, 730 FIFTH AVE.,
N. Y.:

YOUR COMPLETE SERVICE PLAN
GREATEST EVER DEvised FOR
SMALL TOWN EXHIBITORS. THANKS
AND CONGRATULATIONS.

(Signed) CLARENCE WAGNER,
MANAGER BUGG THEATRE, BOOK-
ING FOR ARLINGTON THEATRE, AR-
LINGTON, ILL.

"Life-Saver for Us"

TELEGRAM

RAINIER, OREGON, MAY 31.

CARL LAEMMLE,
PRESIDENT, UNIVERSAL PICTURES,
NEW YORK, N. Y.:

IN VIEW LOCAL CONDITIONS CON-
SIDER YOUR COMPLETE SERVICE
CONTRACT A LIFE SAVER FOR US
AND SURELY A GODSEND TO THE
SMALL TOWN THEATRE MEN. CON-
GRATULATE YOU ON YOUR STAND
FOR INDEPENDENCE. TRUST YOU
WILL BE REWARDED TO THE FULL-
EST FOR YOUR EVERLASTING FAIR-
NESS AND LEADERSHIP. WE'RE
WITH YOU ONE HUNDRED PERCENT.

(Signed) A. G. WITTWER.

THE HOPKINS THEATRE

Cotter, Arkansas

June 17, 1925.

Dear Mr. Laemmle:

When I received my copy of the issue of the Exhibitors Herald and read your statements at the Milwaukee convention about what you promised to do for the little exhibitor, I carried it to "the missus" and re-read it aloud, and then we staged a celebration. I turned down the corner of the page to remind me to write you and ask if you really meant it, but before I got around to write that letter, the salesman walked in with your complete service contract.

Now the usual procedure is for a salesman to start out with a price about ten times what we can pay, and then, after hours of argument and exhibition of box-office records, to work down to a price which is our absolute maximum, taking a contract at that, being on the ground and knowing that is all we can pay. Then, often, when the contract reaches the home office, it is turned down on the ground that the salesman did not get enough.

The experience of having your salesman come to us right off the bat with a proposition at prices we could pay and hope to make a little something out of the business, was so unique that we felt like falling on his neck and weeping for sheer joy.

If our relations with your exchange during the life of this contract prove half-way pleasant, you have made an ardent supporter.

Your truly,

(Signed) C. E. HOPKINS.

OAKFIELD OPERA HOUSE

Oakfield, N. Y., June 8, 1925.

Universal Film Exchange, Inc.
750 5th Avenue New York City:
Attention Carl Laemmle:

Dear Sir—Having today signed a Complete Service Contract with your Company, I wish to go on record as a small town exhibitor who is trying to make a small town show a profit.

This is the first time that I have been able to look forward one year and feel sure that there will be a profit and at the same time build a bigger and better show with the amount of short product available under this contract. I am not jumping at conclusions, I have given this deal of yours considerable thought. In fact, the first time your salesman called I turned him down for a matter of \$1.25 a week. Well, he called back today and stuck to his price and got it.

In closing, wish to admit I was a damn fool in not closing on his first call, and any other small town exhibitor that turns such a white proposition down is the same.

Hoping that you continue to favor the small town exhibitor, I am,

Very sincerely yours,

(Signed) MYER GOLDBERG.

White, S. Dak., June 17, 1925.

Mr. Carl Laemmle, President,
Universal Pictures Corporation
730 Fifth Avenue, New York City:

Dear Mr. Laemmle—Have been reading about your Complete Service contract and your branch manager, Mr. Chapman, of the Sioux Falls office, called on me and after he explained your Complete Service contract proposition to me, it just took me exactly ten minutes to decide to sign it.

Mr. Laemmle, we all know that you have been a friend to the small town exhibitor, and when you came out with this wonderful proposition, we knew that you were an independent and would stick by the independent exhibitor.

"Urge Everyone to Sign"

I certainly do urge every small town exhibitor to sign your complete service contract, as when they check up on their books at the end of the year they will find they have made more money than on any programs they could run. You were right when you said: "A Godsend to the small town exhibitor."

"I also want to mention the good service that we get out of the Sioux Falls office."

I have heard mentioned that they call you Uncle Carl. They should call you the Moses to the Small Town Exhibitor.

Very truly yours,

(Signed) R. H. PFINGSTON,

White Theatre.

TELEGRAM

CHICAGO, ILL., MAY 26.

UNIVERSAL FILM CORP.,
NEW YORK, N. Y.:

I THING CARL LAEMMLE'S COM-
PLETE SERVICE CONTRACT LIFE
SAVER OF EXHIBITORS' BUSINESS,
AND EVERY EXHIBITOR THAT CAN
CONTRACT FOR IT WILL BENEFIT

LAEMMLE OFFERS LETTERS ON PLAN

BY IT. CONGRATULATIONS ON FAIREST AND SQUAREST DEAL EVER PRESENTED IN FILM BUSINESS. CORDIAL REGARDS.

(Signed) C. M. BRAHAM, MGR., ECHO THEATRE.

TELEGRAM

Laurel, Del., June 3.

CARL LAEMMLE,
UNIVERSAL FILM CO., 730 FIFTH AVENUE, NEW YORK, N. Y.:

JUST BOUGHT YOUR COMPLETE SERVICE CONTRACT. THIS IS THE MOST WONDERFUL EXPRESSION OF LIBERALITY ON YOUR PART THAT I HAVE EVER EXPERIENCED TO AN EXHIBITOR WHO REALLY NEEDS YOUR HELP. WISH YOU GOOD LUCK AND COUNT ON ME FOR ANYTHING.

(Signed) T. J. WALKER.

"Give Exhibitors Square Deal"

TELEGRAM

Laurel, Del., June 3.

CARL LAEMMLE,
UNIVERSAL FILM CO., 730 FIFTH AVE., NEW YORK, N. Y.:

BOUGHT YOUR COMPLETE SERVICE PROPOSITION FOR OUR OPERA HOUSE. YOU ARE TO BE CONGRATULATED FOR GIVING EXHIBITORS SUCH A SQUARE DEAL. I AM FOR YOU ONE HUNDRED PER CENT. GOOD LUCK!

(Signed) MGR. OPERA HOUSE, NEWARK, ILL.

TELEGRAM

CLEVELAND, OHIO, JUNE 20.

CARL LAEMMLE,
UNIVERSAL FILM EXCH., 730 FIFTH AVE., NEW YORK, N. Y.:

YOUR COMPLETE SERVICE CONTRACT IS THE BEST THING FOR INDEPENDENT EXHIBITORS. YOU SHOULD BE CONGRATULATED.

(Signed) H. A. RAWLINGS, ORPHEUM THEATRE, FAYETTE, OHIO.

TELEGRAM

ALTOONA PENN. JUNE 19.

CARL LAEMMLE,
730 FIFTH AVE. NEW YORK, N. Y.:

JUST BOUGHT YOUR COMPLETE SERVICE FOR MY THEATRE IN THREE SPRINGS, PA.

(Signed) CHAS. FIGARD.

TELEGRAM

ERIE, PENN., JUNE 17.

CARL LAEMMLE, PRESIDENT,
UNIVERSAL FILM CO., HECKSCHER BLDG. FIFTH AVE., NEW YORK:

BOUGHT COMPLETE SERVICE CONTRACT NINETEEN - TWENTY-SIX PRODUCT. ALSO BOUGHT FIRST WHILE LIST AND CIRCUS MYSTERY IN ADDITION TO SERVICE CONTRACT FOR PARK AND LYCEUM THEATRES. BEST WISHES.

(Signed) MEADVILLE THEATRE CORP., ED. CLAFFEY, MGR.

HARRINGTON, DEL. JUNE 5.

CARL LAEMMLE,
PRESIDENT UNIVERSAL PICTURES CORPN. 730 FIFTH AVENUE, NEW YORK:

JUST SIGNED YOUR COMPLETE SERVICE CONTRACT AND BELIEVE IT TO BE THE FAIREST AND MOST EQUITABLE EVER SIGNED BY ME

DURING MY TEN YEARS AS AN EXHIBITOR. MANY THANKS FOR THE PRIVILEGE.

(Signed) REESE & HARRINGTON.

Ashton, Iowa, June 17, 1925.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,

730 Fifth Avenue New York City:

Dear Mr. Laemmle—I have signed for your complete service contract and certainly am more than glad that you have made this wonderful proposition available for small town exhibitors.

As far as I am concerned personally, I see where I can keep out of the red and also run some of the finest pictures made that your complete service contract calls for.

As you have mentioned in some of your "straight from the shoulder" talks, it certainly is a Godsend to the small town exhibitor, and I highly recommend that every small town exhibitor sign this complete service contract.

Thanking you very kindly for the opportunity of having a chance to sign this complete service contract, I am,

Very truly yours,

(Signed) OTTO J. KLEENAN,
K. & R. Theatre.

TELEGRAM

TELLICOPLAINS, TENN., MAL 30.

CARL LAEMMLE,
UNIVERSAL FILM CO. 730 FIFTH AVE., NEW YORK, N. Y.:

WE ARE RECEIVING VERY SATISFACTORY RESULTS UNDER COMPLETE SERVICE CONTRACT WITH YOU. HAVE NO SUGGESTIONS TO MAKE AS TO IMPROVEMENT AND COMMEND THE ARRANGEMENT TO OTHER SMALL TOWN EXHIBITORS.

(Signed) H. A. JOHNSON.

"A Real Business Builder"

TELEGRAM

SOUTH GREENFIELD, MO., MAY 30.
UNIVERSAL FILM EXCHANGE, INC.,
730 FIFTH AVE., NEW YORK, N. Y.:

I HAVE RECENTLY PURCHASED UNIVERSAL'S COMPLETE SERVICE CONTRACT AND TAKE PLEASURE IN RECOMMENDING THEIR SERVICE AS A REAL BUSINESS BUILDER FOR ANYONE INTERESTED IN MOTION PICTURES. THEY HAVE DONE EVERYTHING THEY AGREED TO DO AND AM SURE ANYONE WILL PROFIT BY THEIR PLAN.

(Signed) I. O. O. F. THEATRE.

TELEGRAM

Estacada, Oregon, May 30.

CARL LAEMMLE,
730 FIFTH AVE. NEW YORK, N. Y.:

COMPLETE SERVICE MOST SATISFACTORY AND ECONOMICAL METHOD OF FILM BUYING. UNABLE TO DO JUSTICE TO UNIVERSAL BY TELEGRAM AND AM WRITING YOU LETTER.

(Signed) AL FEYERABEND.

TELEGRAM

WHEELING, W. VA., JUNE 23.

CARL LAEMMLE,
UNIVERSAL FILM, 730 FIFTH AVE., NEW YORK:

JUST BOUGHT COMPLETE SERVICE CONTRACT. A LIFE-SAVER TO ME. ACCEPT MY PERSONAL THANKS.

(Signed) R. R. HOLMES,
CLAYSVILLE, PA.

TELEGRAM

EMPORIA, KANS., JUNE 20.

CARL LAEMMLE,
730 FIFTH AVE., NEW YORK, N. Y.:

WANT CONGRATULATE YOU ON COMPLETE SERVICE PLAN, DETAILS OF WHICH HAVE JUST BEEN EXPLAINED TO ME. HAVE PURCHASED FOR ONE TOWN AND AM WORKING ON ANOTHER. CONSIDER GREATEST ADVANCE STEP IN FILM SELLING LAST FEW YEAR. INDUSTRY OWES YOU VOTE OF THANKS.

(Signed) HARRY MCCLURE,
STRAND THEATRE CORP.

"Most Equitable Contract"

TELEGRAM

AKRON, OHIO, JUNE 23.

CARL LAEMMLE,
730 FIFTH AVE., NEW YORK, N. Y.:

JUST BOUGHT YOUR COMPLETE SERVICE CONTRACT FOR TWENTY-FIVE TWENTY-SIX PRODUCT. THINK IT MOST EQUITABLE CONTRACT EVER WRITTEN AND AM GLAD TO CONTINUE WITH YOU ONE HUNDRED PER CENT AS I THINK YOUR NEW PRODUCT THE BEST YOU HAVE EVER MADE. BEST WISHES FOR CONTINUED SUCCESS AND INDEPENDENCE.

(Signed) RIALTO THEATRE,
BY B. RAFUL, KENMORE, OHIO.

TELEGRAM

FINDLAY, OHIO, JUNE 23.

CARL LAEMMLE,
CARE UNIVERSAL FILM EXCHANGES INC., 730 FIFTH AVE., NEW YORK, N. Y.:

JUST STARTED YOUR COMPLETE SERVICE CONTRACT. THANKS FOR THE HELP IT GIVES THE INDEPENDENT EXHIBITOR.

(Signed) R. L. LANSING, GLOBE THEATRE, ARLINGTON, O.

THE OPEKA HOUSE

Lenora, Kans.

June 11, 1925.

Universal Film Exchange, Inc.,
Kansas City, Mo.:
Att. Mr. Harry Taylor, Mgr.

Gentlemen—Your representative Mr. Kidd called on us today and informed us that you would be unable to accept the "Complete Service Contract" which we gave him last week, because we had already run up the major part of the features appearing on this contract and had the balance under contract.

Now this is a very unfortunate circumstance, as you know that Lenora and Edmond have been almost 100 per cent Universal accounts for the last three years, and you are able to offer this contract to exhibitors which never have used Universal service at all, or only occasionally.

Your suggestion to buy the other thirteen Jewels which appear on the first White List, we did not feel that we would be justified in doing this, but have given Mr. Kidd a contract which is virtually the same thing; a contract for Complete Service for twenty-six weeks, which will complete itself December 19th at Lenora and December 23rd at Edmond and as you suggested we would be ready for the new contract about the first of the year, should you have a new contract for Complete Service embodying the second White List. We are sending this

LAEMMLE OFFERS LETTERS ON PLAN

contract in for your approval and consideration and should you see fit to accept it and it proves satisfactory to all concerned, we assure you that we will be ready to buy the fifty-two week Complete Service contract as soon as it is ready.

"Ready to Buy Contract"

Mr. Kidd tried to call you on the phone but found that you were out of town and under the circumstances decided to write this contract up. In view of the fact that we had been good Universal customers and that it was no fault of ours that we had run up a lot of this contract and the fact still remaining that you were able to offer this service to those that had never run Universal we did not feel that we should be deprived of the privileges of this contract; in other words, do you think that this is giving us a fair shake at it. Crop conditions are very bad out here and it is the driest it has been for years and if ever a house needed something like this it will be during the next four months. Should you see fit to accept this proposition it certainly would be appreciated.

Thanking you for your most hearty co-operation, I remain,

Very sincerely yours,

(Signed) C. H. BILLS.

LIBERTY THEATRE

Estacada, Oregon

June 1st, 1925.

Mr. Carl Laemmle,

Dear Carl—In the short time that I have been in business it has been my desire to write you.

Being young in both years and business I do not credit myself as being the "Star of the East." However, I failed once and this marks my second attempt at becoming an exhibitor, therefore, I will explain how and why I bought Universal Complete Service.

When I walk into an exchange I feel as I am, a business man, who, if assisted, is going to help build up that company. I am a salesman and my services are indispensable. My future is uncertain for I may be a big man some day and then again I may not (just now I measure five feet eight inches). Therefore I do not expect to be "razed" by a bunch of pencil pushing clerks whose work can be done by anyone with "horse sense."

People of today expect to be entertained when they go to the theatre. They do not like to be preached to or "balled out" all same sermon and prize fight. The nature of the picture is what I observe closest.

A low film overhead is essential to the small town exhibitor, for climatic conditions greatly govern the attendance and a high priced may fall flat during inclement weather.

The "paper" is the Paul Revere to the picture and naturally the more action the better the drawing power.

Bearing in mind my "heart aches" I will tell you what I think of Universal.

I have never met a more congenial and co-operative group of people than the Universal Staff in Portland. When times were rotten and business was shot to—they assisted me and it was then that I bought "Complete Service." Now I am about to sign for the new 54 which I know are all "knock outs" for my locality, and as for "paper," say, its as good as the front page on a newspaper during the war.

There is a suggestion I would like to offer—cut the price of "paper" by selling it with the contract.

Carl for the love of Universal, ditch your last picture and give us the one with the

grin. How in the devil can you keep from smiling after showing the new 54?

As ever, your friend,

(Signed) "AL" TEYRABEND.

"Should Prove Salvation"

TELEGRAM

WINNIPEG, CAN., JUNE 19, 1925.

CARL LAEMMLE,
UNIVERSAL FILM EXCHANGES,
INC. HECKSCHER BLDG., FIFTH
AVE., NEW YORK:

HAVE JUST SIGNED COMPLETE SERVICE CONTRACT WITH YOUR MANAGER, WINNIPEG OFFICE, SO HASTEN TO ADVISE YOU THAT I THINK IT A DARNED GOOD PROPOSITION AND SHOULD PROVE THE SALVATION NOT ONLY OF MYSELF BUT ANY SMALL EXHIBITOR WHO IS LOOKING FOR THE FAIREST AND SQUAREST DEAL IN THE MOTION PICTURE BUSINESS TODAY. I WISH YOU AND UNIVERSAL THE FULLEST MEASURE OF SUCCESS IN YOUR EFFORTS TO ASSIST THE LITTLE FELLOW.

(Signed) W. H. MARGOT, FURBY
THEATRE, WINNIPEG.

"Greatest Achievement"

THE OPERA HOUSE

Lenora, Kansas

June 22, 1925.

Mr. Carl Laemmle,
730 Fifth Avenue,
New York City, N. Y.

Dear Mr. Laemmle:—It was with a great deal of pleasure that I received a telegram from your Kansas City Office stating that my COMPLETE SERVICE CONTRACT had been approved. I believe that this new service plan is one of the greatest achievements ever created by any concerns during the history of the film industry.

This is the first step toward the many, many needed to bring the exhibitor and the producers to a better understanding. I also believe that it will be the very salvation of a great many small town exhibitors and especially so during the warm months when it is a fight to keep the houses open at all.

I also think that this is a great piece of co-operation from the standpoint of the independent exhibitor to be able to buy so consistently good service as Universal at a fixed price and know just what he is getting. I am going to run my houses on as nearly 100% independent product as possible during the next year and am only sorry that I haven't more play dates for Universal.

Should you extend this complete service contract into the second white list I shall more than pleased re-contract on the same service plan.

Thanking you for your co-operation in the past, I remain,

Yours sincerely,

(Signed) C. H. BILLS.

GEORGE LODGE

GREEN LANTERN, Claymont, Del.

June 20, 1925.

S. Wittman,
Resident Manager,
Universal Film.

Your letter of June 18th received, and it contains my understanding of our contract.

For the present, and for some months to come, I shall use your material as outlined in your letter.

I may, on due notice to you, at some later date, wish to change or switch your films around in some other combination.

I will make up my dates within a few weeks, and will then submit them to you, in due time before August 15th. I am well convinced that your "Complete Service Contract" is the best I have ever made, and I have been manipulating my rentals in every way, in an attempt to get a combination of films that would be within the price I could pay; this offer of Mr. Laemmle's is by far the best that has ever come within my notice and I feel that it is the best and fairest that has ever been presented to me, or probably to any other exhibitor.

It is without question the best contract I have ever made for the rental of films.

Truly yours

(Signed) George Lodge

Manager, Green Lantern, Claymont, Del.

"For Little Exhibitor."

Pocomoke City, Md.

June 20, 1925.

Mr. Laemmle,
Universal Pictures Corporation,
New York, N. Y.

Dear Sir:—I wish to congratulate you on your Complete Service Plan. It is one of the greatest things that has ever been done for the Little Exhibitor.

Hoping that others may follow your splendid example, I remain,

Yours truly,

(Signed) JOHN R. REED.

STAR THEATRE

Waynesboro, Va.

June 18, 1925.

Mr. Carl Laemmle,
New York, N. Y.

Dear Sir:—I have recently contracted to use your Complete Service program. I am sure it is the fairest proposition I have had submitted to me since I entered the theatre business.

Please accept my hearty congratulations, Mr. Laemmle, on your evident willingness to co-operate with the exhibitor.

Yours very truly

Star Theatre,

(Signed) MAX PATTERSON.

THE IDEAL THEATRE

and Opera House

Windfall, Indiana.

June 20, 1925.

Mr. Carl Laemmle,

Dear Sir:—I wish in this way to express my hearty appreciation to you for your efforts to relieve the burdens of the Small town exhibitor by way of the Complete Service Contract, which without doubt is the salvation of a large number of struggling town theatres from closing their doors indefinitely. No other producer as far as I know, has shown any interest in this class of exhibitors or seemed to care whether they existed or not.

I have used Universal service largely since 1916, my first contract being for "Blue Bird" service in that year, which like your present contract, was such as made it possible for me to keep my house open, and with small profit, keep open most of the time at least once a week since.

Every small town exhibitor should certainly avail himself of the opportunity to weather the prevailing conditions, by taking advantage of the Complete Service Contract, which is making some of the other large producers sit up and take notice, and in time we think will change their attitude toward this class of exhibitors.

However, you have pioneered this movement and are entitled to the credits and deserve the support of all fair minded small town exhibitors.

LAEMMLE OFFERS LETTERS ON PLAN

Your pictures are as good as any, your dealings and treatment of the exhibitor is fair and more reasonable than your competitors, so why not?

Thanking you personally for past favors we remain,

Yours respectfully,

The Ideal Theatre,
(Per) W. H. DEAN.

"Ran at Loss Before."

Seelyville, Ind.

June 18, 1925.

Carl Laemmle,

Dear Friend:—I say "Dear Friend," because you sure have been a friend to me.

I have had a sign "closed" on my door for two weeks, when your representative called on me. He explained your Complete Service Contract, and that's what made us friends.

I am running three days a week now, at reduced prices, while before I couldn't make it, running two. I am not getting rich, but I am making a little, while before you offered this wonderful proposition I was running at a loss until I closed. Thanking you for this life saving contract, I remain

Yours truly,

(Signed) ED. CRAFTETS.

Winslow, Indiana

June 18th, 1925.

Mr. Carl Laemmle,
President Universal Exchanges Inc.,
New York City, N. Y.

Dear Sir:—Just a few lines in regard to the Special Contract which your company is

now offering exhibitors. I certainly feel that your new contract will be a great help to the small town exhibitor and I am very grateful to you for the splendid spirit which you have shown in this matter.

Thanking you for this co-operation, which I assure you will be very much appreciated by many who are striving hard to keep the wheels grinding, and wishing you continued success and prosperity, I beg to remain,

Yours respectfully,

(Signed) JOHN P. VINYARD.

THE RIALTO THEATRE

Middletown, Indiana.

June 18, 1925.

Mr. Carl Laemmle,
New York, N. Y.

Dear Sir:—I wish to inform you that I am very much pleased with your Complete Service Contract and am very glad that I signed it. It is undoubtedly the best proposition that I have ever had offered me. My patrons are well pleased with the programs, especially the one made up with short subjects including "The Fighting Ranger." This Complete Service is surely a life-saver and money maker for the small theatre running only three or four nights per week. I wish you success in every way and hope you can keep up the good work.

Thanking you very much for all past and future favors, I remain

Yours truly,

(Signed) JOHN H. WETZ,
Manager.

CHAR-BELL THEATRE

Rochester, Ind.

June 18th, 1925.

Mr. Carl Laemmle, President,
Universal Film Exchange,
New York, N. Y.

Dear Sir:—We wish to take this means in expressing to you our belief in your COMPLETE SERVICE CONTRACT, which we have just started. We consider this the fairest proposition ever offered to us, and one of the gamest things ever attempted by a Producer-Distributor. Small town Exhibitors, especially, will do well to consider this proposition from Universal.

Heartily submitted,
Krieghbaum Bros.

(Signed) C. F. KRIEGHBAUM.

"Consistent Policy of Fairness."

OMAHA, NEB.,
JUNE 24, 1925.

CARL LAEMMLE,
730 FIFTH AVE.,
NEW YORK, N. Y.

HAVE JUST SIGNED YOUR COMPLETE SERVICE CONTRACT FOR OMAHA. THIS IS RIGHT IN LINE WITH YOUR CONSISTENT POLICY OF FAIRNESS TO THE INDEPENDENT EXHIBITOR. CONGRATULATIONS ON THE UNIVERSAL COMPLETE SERVICE CONTRACT.

WORLD REALTY THEATRES
RALPH GOLDBERG

Exhibitors Divided on Merits of Universal "Complete Service Plan," Notes Reveal

Additional letters received by EXHIBITORS TRADE REVIEW from small-town exhibitors discussing Universal's "complete service plan" continue to reveal differences in opinion as to the value of the plan. Some of these letters indicate the writers view the plan as another block-booking scheme, while some regard it as highly valuable to the small exhibitors.

Some question the advisability of showing so much product made by one company.

The letters read:

OREGON—The Universal Film Co. has put the proposition up to me and offered to sell me two complete programs a week for \$15. While it looked fair and all right, I turned it down. I only show three nights a week, and to give them two of them I didn't think would be good policy and regarded it as trying to monopolize my show. As to signing up for fifty-two complete programs, I did that once, but I will not do it again, and don't think it good business for anyone to do.

WASHINGTON—We fail to see where the majority of theatres will be benefited

by their plan. The "Complete Service" offer has been presented to us, as follows: The price of the service to be \$1 per reel for all film produced during the year, 1924-25. Our idea of this proposition is merely a plan of Mr. Laemmle to get their year's product played in theatres that have not been using their pictures. We did not accept their proposition for the reason that to do so would take up too many play dates on which we should be playing newer product.

WISCONSIN—Universal claims to be an independent, made a big howl, at the convention, and bribed the convention into believing they were, for \$50,000 gift; the trade papers all, or most all, claim independence and boost the so-called trust or "Big Three" pictures for a bribe of advertising; the exhibitors, mostly all, make the same claim and buy the trust pictures.

"It Is All a Farce"

To me it is all a farce, and the Producer-Distributor-Exhibitor is sitting tight and laughing at us. No producer can exist without the exhibitor and as long as the exhibitor buys his pictures at his price, he can afford to sit tight and laugh. Universal claims independence and at the same time is buying and building theatres. Every one they buy or build is in opposition to some independent exhibitor. That

same thing goes for Warner, Lesser, or any of the rest of them. None of them producing and exhibiting are any better than Paramount, Metro-Goldwyn-Mayer or First National. They are all of the same stamp, under the same head and fighting for the same "goal"—money.

I have not been approached by a Universal man to buy this complete program, neither am I going to. I am new in the business — one year — have got more "stings" in that year than all the rest of my life, and believe me, they have been costly too, but I have been learning all the time. There are over 800 pictures manufactured and I have no trouble getting all I want and any distributor who doesn't want to sell me the pictures I want at prices on which I can live, doesn't have to call.

The small producers are making some very good pictures. They are advertising them, but don't tell us where we can buy them. It took me more than three weeks a short time ago to find out where I could get a certain picture in my territory. I am now using pictures from several sources, but am ready at any time to join any association that will buy only independent pictures, and live up to it. Until such an association is born, I will continue as I am, buying for the tastes and likes of my patrons.

Divergent Views on Universal Plan

MINNESOTA—I know for a positive fact that the Universal plan will save me a lot of money in the next year, and they have enough good features in the 1923-24 and 1924-25 list that I have to choose from to give me one good feature a week which is all I bought so I am well satisfied with my contract.

ILLINOIS—Do not think much of the plan. It ties one up too long with a bunch of stars and your fans get worn out with them, especially in a small town with three shows a week, and the program is not so cheap after all. Do not like the block buying—too much sameness in it. It is hard to beat the "Big Three" after all in quality and price.

INDIANA—I bought thirty-six westerns at one time from Universal, with the distinct understanding that I could cancel after the second show if they did not draw. I began running them in January. They drew nicely at first. In March the crowd began to dwindle, and kept getting smaller until the last few nights I ran the receipts were \$6 and \$7.

I pleaded with the Indianapolis booking agency for release, then for change in program, and in each case was refused, was told to take my medicine. I was running at a loss of \$8 to \$10 each night and was compelled to close for the summer, which Universal agreed finally to do.

I have twenty of their plays to run this Fall when I reopen, and these I will run for I believe one should live up to the letter of the written and signed contract

and I let the salesman slip one over on me. Although I have been in the business twenty years I sometimes do that. So you see what "Complete Service" will do for you if you get in the same pinch. Some producers or their distributing agency will go out of their way to help you change programs, dates, etc., if you only have ten or twelve pictures contracted. I have bought fifty-two weeks Educational and regretted it exceedingly before the year was up. My advice is to buy not over twelve shows at a time and go slow about buying them. Take your time and select carefully. Stay with the producer who treats you right.

"Godsend to Exhibitor"

ONTARIO—As regards the Complete Service Universal has introduced, this is a godsend to the small exhibitor. It is not necessary for me to enumerate the many advantages of such a service, but the greatest of them all is the fact that you will receive new pictures and at a reasonable price—not old out-of-date pictures that it has been the practice of all exchanges to shove on small town exhibitors.

Give the small town exhibitor a complete service with new pictures that are not more than one year old and it would be no time before the picture business would be flourishing again like the flowers in May. You must remember that 75 per cent of the people get their first impression education on pictures in the small towns. We are, in other words, the primary class for the movies. Take any picture show in

the cities and over half the audience is from the country, on a visit or business. The city exchanges should realize this fact and try as Universal has to help the small town exhibitor. We did not hesitate a moment to take on the Universal complete service.

ILLINOIS—In regard to the Universal Complete Service, I am not partial to block booking, but I have been a small town exhibitor for sixteen years and I think this the best buy I ever made. I doubt if any of the exhibitors who are against it really understand what they are buying. I bought this for practically what a good feature costs me and I can use a comedy or anything I want with it, and a two-reel comedy with some other program, and then I intend to make an extra mixed program night at special prices. So I will have three programs for the price of a feature.

* * *

ZION MYERS PROMOTED AT "U" CITY

Zion Myers, scenarist, director and comedy creator, was assigned by Raymond L. Schrock general manager at Universal City to devote all his time to supervising and directing the "Sweet Sixteen" comedies, with Arthur Lake.

* * *

Production of "Down Upon the Swannee River," featuring Mary Thurman, Arthur Donaldson, Blanche Davenport and Charles E. Mack is finished. Final cutting is now in progress. Release will be through the Lee-Bradford Corporation.

**NATHAN HIRSH
PRESENTS**

THE BIG 18

6 KIT CARSON SPECIALS

**ROBT. J. HORNER PRODUCTIONS
ROCKY MOUNTAIN KNOCKOUTS**

WITH KIT CARSON HIMSELF

6 BEAR PRODUCTIONS

GORDON CLIFFORD & CHARLOTTE PIERCE

AND

6 MARLBOROUGH FEATURES

WITH ALICE LAKE AND LEN LEO

AYWON

729-7th Ave.,



FILM CORP.

New York



John S. Woody, President of Associated Exhibitors, Inc.

**"Annual statements
are usually written
in superlatives—
Mine is written
in negatives"**

J. S. Woody



Jay A. Gove, General Sales Manager of Associated Exhibitors, Inc.

President J. S. Woody of Associated Exhibitors Explains the Blanket Guarantee

"ANNUAL statements are usually written in superlatives. Mine is written in negatives."

So begins an official communication issued this week by John S. Woody, president of Associated Exhibitors.

"We are making a guarantee of next season's product and it has been interpreted in some quarters as applying unreservedly to any and all conditions. This, of course, is wrong. We're trying to make the guarantee mean something, which it could not possibly do if it was without limitation of any sort.

"What is desired is to give the exhibitor who buys without screening definite assurance against being oversold and to provide him with specific means of obtaining redress. If the buyer is too sanguine about values, if the product is misrepresented, or if for any other reason the pictures do not measure up to box-office standards which are established by competing product, he can apply for an adjustment. And if he doesn't get it promptly he can take us before his local Film Board of Trade and bring us to time.

WHERE IS THE JOKER?

"Many persons told me during the Milwaukee convention that they did not understand how we could afford to make any sort of guarantee of results from motion pictures. A few persons have even asked where the joker is. There seem to be so many tricks practised that such a simple thing as a guarantee doesn't always get credit for being even an evidence of good faith.

"The peculiar thing about our warranty is that in order for it to serve us advantageously we must release pictures of such high average quality that a guarantee is unnecessary. In other words, what leads us to say to exhibitors that they can obtain adjustments, if adjustments are justified, is our confidence that nobody who runs our pictures will ever find it necessary to apply for redress. Frankly, we don't expect the guarantee to cost us one cent.

ORDINARY BUSINESS PRACTISE

"But don't forget that if we should unfortunately find it necessary to make price concessions after pictures were played, we would be doing nothing more than is done by merchants, distributors and manufacturers in other lines of business. If we can't deliver product which will stand the market test we have no reason to expect success. And if

At the Milwaukee Convention President J. S. Woody was told that "It couldn't be done." Others asked him what the joker was. But Mr. Woody made the statement in good faith, and in full knowledge that the guarantee of the Associated Exhibitors was the genuine article. He was sincere, and has willingly placed any controversies on the matter in the hands of the Film Board of Trade. Yet at the same time Mr. Woody is doubtful whether the guarantee will ever be put to test, for, as he explains in this article, no company could afford to issue such a statement without being more than sure that the product offered will be of the quality to guarantee the producers against losses incurred through returns.

we sell Class C pictures for Class A rentals the exhibitor is entitled to redress.

"It should not be assumed, however,

that our guarantee is sweeping, revolutionary or all-inclusive. We are not proposing anything which we do not believe it is good business to do. We are not only willing but anxious to have our productions compared with other pictures, yet we are not in a position to say that rentals, days of the week, and other important factors in determining box office results need not be taken fully into consideration in determining whether value has been given. We don't make absurd statements, but we do insist that our pictures will show equally as well as, or better than, any other one brand of product which is played on similar days of the week and during the same months. We welcome that sort of competition, whatever its source.

A GUARANTEE OF GOOD WILL

"I don't want anyone to be misled by hasty reading of our guarantee or by inadequate consideration of its terms. I am trying to build good will—to pave the way for long continued, happy business relationships, and that can't be done by seeming to promise something and then walking out later through a loophole or technicality. That's exactly why I'm laying especial stress on the negative side of this proposition instead of coming out in blazing language with a lot of verbiage and persiflages.

"And the point I want to emphasize above all others is that Associated Exhibitors does not guarantee individual pictures. I've seen all of our first ten releases for the 1925-1926 season and personally I consider them good, trustworthy pictures. But I'm not guaranteeing what the box-office results would be from playing them individually in theatres of different classes and clientele throughout the country. As a matter of fact I don't think all of the so-called blood-and-thunder

houses would likely find them high-

(Continued on Following Page)

ly profitable because they have been made with the first run patronage in mind.

MUST

FIGURE ON AVERAGES

"If there were any individual in the world who could say with definiteness, in advance, that a certain story, made in a certain way, under certain direction and with a designated cast would be generally successful at the box office, then the issuing of guarantees would be simple. But the known fact of the matter is that every production is to a certain extent an experiment. There are many pictures made every year which the producers and directors confidently and honestly expect to bring large revenue, but which really are not as profitable to exhibitors, distributors or producers as productions which are much less pretentious. Hence, so far as relationships of the exhibitor and the distributor are concerned, the only fair method is to figure the results on a basis of averages.

OPINIONS

OF VALUE MAY DIFFER

"I think it also should be clear that a theatre which insists upon previewing before buying does not need, and is not entitled to, a guarantee. It has happened in my personal dealings that an exhibitor and I have differed

Jack Dempsey and Estelle Taylor, his bride, who are co-starred in "Manhattan Madness," an Associated Exhibitors release sponsored by Oscar Price.



in opinion about the value of a picture. He may concede it is a pretty good production, but may have doubts about whether it will appeal to his special patronage. Knowing what the picture is doing nationally, and feeling that the exhibitor is mistaken in his contention, I have not infrequently given individual picture guarantees. But cases of this sort are very different. *Guarantees such as these are given to effect sales in the face of honest belief that the pictures ought not to be used.* I certainly would not give a guarantee to an exhibitor who had seen a picture and bargained for it on a basis of what he considered it to be worth. Nor do I imagine for a moment that any reasonable buyer would expect such a concession.

NO PREVIEW

ON GUARANTEE

"Our guarantee is a very plain and definite statement. It has been published in a booklet, printed in advertising and in the trade press and should be carefully read in order that there may be no misunderstanding of its terms. *The important thing to remember, regardless of what contrary impression may prevail, is that it is given only to exhibitors who purchase a minimum of twenty-four pictures without previewing.*"

Box-Office Values Picture Prominently In Associated Release Schedule

Season of 1925-1926 Will Present a Formidable Array of Story-Values, Prominent Cast Names and Plenty of Showmanship Angles for the Exhibitor

ASSOCIATED Exhibitors has assembled for the 1925-1926 season a formidable array of productions, in which story values, prominent cast names, and abundance of showmanship angles combine to assure box office success. In all there will be a minimum of twenty-four features and four big specials. These will be released at the rate of two each month, in

groups of not less than eight each. Production work on the Associated Exhibitors' program of releases for the new season has been going forward steadily during the past several months with the result that the company is able to advise the exhibitors of the country that its productions will be available for screening several weeks in advance of release dates.

Brooks, Mark Jones and Charles Stevenson in the supporting cast.

JACK DEMPSEY FILM RELEASE FOR AUGUST

Also scheduled for August release is "Manhattan Madness" with Jack Dempsey, World's Heavyweight Champion, and his wife Estelle Taylor in the co-starring roles. This story was done by Douglas Fairbanks in the early days of his starring career and proved a great box-office success. It was considered an even more ideal vehicle for Dempsey, and the results achieved are said to bear out this prediction in every respect.

The story, which was written by Charles T. and Frank Dazey, deals humorously with the experiences of a cowboy who comes to New York and is given some unexpected thrills through the connivance of some Eastern friends. The Westerner finds himself pitted against a band of ruffians in a house of mystery where he experiences more action and excitement than he ever suspected existed in the staid and effete East.

Dempsey is given plenty of opportunity to register in the sort of work that the fans would like to see the ring champion engage in, including a fistic encounter and rough-and-tumble match with Bull Montana which is a veritable whirlwind of action. There is a strong thread of romantic interest running throughout the story in which Estelle Taylor appears as the heroine opposite her world-famous husband. George Seigman, Frank Campeau, Nelson McDowell, Bill Franey, Dean Markham, Theodore Lorch, Tom Wilson, Glenn Cavender, Jane Starr, Robert Graves, Christian Frank and Harry Tenbrook are also cast in this special production.

Heading the Associated Exhibitors' first group of eight is "Never Weaken," starring Harold Lloyd, which will be released the first part of August. "Never Weaken" is one of the "Popular Demand Series" of Harold Lloyd successes. This three-reel comedy was directed by Hal Roach and Fred Newmeyer and presents Mildred Davis, the present Mrs. Harold Lloyd, in the leading feminine role with Roy

Monty Banks in the first of his Associated releases, "Keep Smiling," is an insurance for a screaming audience.





Two Sure Fire Pictures—(left) Harold Lloyd in his comic "Never Weaken," and (right) World's Champion, Jack Dempsey, in a punch scene from "Manhattan Madness," an Oscar Price production for Associated release.



MONTY BANKS IN A CORKING MOTOR BOAT THRILLER

Monty Banks, star of Associated Exhibitors' box-office success, "Racing Luck," makes his debut on the 1925-1926 program of releases in "Keep Smiling," described as a comedy thriller. This is a motor-boat story by Monty Banks, Herman Raymaker and Clyde Bruckman.

The feature comedy was produced at the Cecil B. DeMille Studios at Culver City and the F. B. O. Studios in Hollywood under the direction of Albert Austin and Gilbert W. Pratt. Anne Cornwall will appear opposite Monty Banks, and the supporting cast will comprise Robert Edeson, Stanhops Wheatcroft, Martha Franklin, Syd Crossley, Glen Cavender, Ruth Holly and Mrs. Tom Forman. "Keep Smiling" will be released in six reels.

* * *

MAE BUSCH IN "CAMILLE OF THE BARBARY COAST"

"Camille of the Barbary Coast" will appear on the Associated Exhibitors program for August as a Hugh Dierker production with Mae Busch and Owen Moore heading the cast. This feature picture is adapted from Forrest Halsey's published story of underworld life in the old Barbary Coast section of San Francisco. Besides the featured players the cast comprises Burr McIntosh, Fritz Brunette, Harry T. Morey, Dorothy King, and Tammany Young.

* * *

"Shine Inside" is another laugh riot in which Monty Banks will have the support of

a big cast of fun makers and stunt artists.

* * *

One of the season's strongest arrays of screen talent has been lined up for the productions by Lewis H. Nooman's initial contribution to the Associated Exhibitors' 1925-1926 program. This picture, to be released under the title of "Under the Rouge," is an underworld drama but with a distinct departure from the usual backgrounds associated with this type of production. Much of the action transpires amid the rugged settings of Oregon, where the picture was made. The story is rich in romance and especially strong in heart interest. Tom Moore and Eileen Percy head an all-star cast which includes Mary Alden, William V. Mong, James Mason, Claire de Lorez, Chester Conklin, Eddie Phillips, Tom Gallery, Bruce Guernin, Aileen Manning, Peggy Prevost, William Dills, Stanley Blystone and Carmelita Geraghty.

* * *

"FIFTY-FIFTY" USES HOPE HAMPTON IN STELLAR ROLE

Hope Hampton is starred in "Fifty-Fifty," a colorful society drama with scenes laid in both France and America. The story is an original one by Allan Dwan and reflects this well-known director's judgment of dramatic values. Figuring prominently in the support are such proved box-office names as Lionel Barrymore and Louise Glaum. The feature was produced under the personal direction of Henri Diamant Berger. Arthur Donaldson, J. Moy Bennett, Jean Dolval and Gaby France also appear in the cast.

"HEADLINES" IS SURE TO SCORE BIG SUCCESS

"Headlines" is a dramatic chapter from the exciting experiences of a woman reporter on a metropolitan newspaper. The cast will include Alice Joyce as the star, and in the support are Harry T. Morey, Elliott Nugent, Ruby Blaine, Virginia Lee Corbin, Malcolm McGregor, Harry Allen, Johnny Hudgins and his revue and Miss Nobody From Nowhere. It was directed by E. H. Griffith.

"His Buddy's Wife" is a story written by T. Howard Kelly, which the *Smart Set* Magazine published serially. It's romance, pure and simple, with heart interest that will "get" the most seasoned fan—a story of a man's sacrifice for a friend. Glenn Hunter has the featured role and this exceptionally talented and favorite actor is supported by a cast which includes Edna Murphy, Douglas Gilmore, Flora Finch and Marcia Harris. The production was directed by Tom Terriss.

* * *

HAROLD LLOYD COMES BACK IN ANOTHER REVIVAL

"I Do" is another of the Harold Lloyd revivals. It is from an original story by Sam Taylor, and directed by Hal Roach and Fred Newmeyer. In the cast are Mildred Davis, Noah Young, Jackie Morgan and Jackie Edwards.

* * *

"A Million Dollar Doll" is from the novel by Mrs. W. N. Williamson. It is to be made on a very large and elaborate scale commensurate with the \$40,000 cost of the story. It is a St. Regis production for Winter delivery.

Mae Busch and Owen Moore will share the honors in a convincing Associated Exhibitors' production, "Camille of the Barbary Coast" which Hugh Dierker is directing.



Lewis H. Moomah is putting his best directorial efforts into the Associated release "Under the Rouge." Eileen Percy and Tom Moore are heading the cast.





Glenn Hunter and Edna Murphy put over two of the best characterizations of their careers in "His Buddy's Wife" which Tom Terris is directing for Associated Exhibitors' release.

Hope Hampton in "Fifty-Fifty," a picture directed by Henri Diamant Berger for release under the Associated Exhibitors' banner, was cast to perfection. The film is one of the "First Eight."



CLARA BOW WILL APPEAR IN CROOK MELODRAMA

"Two Gates" is a crook melodrama from a thrilling story by Henry Chapman Ford. Clara Bow heads the cast and is supported by Ralph Lewis, Forrest Stanley, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar and Arthur Rankin. Arthur F. Beck produced the picture and Ralph Worsley directed.

* * *

"The Lady From Hell" was made on the Pacific Coast by Stuart Paton and the cast includes Blanche Sweet, Roy Stewart, Frank Elliott and Ralph Lewis. It is a part-western story.

* * *

A Strongheart production, is to be produced by Howard Estabrooke and Jane Murfin with a special cast of well known actors.

"Who Said So?" is another Monty Banks feature comedy. Some entirely new stunt stuff is said to be in this one which is described as a real thriller.

* * *

GREAT CAST SET FOR TAYLOR PRODUCTION

"The Miracle of Life" is a high-class, well-mounted, problem society drama. Olga Printzlau wrote the story, which is a guarantee that it is rich in interesting dramatic situations. In the cast are Mae Busch, Percy Marmont and Nita Naldi. The director is S. E. V. Taylor. It is now being cast for January delivery and April release.

* * *

"The Pinch Hitter" is a big production of a well known and highly successful subject. Glenn Hunter plays the lead. Oscar Price is the producer.

"TWO CAN PLAY" TAKEN FROM SAT. EVENING POST

"Two Can Play" is a *Saturday Evening Post* serial from the pointed pen of Gerald Mygatt. Associated Exhibitors officials feel that here they have a story which was made to order for a motion picture. Clara Bow plays the Girl and Allan Forrest the Boy. Nat Ross is the director.

* * *

"Among Those Present" is a three-reel Harold Lloyd production; one of the Popular Demand Series.

* * *

"Hearts and Fists" is a most exceptional Northwoods drama with thrills enough for a serial. It is based upon a novel by Clarence Buddington Kelland and was first published serially in the *American Magazine*.

* * *

"The Clod Hopper" stars Glenn Hunter and Exhibitors can well imagine what he will do to a role of this sort.

* * *

"Blue Beard" is from a novel by Owen Johnson and is to be made by St. Regis immediately following "A Million Dollar Doll."

* * *

"LOVERS' ISLAND" ADAPTED FROM "SMART SET" STORY

"Lovers' Island" is another T. Howard Kelly story which was published by *Smart Set Magazine*. It is strong romance, with many sea scenes, and is based upon an uncle's endeavors to keep his niece in the straight and narrow way. The cast is headed by Hope Hampton, James Kirkwood and Louis Wolheim. In the support are also included Douglas Gilmore, Flora Finch, Gaby France, Jack Raymond and Flora Le Breton. It was directed by Henri Diamant Berger.

* * *

"A Woman Scorned" was made in England with an American cast and under an American director. Cosmopolitan Productions, Ltd., is the producer.

* * *

"Her Husband's Wife" is a society drama for delivery early in the Spring of 1926.



"Headlines," a St. Regis production that will be released through Associated Exhibitors, is sure of a splendid reception from motion picture followers. The story is very convincing and intriguing. Alice Joyce plays the lead.

Associated Exhibitors' Blanket Guarantee

Specifies Adjustment of Rentals

A GUARANTEE that its productions will compare favorably in box office returns with other brands of pictures used by the same theatre is the feature of Associated Exhibitors' 1925-1926 selling policy.

This guarantee, which is given to all purchasers of a minimum of twenty-four productions, specifies that the buyer will be entitled to an adjustment of rentals if the box office returns from any group of eight or more Associated Exhibitors pictures are not as large as the returns from any other brand of productions used in the theatre during the same months and on the same days of the week.

It is especially provided in the guarantee, a copy of which appears on this page, that it may be used by the exhibitor in Film Boards of Trade actions and will be binding against the distributor.

Associated Exhibitors' sales policy, according to an official statement, has been designed to provide for buying either with or without previewing and in individual units, small blocks or large groups.

The exhibitor who desires to preview can see at least eight pictures at a time, all several weeks prior to release date, and may use this product over a four-month period.

The exhibitor who does not care to preview may purchase the entire season's output, and because of the fact that he buys upon the distributor's representation of quality, in advance of box office testing of values, he will be covered by the distributor's guarantee.

Must Purchase Twenty-Four Pictures to Get Advantage of Guarantee

It is stipulated that the guarantee is not given if pictures are previewed or if less than twenty-four are purchased. The explanation for this is that the buyer who looks at the pictures before purchasing is banking on his own judgement and should know what he is doing. The reason given for not applying the guarantee to sales of fewer than twenty-four pictures is that the guarantee is not intended to cover individual releases, but is based upon averages—upon general expectations from a season's product.

To make honest guarantees possible, it was necessary to provide more than ordinary production safeguards. And these were established, it is asserted, through the cooperation of producers and the distributor. The production contracts are said all to make definite provisions for meeting market requirements.

There has been frank discussion, from production, distribution and exhibition angles, of every detail of manufacture. The story has first been selected. Then a continuity has been worked out. Following that, costs have been budgeted, sets have been designed and directors and casts have been selected. Every step has been separately discussed and mutually agreed upon, and all preliminary details have been fully arranged prior to production being started.

Reasonable Precautions Have Been Taken Against Possible Losses

It is the belief, both of Associated Exhibitors and of the producers whom it represents, that every reasonable precaution has been taken to insure high grade productions of uniform quality. But it is conceded by the distributor that even the most extraordinary safeguards will not prevent errors and that the greatest care which it is possible to exercise will not invariably produce big box office successes. Hence, the arrangement for advance deliveries which make previewing possible. Hence, also, the decision to give a guarantee and thereby force the pictures to measure up to reasonable requirements or pay the penalty in revenue losses.

probably will be ten. All of these are either completed or nearly so. They are to be available for screening in September or October and will be scheduled for release during December, January, February and March.

The third group is contracted and has reached the stage where final discussion of production plans are being conducted. Stories have been selected, casts and directors engaged and other preliminary details completed. This group will be screened in December or January and will be released during April, May, June and July of next year.

Detailed Cost Statements Required from Producers for Fixation.

Detailed statements of costs are required from producers, this being the basis upon which valuations are fixed. Auditors, representing the distributor are in the studios from the moment production starts until it is completed. According to Associated Exhibitors, it appears that the first eight productions have cost between \$850,000 and \$900,000, or an average of around \$109,000. The least expensive one has involved an outlay of close to \$60,000 and the biggest one about \$200,000. The cost of selling, physical distribution and advertising, added to the production cost, with a percentage for profit, will place the average exhibition value at between \$200,000 and \$300,000.

Production Schedule Already Well Under Way for Distribution

The first eight pictures, and part of the second group, have already been delivered and all of the first eight have been shipped to the exchanges. They have been passed upon, in completed form, by a reviewing committee comprising fifteen persons and have been accepted unanimously. Some of them have had as many as four or five theatre previews before audiences and it is declared that in all instances, they have been well received.

Of the second group of pictures there

This is to certify that Associated Exhibitors, Inc., in consideration of having sold a minimum of twenty-four (24) motion pictures for the 1925-1926 season without the same having been previewed, does hereby guarantee as follows to the purchaser,

(Name of Exhibitor)

(Exhibitor's Theatre)

(City and State)

First, that Associated Exhibitors, Inc., will not include in the said twenty-four (24) or more productions sold as aforesaid any picture which it does not believe is of the quality or box office value to insure its profitable use by the purchaser, and

Secondly, if the box office returns from any group of eight or more pictures are not as great, in proportion to the rentals paid, as the returns from any other brand of picture which is played in the same house, during the same months and on corresponding days of the week, then said rentals shall be adjusted, upon application of the purchaser. Application for adjustment shall be made not earlier than one day nor later than fifteen days after the playing of the last picture in the unsatisfactory group. The adjustment of rental shall be made within thirty (30) days after the filing of the application.

Thirdly, it is further agreed by Associated Exhibitors, Inc., that this guarantee shall be considered a portion of the contract with the aforementioned purchaser of next season's service and may be used in any proceeding affecting the rental of these pictures which is started by the purchaser before a Film Board of Trade.

Attested: ASSOCIATED EXHIBITORS, INC.

J. A. Gove, Secretary.

By John S. Woody,
President.

Issued at.....Exchange this....day of.....192..
.....Manager.

Imposing List of Stars and Featured Players Cast for Associated Films

IN CASTING their pictures for release through Associated Exhibitors the coming season, the producers have lined-up in imposing array of stars and featured players all of whom have large screen followings. In addition, many of them are equally known for their notable successes upon the speaking stage.

Stars who will be seen in Associated Exhibitors' pictures include such favorites as Alice Joyce, Harold Lloyd, Hope Hampton, Jack Dempsey, Estelle Taylor, Lionel Barrymore, Mae Busch, Monty Banks, Wallace Beery, Clara Bow, Blanche Sweet, Edna Murphy, Eileen Percy, Milton Sills, Nita Naldi, Glenn Hunter, Mildred Davis, Tom Moore, Owen Moore, Anne Cornwall, Louis Wolheim, James Kirkwood, Marjorie Daw, Claire Windsor, Theodore Roberts and Strongheart.



Edna Murphy will star in "His Buddy's Wife."

Jack Dempsey and Estelle Taylor Share Honors

JACK Dempsey, world's heavyweight champion, holds a star role in "Manhattan Madness" with Estelle Taylor as his leading woman. Dempsey is not new to the screen but appears as a feature star for the first time in this attraction. The Dempsey cast is large: George Siegman, Frank Campeau, Nelson McDowell, Jane Starr, Bull Montana, Christian Frank, Glenn Cavender, Tom Wilson, Robert Graves, Bill Franey, Dean Markham, Harry Tenbrook and Theodore Lorch.

* * *

Tom Moore appears to advantage as a star in "Under the Rouge." Eileen Percy appears opposite him and the cast also has Mary Alden, Claire de Lorez, Chester Conklin, Bruce Guerin, Carmelita Geraghty, Eddie Phillips, Peggy Prevost, James Mason, William V. Mong, Tom Gallery, Aileen Manning, William Dills and Stanley Blystone.



Harold Lloyd will star under the direction of Hal Roach for Associated distribution.

"Popular Demand Series" for Harold Lloyd

HAROLD Lloyd will make his stellar appearance in three comedies of the "Popular Demand Series," entitled "Never Weaken," "I Do," and "Among Those Present." Mildred Davis, now Mrs. Harold Lloyd, who has been starred in several productions, appears opposite her comedian husband in this series. The supporting casts of the Lloyd series include Noah Young, Jackie Morgan, Jackie Edwards, Roy Brooks, Charles Stevenson and Mark Jones.



World's Champion Jack Dempsey, whose picture is awaited by all fight-fans.

FEATURED players in support of the named stars include Henry Walthal, George Siegman, Harry T. Morey, Virginia Lee Corbin, Chester Conklin, Arthur Donaldson, Elliott Nugent, Roy Stewart, Frank Campeau, Robert Edeson, Flora Finch, Stanhope Wheatcroft, Mrs. Tom Forman, Ralph Lewis, Louise Glaum, James Mason, Nelson McDowell, Burr McIntosh, Bull Montana, Jack Raymond, William V. Mong, Malcolm McGregor, Tammany Young, Perc Marmont, Noah Young, Dean Markham, Dorothy King, Capt. Jack Irwin, Marcia Harris, Robert Graves, Douglas Gilmore, Martha Franklin, Bill Franey, Gaby France, Mary Aiden, J. Moy Bennett, Ruby Blaine, Glenn Cavender, Syd Crossley, Claire de Lorez, Tom Gallery, Carmelita Geraghty and Forrest Stanley.



Smiling Monty Banks set for Associated.

"Keep Smiling" and Two Others for Banks

MONTY Banks stars in "Keep Smiling" and two other features, "Who Said So?" and "Shine Inside." This stars work in "Racing Luck" established him in a high place with audiences. In "Keep Smiling" Banks has in his support Anne Cornwall, Robert Edeson, Stanhope Wheatcroft, Mrs. Tom Forman, Glenn Cavender, Syd Crossley, Ruth Holly and Martha Franklin.

* * *

Alice Joyce, one of the early favorites of the cinema who is at the height of her popularity, stars in "Headlines," a newspaper story. Miss Joyce's screen successes date from the Kalem days, and her name is sure to attract the real movie fans to the theatre. Harry T. Morey, Malcolm McGregor, Elliott Nugent, Ruby Blaine, Virginia Lee Corbin, Johnny Hudgins and his revue and Miss Nobody from Nowhere are prominently cast.

Right, Blanche Sweet. Below, Percy Marmont. Next below, Estelle Taylor.



Left, Mae Busch. Below, Glenn Hunter. Next below, Tom Moore.



"Strongheart," canine star.



STARS and featured players galore have been obtained for the imposing list of Associated Exhibitors' production schedule



Allan Forrest

Alice Joyce

Eileen Percy

Hope Hampton

Glenn Hunter has star roles in "His Buddy's Wife" and "The Pinch Hitter" and "The Clod Hopper." Edna Murphy shares honors with him the first named and Flora Finch, Douglas Gilmore and Marcia Harris are in support. In the other features Hunter will be surrounded with similar strong casts. Hunter has attained fame as "Merton" on the stage and screen and also in several big feature films.

* * *

Hope Hampton stars in "Fifty-Fifty" and "Lovers' Island" with probably several others to follow. Miss Hampton's screen popularity has been in the ascendancy with each succeeding film appearance. In "Fifty-Fifty" she is associated with Lionel Barrymore, Louise Glaum, Arthur Donaldson, J. Moy Bennett, Jean Delval and Gaby France; while in "Lovers' Island" are numbered such famous names as James Kirkwood, Louis Wolheim, Douglas Gilmore, Flora Finch, Flora Le Breton, Gaby France and Jack Raymond.



Clara Bow

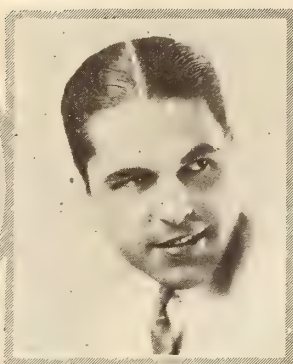
Clara Bow, one of the brightest of the newer constellation of stars, will be seen in "Two Can Play" and "Two Gates." Miss Bow will be remembered for her work in "The Adventurous Sex" for Associated Exhibitors. In "Two Can Play," Allan Forrest heads the supporting cast and in "Two Gates," Ralph Lewis, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar, Arthur Rankin and Forrest Stanley are listed prominently.

* * *

Blanche Sweet and Roy Stewart will have the leading roles in "The Lady From Hell," which is based upon a story entitled, "The Lord of Double B." They are supported by Frank Elliot, Ralph Lewis, Margaret Campbell, Templar Saxe, Edgar Norton, Hardee Kirkland, Ruth King, Allan Sears, Mark Hamilton, Hilliard Karr, Inez Gomez, Fred Walton, Fred Pynn, Lee Bates and Mickey Moore.



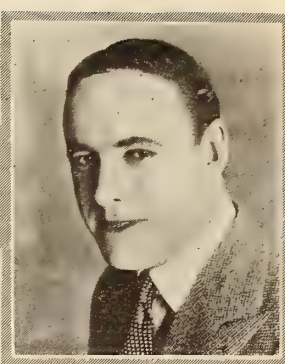
Virginia Lee Corbin



Malcolm McGregor



Mildred Davis



Roy Stewart



Anne Cornwall

Constance Bennett, in "The Pinch Hitter"



Lionel Barrymore, starring in "Fifty-Fifty"



STRONGHEART, noted canine star, will be seen in "The North Star," an outdoors picture adapted from Rufus King's novel—full of opportunity for him to exhibit his almost-human ability to carry the action at high speed.

* * *

In addition to the outstanding stars included in the productions thus far announced, many other cinema celebrities of equal prominence are being signed for one or more features.

Undoubtedly the casts provided this coming season give to Associated Exhibitors' program a star calibre which will prove box-office winners to exhibitors who contract for the group of a minimum twenty-four features.

* * *

Mae Busch is a star in "Camille of the Barbary Coast" and "The Miracle of Life." Her rapid rise as a screen favorite is proof of her popularity. She has appeared largely in Metro-Goldwyn releases previous to her engagement for Associated Exhibitors productions. Owen Moore is her associate star in "Camille of the Barbary Coast," and Burr McIntosh, Harry T. Morey, Tammany Young, Dorothy King and Fritzie Burnett assist; while "The Miracle of Life" offers Percy Marmont and Nita Naldi in support.

Representative Group of Directors Identified With Coming Productions

HAL ROACH AND FRED NEWMAYER are responsible for the direction of Harold Lloyd comedies in the Associated Exhibitors' "Popular Demand" Series, including the tried and proved laugh-makers "Never Weaken," "I Do," and "Among Those Present." Roach is too well known to need mention of his directorial achievements, and Newmeyer has been associated with him in many of them.

E. H. GRIFFITH directed "Headlines" by Dorian Neve, is in the first Associated Exhibitors' group and will probably make several other productions. Griffith began his directing career with Vitagraph and has made features for all the big releasing companies.

TOM TERRISS who made "His Buddy's Wife," a T. Howard Kelly story, in the first group, is a former English actor-manager who has achieved distinction in the American directorial field, beginning this work with World Film. Recently, he was signed by Famous Players-Lasky to head their new Players' School.

S. E. V. TAYLOR produced "The Miracle

A REPRESENTATIVE group of the best-known directors in the motion-picture business are identified with the production program of Associated Exhibitors for the coming season.

Among those who will be responsible for the direction of pictures under the Associated Exhibitors' banner are: Hal Roach, E. H. Griffith, Tom Terriss, S. E. V. Taylor, Stuart Paton, Arthur F. Beck, Wallace Worsley, John McDermott, Fred Newmeyer, Henri Diamant Berger, Hugh Dierker, Nat Ross, Louis H. Moomaw, Albert Austin and Gilbert W. Pratt.

of Life" of the second group, from a published story of Olga Printzlau. Taylor is a veteran director who started with the original Biograph, and has made pictures with D. W. Griffith, Metro and many others. His pictures made for Universal with Marion Leonard as the star were some of the best of the early-day productions.

STUART PATON is now making "The Lady From Hell," a Western drama for Associated Exhibitors. Paton began his screen career as a scenario editor for Universal, advanced to assistant directorship for that com-

pany and soon became a full fledged director. He has made innumerable features, including "Bavu," "Man to Man," and "Scarlet Car."

WALLACE WORSLEY, director of "Two Gates," a melodrama by Henry Chapman Ford, has produced a long list of features.

The producer, Arthur F. Beck, also made the recent Associated Exhibitors' feature, "Barriers Burned Away."

James McDermott guided Jack Dempsey in "Manhattan Mad-

ness" in the first group. This director started his screen work as an actor with Universal, for whom he later directed thirty pictures. He has produced many features, among them: "The Spider and the Rose," "Patsy" and "Dinty."

HENRI DIAMANT BERGER directed "Fifty-Fifty" of the first group and "Lovers' Island" of the second group—the former from Allan Dwan's story and the latter from the pen of T. Howard Kelly. Berger is a

(Continued on Following Page)



Arthur F. Beck, producer of features for Associated, including "Two Can Play" and "Two Gates."



Hugh Dierker, one of the directors for Associated Exhibitors, who will most probably set a new mark with his "Camille of the Barbary Coast."



Hal Roach, long associated with the Associated Exhibitors, producers and co-director of the "Popular Demand Series" of the Harold Lloyd comedies.



E. H. Griffith, director of Associated Exhibitors' "Headlines" produced by St. Regis Corp.



Oscar Price, producer of "The Clod Hopper" and "The Pinch Hitter," Associated Exhibitors' pictures starring Glenn Hunter.

Parisian artist and director who has decided to continue picture making in the United States, having leased the former Paragon Studio for this purpose.

HUGH DIERKER made "Camille of the Barbary Coast," an underworld drama of the old Barbary Coast based upon a published story of Forrest Halsey. This is among the first group.

NAT ROSS is working upon "Two Can Play," a romantic adventure story published in the *Saturday Evening Post*, which is scheduled for the second group. Ross has been directing for over eight years, among his pictures being "The Ghost Patrol," "The Galloping Kind," and "Never Let Go."

LOUIS H. MOOMAW made "Under the Rouge," an underworld drama to be released in the first group. He will be particularly remembered for his production of "The Chechahcos," the first and only feature produced entirely in Alaska. Moomaw has had extensive experience in filming, starting with one-reel comedies. He was two years with Burton Holmes. His features include "The Golden Trail" and "The Deceiver."

ALBERT AUSTIN and GILBERT PRATT co-directed "Keep Smiling," in which Howard Estabrook stars Monty Banks. Austin was associated for some time with Charles Chaplin and appeared prominently in "A Dog's Life" and "Shoulder Arms." He has directed comedies. Pratt began his work in the Kalem ranks and on becoming a director made a name for himself in the direction of comedies, including

the "Hall Room Boys," Lloyd Hamilton and Monty Banks short fun-films. With these two experienced makers of comedies in the role of co-directors, "Keep Smiling" is sure to be well-taken care of from the angle of laugh-provoking gags and action.

As Associated Exhibitors plans to release several Specials during the coming season, it is expected that a number of other prominent screen directors will be added to their roster of producers in the near future.

"Best Seller" Novels Used as Basis For Many Associated Productions

POPULAR AUTHORS, a number of them responsible for the "best sellers," have supplied the stories for the group of feature screen attractions which will be distributed by Associated Exhibitors the coming season.

Mrs. W. N. Williamson, Owen Johnson, Gerald Mygatt, Olga Printzlow, T. Howard Kelly, Charles T. and Frank Dazey, Forrest Halsey, Alan Dwan, Henry Chapman Ford, C. Gardner Sullivan, Clarence Buddington Kelland, Rufus King, and Dorian Neve are some of the authors represented on the Associated Exhibitors' program.

Mrs. W. N. Williamson wrote the novel upon which "A Million Dollar Doll" will be based. This society drama will be produced by St. Regis Pictures and is assured for the third group of pictures.

Owen Johnson's novel provided the story of "Blue Blood," another St. Regis production.

T. Howard Kelly wrote the two *Smart*

Set magazine stories which were adapted for Associated Exhibitors' pictures. The first to be released is "His Buddy's Wife," which was directed by Tom Terris with Glenn Hunter and Edna Murphy as leads. The other Kelly story is "Lovers' Island," in the second group, under the direction of Henri Diamant Berger, with James Kirkwood, Hope Hampton and Louis Wolheim heading the cast.

Forrest Halsey, famous for both his published and screened stories, wrote the underworld novel of the Barbary Coast which provided the story basis of "Camille of the Barbary Coast" in the first group. This was directed by Hugh Dierker with Mae Busch and Owen Moore starred.

Charles T. and Frank Dazey, originally

(Continued on Following Page)



Tom Terris, director of "His Buddy's Wife" for Associated Exhibitors, and Glenn Hunter who plays the lead in this picture, steal a few moments for a little confidential talk.



To the left, LEWIS H. MOOMAW, who produced and directed "Under the Rouge" and others for Associated Exhibitors. To the right is T. CARLISLE ATKINS, President of the St. Regis Picture Corporation who put out the sensational "Headlines" for Associated release.

Best Sellers Feature Associated Program

(Continued from preceding page)

wrote the story of "Manhattan Madness" for Douglas Fairbanks. This action story has been adapted as a vehicle for Jack Dempsey and Estelle Taylor and was directed by John McDermott. This feature is in the first group.

Alan Dwan, noted director as well as a screen author of repute, wrote the original story of "Fifty-Fifty," which has been produced with Hope Hampton, Lionel Barrymore and Louise Glaum in leading roles, under the direction of Henri Diamant Berger.

Olga Printzlow is the author of the published story which was adapted by Marion Leonard as "The Miracle of Life" and is being produced and directed by S. E. V. Taylor, with Mae Busch and Nita Naldi as stars. Miss Printzlow is well known as a screen author.

DORIAN NEVE WRITES "HEADLINES"

Dorian Neve wrote an original newspaper romance entitled "Headlines" which St. Regis Pictures is producing with Alice Joyce and Malcolm McGregor heading the cast. E. H. Griffith is the director. "Headlines" is in the first group of Associated Exhibitors' features.

S. Gardner Sullivan, one of the veteran screen editors and authors, is the author of "The Pinch Hitter" in which Oscar Price will star Glenn Hunter. Originally written as a vehicle for Charles Ray, this story reveals the experience of a bush-leaguer who made a big time team.

SAT. EVE. POST STORY

Gerald Mygatt's *Saturday Evening Post* story of romantic adventure, "Two Can Play," will be produced by Nat Rose with Clara Bow and Allan Forrest leading the cast. Mygatt is widely known for his popular magazine stories.

Henry Chapman Ford is the author of the original crook melodrama, "Two Gates," which Arthur F. Beck will both produce and direct. Clara Bow and Ralph Lewis head the cast of players.

SAM TAYLOR WRITES FOR LLOYD

Sam Taylor wrote the original stories of the Harold Lloyd Popular Demand Series, "Never Weaken," "I Do," and "Among Those Present." This author has established a reputation for his ability to devise funfilms of feature calibre.

Hal Roach and Fred Newmeyer directed the pictures named and Mildred Davis appears opposite Lloyd in all three.

Clarence Buddington Kelland wrote the *American Magazine* story which will be

Henri Diamant Berger, Associated Exhibitors' producer and director has a friendly chat with Louise Glaum and Lionel Barrymore during the filming of his initial Associated picture, "Fifty-Fifty."



Mae Busch Completes Work With Associated

MAE BUSCH, popular star of the screen, has completed her starring roles in two Associated Exhibitors' pictures, "The Miracle of Life" and "Camille of the Barbary Coast," and has returned to California to resume work under Metro-Goldwyn-Mayer, through whose courtesy she was loaned to the Eastern organization.

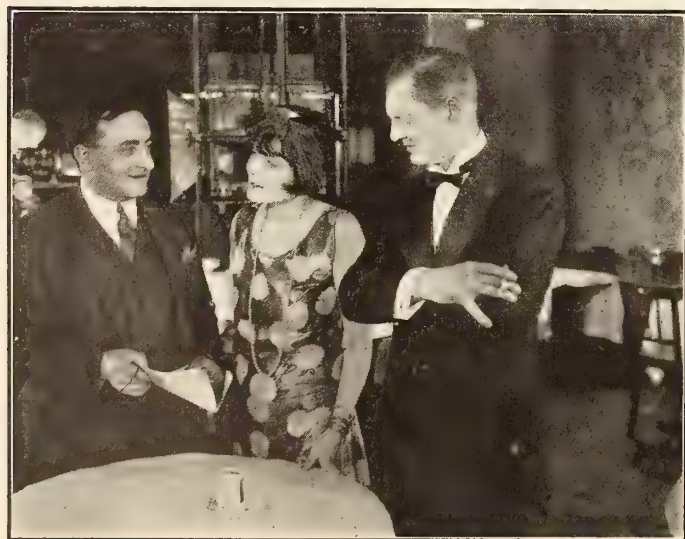
Miss Busch has appeared prominently in a long list of Metro-Goldwyn pictures including "Nellie, the Beautiful Cloak Model," "Brothers Under the Skin," "The Christian," "Souls for Sale," "Name the Man," and "The Shooting of Dan McGrew."

DIERKER DIRECTS ONE

In her Associated Exhibitors' pictures, Miss Busch adds to her fame through her unusually fine characterization, "Camille of the Barbary Coast" in an underworld drama of San Francisco's old Barbary Coast, founded upon a story by Forrest Halsey. Becton Pictures, Inc., are the producers, and the direction is by Hugh Dierker. Owen Moors plays opposite Miss Busch. Other members of the cast are Burr McIntosh, Harry T. Morey, Dorothy King, Fritzie Brunette and Tammany Young.

"The Miracle of Life" is an S. E. V. Taylor production. This is a problem society drama adapted by Marion Leonard from a story by Olgo Printzlow. Director Taylor has given the film an especially elaborate production with pretentious settings. In addition to Miss Busch, Nita Naldi and Percy Marmont are prominent in the cast.

Both of the Associated Exhibitors' productions in which Mae Busch appears are listed in the line-up of attractions for the new season.



produced as an outdoors drama under the virile title of "Hearts and Fists." This American serial will provide the basis of a feature in the third group.

Herman Raymaker and Clyde Bruckman are the authors of the Monty Banks starring vehicle, "Keep Smiling," which is being sponsored by Howard Estabrook. Albert Austin and Gilbert W. Pratt co-directed. Anne Cornwall appears opposite Banks, in this group feature.

MONTY BANKS WRITES HIS OWN

Monty Banks, himself, wrote the stories which will be used for his second and third Associated Exhibitors' starring vehicles, one of these being scheduled for the second group and one for the third.

From a story standpoint, the Associated Exhibitors' releases for the new season are among the best in the film field and exhibitors booking them can rest assured that they are showing their audiences a series of screen attractions which will meet practically any audience test.

* * *

Great Chance for Stewart In "Lady From Hell"

ROY STEWART, famed as one of the greatest delineators of Western characterizations on the screen, has one of the strongest dramatic roles of his career as Buck Evans, an American ranchman, in "The Lady From Hell," the initial production directed by Stuart Paton for release through Associated Exhibitors.

Stewart, playing opposite Blanche Sweet, portrays a Scotch nobleman who, following the war, through which he served as a Highlander, comes to Montana and buys a cattle ranch. Returning to Scotland, he is arrested as the ceremony making him the husband of the girl he loves is completed, charged with a murder in America. The dramatic finale transpires in Montana.

SIXTEEN YEARS ON LEGITIMATE

Born in San Diego, California, Roy Stewart's early years were spent in the Golden State. He was educated in the public schools of his native state and in the University of California. He came to motion pictures from the legitimate stage, after a successful career of sixteen years' duration.

An interesting feature in the engagement of Stewart for the male lead in "The Lady from Hell" is the fact that two years ago, he played the lead in "The Love Brand," a Universal picture, the last production made by the director.

Stewart's career in pictures has been a meteoric one, and he has been featured in innumerable productions of note. He did a series of eighteen pictures for Triangle, played the lead in First National's "Sundown," and "The Woman on the Jury" and just completed a role in "Time, the Comedian," a Metro-Goldwyn picture, directed by Robert Z. Leonard.

News of Exhibitor Activities

CANADA OPERATORS FLAY GOVERNMENT INSPECTORS' ACTS

OTTAWA, Ont., July 3.—Annual convention of District No. 11 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators here was featured by an important discussion regarding the arbitrary suspension of motion picture operators by Government Inspectors.

In one case, it was said, an operator had been suspended for having reading matter in a motion picture projection room which had been placed there by another party and for which he was not responsible. In another instance, an operator was suspended because he had the unlighted butt of a cigarette in his mouth.

A resolution asked the Dominion Trades and Labor Congress to use its influence with the various Provincial governments of Canada to secure the appointment of moving picture theatre inspectors who were able to meet required standards of knowledge and efficiency. It was felt that this was only fair because of the strict regulations laid down for the operators themselves.

W. P. Covert of Toronto was re-elected president of the district. P. J. Ryan, of Montreal, was re-elected secretary-treasurer of the district. The cities represented included Toronto, Montreal, Ottawa, Kingston, Hamilton, Peterboro, Brockville, London, Windsor, Sudbury and Quebec City.

MEDINA HOUSES GO TO WEST N. Y. THEATRICAL CHAIN

MEDINA, N. Y., July 3.—Fred M. Zimmerman, president of Western New York Theatrical Enterprises, Inc., announces his company has taken over operation of Scenic and Allen theatres here.

These houses were operated for a decade by Sidney C. Allen.

The company recently acquired the Family theatre in LeRoy, N. Y., and a house in Brockport, it has also leased the new Lafayette theatre soon to open in Batavia.

BUYS WEEKLY PAPER

ST. JOHNS, Mo., July 3.—Henry Haloway, proprietor of Gem theatre, purchased the Overland-St. Johns Record, a weekly newspaper and will merge it with the weekly Gem, which he has been publishing here.

FIRE DAMAGES THEATRE

CAMBRIDGE, N. Y., July 3.—There was a fire which did little damage in the Victory theatre operated by L. L. Connors.

PREPARING CAMPAIGN

ALBANY, N. Y., July 3.—Exhibitors' meeting at Albany Film Board of Trade headquarters, heard Tony Veiller, manager of Lincoln theatre in Troy, who is handling the details of the Greater Movie Season in the Albany Zone, outline his plans.

RETAINS ONE HOUSE

SPOKANE, Wash., July 3.—J. W. Alender will continue to manage his Ritz theatre. Milton Nusbaum is in active charge of the Lyric and Majestic, formerly a part of J. W. Alender, Inc.

SALEM, Ohio, July 3.—Virgil Rakestraw operating the State and Grand theatres here will remodel the State. A lobby entrance on the main thoroughfare, instead of the side street, will be built.

Woman Sues For \$20,000 Damages For Theatre Fall

OAKFIELD, N. Y., July 3.—Suit for \$20,000 damages was brought by Mrs. Miranda Stevens, Oakfield, against Joseph and Mina Goldberg, Herman Schwartz, Max Pollock and Louise Weidrich, owners of the Oakfield Opera House, for injuries Mrs. Stevens alleges she received when she fell down a flight of stairs in the theatre February 25 last.

A similar suit for \$5,000 is being brought by her husband for the loss of her services.

GENERATOR RULING BRINGS INSURANCE CUT IN WASHINGTON

SEATTLE, July 3.—Theatre owners are reaping benefits of a recent decision made by Washington Survey and Rating Bureau. A prior ruling required all motor generators to have independent fuses in circuit with each arc lamp. Through the efforts of the engineering department of the Theatre Equipment Company, of Seattle, in explaining the characteristic winding and special construction of the Westinghouse series type motor generator and all machines constructed on this principle. Mr. Patton of the rating bureau, agreed with the experts that fuses are no longer necessary when using motor generators of this type, and that theatre owners so equipped, will receive the benefits of a reduced insurance rate equal to approximately \$2 a thousand.

CLOSINGS FAIL TO HALT MANY THEATRE PLANS

ALBANY, N. Y., July 3.—Although theatres continue to be absorbed by various chains operating in central and northern New York and other houses are closing two or three days a week during the summer. Many new theatres are being erected in this section.

In Lake Placid, which is one of the best all-the-year-around resorts in the entire United States, a theatre is being built by Adirondack Theatre Corporation. The house will seat about 1,000.

In Glen Falls, Fred Mossert is remodeling a former church into a theatre to seat about 1,400.

In Utica, a 1,100 seat theatre, to be known as the Olympic, will be built this summer by a company headed by W. H. Linton and E. W. Linton. This theatre will replace the one that was destroyed by fire several months ago.

JENSEN & VON HERBERG GET PORTLAND CHAIN

SEATTLE, July 3.—A report that C. S. Jensen, Portland manager for Jensen & Von Herberg, has taken over the Multnomah Theatres Corp., a suburban group, has reached here. It is unconfirmed.

COMPLETE RENOVATION

SEATTLE, July 3.—Winter Garden theatre completed renovations. The foyer is gorgeous with marble pillars as is the building front. New silk drapes of orange, black and gold add to the appearance. Frank Edwards is manager.

EIGHT DIE WHEN QUEER EXPLOSION DESTROYS THEATRE

KANSAS CITY, Mo., July 3.—Gillis theatre, a landmark here, was destroyed by an explosion and fire during a midnight performance. Early estimates were thirty-five persons had perished in the theatre, but the estimate is now fixed at seven or eight later. The house was a combination motion picture and tabloid show, located at Fourth and Walnut streets. Scores of persons were injured. The estimated loss was \$150,000.

The mysterious explosion was followed almost instantly by flames, the roof of the five-story building tumbling in, leaving the old walls stark and ragged in the firelit sky. Those who escaped did so miraculously, according to witnesses.

The house was equipped with a front exit, a rear exit and a main entrance. The front exit was circuitous. It led from the theatre through a long hall down a flight of steps, a route that in confusion became a maze. The rear exit was cut off.

The midnight show was just beginning when the blast occurred. A picture was being screened. Only a few were in the audience as the stage numbers were not to start until midnight. When the entire section of the theatre collapsed it sent brick and debris into surrounding streets, breaking windows in buildings as far as a block away. Police and firemen were summoned. One fireman was killed under a collapsing wall.

200 SEE NEWMAN OFF TO MANAGE PARAMOUNT HOUSES

KANSAS CITY, Mo., July 3.—About 200 persons, consisting of exhibitors, exchange officials and civic leaders, at Hotel Baltimore said a farewell tribute to Frank L. Newman, who left for Los Angeles. There he will manage two Paramount theatres. He sold his Newman and Royal theatres here to Paramount.

Samuel J. Whitmore, chairman of the board of Mid-Continent Hotels Corporation, was toastmaster. The speakers were the Rev. Burris A. Jenkins, pastor of Linwood Christian church; R. R. Biechele, president of M. P. T. O. Kansas-Missouri; Walter S. McClucas, president of the Commerce Trust Company, and John D. Clark, central division manager for Paramount.

KANSAS CITY THEATRE MESSENGER ROBBED OF \$500 BY TWO BANDITS

KANSAS CITY, Mo., July 3.—Raymond Holmes, messenger for Gayoso theatre, was held up in the down town district and robbed of \$500 in theatre receipts.

Holmes said two bandits forced him into a motor car and, after robbing him, put him out of the car near Independence, Mo., a suburb.

THEATRE TO RE-OPEN

TROY, N. Y., July 3.—American theatre here, which was taken over by the same company that operates the Troy and Lincoln theatres and the Mark Strand in Albany, will reopen August 15, as a first run house with three changes to the week and at a fifteen-cent admission.

REBUILDS THEATRE

KELSO, Wash., July 3.—Vogue theatre, which was partially destroyed by fire, has been rebuilt.

\$40,000 THEATRE FIRE

PALMYRA, N. Y., July 3.—Fire did \$40,000 damage to the Palmyra opera house. The blaze, which originated in a tool shed, spread to the stage and the

REFORMER STARTS NEW ORGANIZATION SEEKING CENSORSHIP

ALBANY, N. Y., July 3.—More censorship of motion pictures is apparently on its way for papers filed with the secretary of state here disclose the formation of the Federal Motion Picture Council of America, with the well-known reformer, Canon Chase, of Brooklyn, as one of the promoters.

The council plans "to devise, promote and execute methods which will bring about an improvement in motion pictures produced and shown in the United States." It will maintain an office in New York City but its operations will extend throughout the United States.

The papers filed state that the council's intentions include investigations and research work particularly in regard to the moral effect of motion pictures upon the public.

The incorporators are: Rev. William Sheafe Chase, Brooklyn; the Rev. J. Foster Wilcox, Philadelphia, Pa.; the Rev. Charles Scanlon, Pittsburgh, Pa.; Charles F. Chase, Jackson Heights, N. Y.; Maude M. Aldrich, Winona Lake, Ind.; Mrs. Howard Bennett, Baltimore Md.; Mary R. Caldwell, Chattanooga, Tenn.; Mrs. D. Leigh Colvin, New York city; Mrs. Robbins Gilman, Minneapolis; Minnie E. Kennedy, Nashville, Tenn.; Mrs. Robert Talbot-Perkins, Brooklyn Mrs. Charles E. Merriam, of Chicago, Ill.

OKLAHOMA OWNERS REPORT LOSSES TO "BOGUS" SALESMAN

KANSAS CITY, Mo., July 3.—H. W. Ferguson, general manager of the M. P. T. O. Oklahoma, notified the office of M. P. T. O. Kansas-Missouri that a man named "Billy" Fox is alleged to be wanted in Oklahoma and Texas on account of un-filled contracts with exhibitors.

Fox is alleged to be traveling through the southern states and representing himself as being a film salesman.

SEES AUTO VOGUE REPLACING THEATRE

Bellevue, Ill., July 3.—"The theatre must give way to the automobile and I am keeping in line with the modern trend by changing my business," said C. W. Gieselman, of Bellevue, Ill., as he closed his Bellevue Motion Picture Theatre preparatory to converting the building into a garage.

POND THEATRES, INC., STOCK SALES AIRED

MALONE, N. Y., July 3.—Affairs of Pond theatres, Inc., in which stock was sold generally throughout northern New York some months ago, received an airing in the courts recently at Malone at hearings in the foreclosure of liens against a partly constructed motion picture theatre at Tupper Lake. The liens amounted to about \$7,300 and cover building material, as well as cash advanced and wages due workmen.

SEATTLE, July 3.—Pantages theatres in Seattle, Tacoma, Spokane and Vancouver, B. C., are now equipped with two new Peerless Reflector lamps each. Installation was made by B. F. Shearer, Inc., of Seattle.

GLENS FALLS, N. Y., July 3.—Mr. and Mrs. John Garry returned from a two weeks' honeymoon trip to Atlantic City. Mr. Garry is manager of Empire theatre here.

Frederick J. Cuneo, who has been acting as manager of Rialto and Park theatres here, was transferred to Amsterdam, where he is associated with J. A. Hutcheon, in the management of four Keith theatres.

LANACORTES, Wash., July 3.—Waldo Ives purchased Empress theatre from B. B. Vivian.

Two Arrested for Bombing of House in Kansas City, Mo.

KANSAS CITY, Mo., July 3.—H. H. Anderson, secretary of Employers Association of Kansas City, caused the arrest of William McKinstrey, of Kansas City, in conjunction with the bombing and wrecking of the World-In-Motion theatre here February 6.

John McClintock escaped convict also was arrested in Pawhuska, Okla.

SKOURAS TO BUILD \$100,000 THEATRE IN ST. LOUIS, MO.

ST. LOUIS, July 3.—George Skouras has had plans prepared by Preston J. Bradshaw, architect, for a \$100,000 motion picture theatre building at Southwest and Midwest avenues, here.

F. Hoff, of 6602 Hoffman avenue, is building a motion picture theatre and store building at 3239 Ivanhoe avenue to cost \$40,000. It is two stories, 46 by 125 feet.

PLANS COMPLETED FOR ULTRA-MODERN DOWNTOWN HOUSE

KANSAS CITY, Mo., July 3.—Architectural firm of Boller Brothers completed plans for the new Warwick theatre to be built on the site of the present theatre. It will be an ultra-modern structure, covering all the present frontage and a block deep. It will seat 2,200.

ROCHESTER HOUSE BRINGS \$500,000

ROCHESTER, N. Y., July 3.—Victoria theatre, Clinton avenue south, was sold by the Auditorium Theatre Company to Herbert Kelly, treasurer of the Rochester Theatre Company, which has leased and operated the theatre for about thirteen years. The price is reported to have been more than \$500,000.

VON HERBERG HEADS SEATTLE FILM DRIVE

SEATTLE, July 3.—Greater Movie Season promises to be the biggest thing that has yet hit Seattle.

J. G. VonHerberg was appointed general manager for the campaign. Owing to his absence from the city he designated Robert Bender of Columbia theatre to act in his stead.

HONE APPOINTMENT PLEASES EXHIBITORS

SEATTLE, July 3.—Washington state exhibitors are pleased with the appointment of J. H. Hone, secretary-treasurer of the M. P. T. O., as a member of the national executive committee. Mr. Hone was the only State Representative present at the convention in Milwaukee.

ST. LOUIS, July 3.—Jim Drake, who operates the Gem and White Way theatres and the Arcade Airdome, is said to have closed a lease on the Easton-Taylor theatre formerly operated by Mrs. William Young.

ST. LOUIS, July 3.—Tom Tobin has been added to the F. B. O. sales organization and will travel Southern Illinois and Eastern Missouri towns.

CHAFFEE, Mo., July 3.—Oscar Hartzman and Tom Leonard are opening an airdome here. It will be arranged so that it can be enclosed in the winter months.

Chaffee is to have another theatre soon, as Glenn Martin is constructing a 750-seat house scheduled in September.

TORRID WEATHER SENDS CLOSING UP IN MISSOURI

ST. LOUIS, Mo., July 3.—Following has been reported:

O. R. Smith of Moscow, Mo., sold his theatre to J. C. Hutchinson of Brevator, Mo.

Atkins, Ark., Comet, closing for June, July and August.

Altamont, Ill., Rialto, closed.

Barlow, Ky., Barlow theatre, closed indefinitely.

Eland, Mo., Rhodelia theatre, closed to part time.

Bluffs, Ill., Photoplay, closing pending repairs.

Cambria, Ill., American, closed until October.

Carlyle, Ill., Carlyle theatre, closed.

Center, Mo., Lyric theatre, sold by R. D. Gardner to L. T. Myers.

Chatham, Ill., Chatham theatre, closed indefinitely.

Colp, Ill., Lawson theatre, closed and turned into skating rink.

Conway, Mo., Empress theatre, closed.

Cypress, Ill., Palace theatre, reported closed.

Cuba, Mo., Jestamere theatre, closed.

Downing, Mo., Cozy theatre, closed.

DuQuoin, Ill., DuQuoin theatre, closed for summer.

Edgewood, Ill., Eagle theatre, sold by Harry Muelberger.

Freeman Spur, Ill., Liberty theatre, closed for summer.

Divernon, Ill., Opera House closed on account of closing of mines.

Gorin, Mo., Colonial theatre, closed until fall.

Grand Tower, Ill., Amazon theatre, closed.

Hartsville, Mo., closed.

Cowden, Ill., Liberty, closed until fall.

Nelsonville, Mo., Paramount theatre, closed on account of smallpox.

Hawk Point, Mo., Paramount theatre, out of business.

Joppa, Ill., Logan theatre, closed for one month for repairs.

Leachville, Ark., Gem, reported sold by B. M. Howard and closed.

Manchester, Mo., Lyceum, closed.

New Madrid, Mo., Dixie, closed for summer.

Nortonville, Ky., Kozy, closed until further notice.

Louisiana, Mo., Star theatre, closing temporarily.

Shawneetown, Ill., Hobo and Grand, closed for summer.

Rutledge, Mo., Majestic, out of business.

Gabool, Mt. View, Winona theatres sold to Ivan Phillips.

Stoutsville, Mo., Star, closed.

Steeleville, Ill., Auditorium, closed for summer.

Williamsville, Mo., Kirk's Hall, closing all but Saturdays.

Ullin, Ill., Amuzu Theatre, closed.

ALBANY BOARDS TO MEET MONTHLY DURING SUMMER

ALBANY, N. Y., July 3.—During the summer, Albany Film Board of Trade, now headed by Alec Herman, will meet once a month on the Monday nearest the fifteenth. The Arbitration Board also decided to meet but once a month during the summer, the meeting day being on the Monday nearest to the twenty-second.

TIES UP WITH PAPER

SEATTLE, Wash., July 3.—Robert Bender, manager of the Columbia theatre, Seattle, tied up with an evening newspaper for a contest of one day sightseeing tours, suitable for tourists, to be suggested by readers of the paper, in connection with Reginald Denny in "I'll Show You the Town," which held over at the Columbia for a second week to big business. Prizes were: a season pass, \$5, \$2.50 and five tickets to the Columbia. Hundreds of replies were received.

SEATTLE, Wash., July 3.—Winter Garden Theatre has been repainted to simulate solid granite pillars and granite walls.

FERNWOOD, Idaho, July 3.—Harold Kahellek has closed his Star theatre here permanently.

INDEPENDENTS CONTINUE TO GAIN IN UPPER NEW YORK BOOKING REPORT

ALBANY, N. Y., July 3.—Independents are on the upward swing in the Albany Zone, which includes about 400 motion picture theatres in a territory that extends to the northern border.

More independent productions are being used in the theatres in this section of New York state at the present time than ever before. These pictures are reported giving general satisfaction to the theatre-going public and also to the exhibitors. The independent productions appear to have secured at last the hold which they have long sought but which has been

generally denied them in this territory through the fact that the exhibitors have patronized certain exchanges and booked so many pictures in advance that no play dates were ever left open for independent product.

The situation is most encouraging and comes as a direct result of a campaign that has been waged to conserve play dates. The exhibitors are advertising independent productions on the same scale as other pictures and while business at all theatres has slumped somewhat on account of summer weather, it is holding up well and with general satisfaction.

KANSAS CITY REPORTS NUMEROUS CHANGES IN OUTLYING THEATRES

KANSAS CITY, Mo., July 3.—Following changes in this territory are reported:

Main Street theatre, Drexel, Mo., purchased by P. W. Hawkins; Vine Street theatre, Kansas City, re-opened by Taylor & Young; Morrow theatre, Independence, Mo., opened by S. W. Morrow; Overland opened by H. Weldon; new theatre, to be named the Buckner, to be constructed at Lees Summit, Mo., by H. Buchanan, seating capacity to be 500.

H. Bradley Fish, has succeeded William Reinke as manager of the Orpheum, Cryst-

tal and Royal theatres of St. Joseph, Mo.

Among the out-of-town exhibitors in the Kansas City market were: Edward Frazier, Strand theatre, Pittsburgh, Kas.; L. B. Brenninger, Cozy, Topeka, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; Stanley Chambers, Miller theatre, Wichita, Kas.; Fees Brothers, Parsons, Kas.; O. K. Mason, Newton, Kas.; J. R. Burford, New Burford theatre, Arkansas City, Kas.; M. T. Wilson, Chanute, Kas.; H. Ford and E. Holiday, Carthage, Mo.; C. E. Sutton, Wichita, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

WOMAN CASHIER DEFIES BANDIT TRIO, SAVES ST. LOUIS THEATRE RECEIPTS

ST. LOUIS, July 3.—Police have failed to apprehend the three young men who attempted to rob Miss Elsie Glocker, cashier for the Aubert theatre, Easton Avenue at Aubert Avenue.

Miss Glocker noticed that all of the exposed chambers of the revolver held by the

leader of the would-be hold-up men were empty and concluded that the entire weapon was unloaded. So she defied the trio and refused to turn over her receipts.

On the same night burglars broke into the Woodland theatre, 5015 Gravois avenue, and took \$30 from the safe. They knocked the combination off the strong box.

MOGLER SPEEDS PREPARATIONS FOR GREATER MOVIE SEASON CELEBRATION

ST. LOUIS, July 3.—Guided by Joseph Mogler, president of St. Louis Motion Picture Exhibitors League, the Greater Movie Season campaign here is gaining much momentum.

City Court Judge Rosecan and Director of Public Safety Brod spoke.

Among the out-of-town exhibitors who

attended the meeting were Mr. and Mrs. I. W. Rodger of Poplar Bluff and Cairo, Ill.; W. W. Watts of Springfield, who is president of the Motion Picture Theatre Owners of Southern Illinois and Eastern Missouri; Green Luttrell of Jacksonville, Ill.; Leo Bernstein, Springfield, Ill. Every film exchange was represented.

PARAMOUNT REPRESENTATIVES ANSWER CHARGES FILED BY CANADIAN CENSORS

MONTREAL, July 3.—Representatives of Famous Players Canadian Corporation appeared before Chief Judge Decarie in Police Court on a charge of changing a film called, "The Little French Girl," contrary to the statutes. The summons was issued at the request of Count de R. Sales, president of the Quebec Board of Moving

Picture Censors, Montreal, who alleges that deleted portions of the feature were re-inserted before it was publicly screened at the Capitol theatre for several performances and the latest development is the court hearing. Trial of the Famous Players Canadian Corporation was fixed for a later date.

THIS EXHIBITOR WINS PUBLIC BY ADS TELLING NO FOREIGN CAPITAL IN THEATRE

WINNIPEG, Manitoba, July 3.—Charles A. Meade, manager of Lyceum theatre, is showing aggressiveness in going after summer business. After repairing the cooling system, Mr. Meade arranged for good bookings for the hot weather and then coupled everything up with effective advertising. Some of his slogans are

"The Lyceum—a Playhouse of courtesy and service dedicated to your entertain-

ment—Owned and operated solely by Winnipeg Capital," and "No wonder everybody says the Lyceum has the best pictures."

H. Walmsley, manager of College theatre, suburban house for the summer months, is changing programs three times weekly instead of weekly.

Mr. Walmsley recently took over the management of College theatre. He came from Vancouver, B. C.

COOPER IN BOOKLET URGES CANADIAN EDITORS TO AID MOTION PICTUREDOM

TORONTO, July 3.—Col. John A. Cooper, president of Motion Picture Distributors and Exhibitors of Canada, representing the Hays organization in the Dominion, carried out an effective bit of cooperation with the latter association, in distribution throughout Canada of a pamphlet, "The Open Door," which was prepared by the Motion Picture

Producers and Distributors of America, Inc. This booklet deals with the organization of a Department of Public Relations in the Hays body to obtain cooperation from the general public. In Canada a general invitation has been issued to editors, public men and others to offer criticisms or suggestions that would lead to the improvement of the screen.

ROBBERS SNATCH \$5,000 IN RECEIPTS FROM PANTAGES MAN

SEATTLE, Wash., July 3.—Ted Harris, Pantages Theatre manager, was robbed by two bandits of \$5,000 in receipts he was conveying to the Canadian Bank of Commerce. Harris drove his car to the curb at Cherry street, and alighted, satchel in hand. He was immediately covered by two men who snatched the satchel in the presence of over a score of pedestrians, leaped into a touring car at the wheel of which sat a woman, and sped off.

* * *

SKOURAS STOCK RECORDS GAIN; SPEED STRUCTURE

ST. LOUIS, July 3.—Skouras "A" continues the strong spot on the St. Louis Stock Exchange and during the past week reached a new high record of \$39.50 per share. At the close of the week's sessions it was offered at \$40.

The work of clearing the site for the new Ambassador theatre and office building at Seventh and Locust streets is proceeding rapidly. The contracts have already been let for the big building and all financial arrangements have been concluded. It is now only a question of how soon it will be ready.

* * *

M. P. T. O. SCHOOL ON PROJECTION IS STARTED IN K. C.

KANSAS CITY, Mo., July 3.—Kansas City School of Motion Picture Projection started its first day class. According to E. J. Lane, manager, the school is operated in conjunction with the M. P. T. O. Kansas-Missouri and is a non-union organization.

AMATEUR NIGHTS GO INTO DISCARD DURING SUMMER IN THEATRES

ALBANY, N. Y., July 3.—All motion picture theatres in central New York have eliminated the amateur nights which were featured during the winter and spring months along with pictures, and which were responsible for much additional business.

* * *

COOK RETURNS FROM TRIP ONLY TO START ON ANOTHER

KANSAS CITY, Mo., July 3.—C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, who recently completed a successful trip through the territory in behalf of the membership drive, will soon leave again for the road.

* * *

SUFFERS FIRE LOSS

OTTAWA, Ont., July 3.—A. H. Coplan, who with S. Coplan, his brother, leases the Imperial theatre, one of the largest moving picture theatres here, suffered a heavy loss when a portion of the large steel plant at Ogdensburg, N. Y., owned by Mr. Coplan, was destroyed by fire.

SUBSTITUTE MANAGER

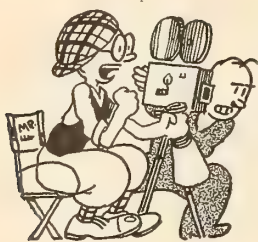
TORONTO, July 3.—Harold Hutchinson, special representative of Famous Players Canadian Corporation, is the temporary manager in charge of the Regent Theatre at Ottawa, Ontario, during the absence of Leonard Bishop, manager, who is in California for a vacation.

NEW ONTARIO HOUSE

HAMILTON, Ont., July 3.—A new moving picture theatre was opened here. It is the Main Theatre, Main street and Kenilworth avenue. The proprietor is Joseph Stempski. The Main theatre seats approximately 1,000.

* * *

BETHANY, Ill., July 3.—Charles Harned, who was manager of the Vadakin Theatre, before the death of Mr. Vadakin, is opening up a new theatre here.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA



By F. HEATH COBB
Hollywood

Myrtle Stedman was well known on the light opera stage before starting her career in motion pictures, making her debut as a singer while still in her teens in the part of Sibel in "Faust."

* * *

Zane Grey, usually non-committal, has departed from his usual custom and has expressed himself as not only pleased with Paramount's picturization of his story, "Wild Horse Mesa," but highly elated.

The picture is undergoing the final cutting and titling by George B. Seitz, the director, and Lucien Hubbard, scenarist and production editor. Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr., featured players, are enjoying a brief vacation.

* * *

Three thousand pairs of women's shoes, a majority of them of the most modern design, feature the exclusive bootery set at the Paramount studio in Hollywood where Malcolm St. Clair is directing Florence Vidor, Tom Moore, Esther Ralston and Ford Sterling in "The Trouble with Wives." The women's shoe shop, owned and managed in the story by Tom Moore, resembles the interior of a smart slipper in its construction.

* * *

Buster Keaton, despite the fact summer has set in with a vengeance, is encamped on a ranch sixty miles from Kingman, Arizona. They have begun filming "Go West."

* * *

In "Lady Windermere's Fan" Ernest Lubitsch will launch upon what to him is a new venture, inasmuch as most of his former pictures were based on original stories, or else on adaptations that were not generally known. In Oscar Wilde's play Lubitsch has chosen a modern classic.

* * *

Harry J. Brown of the Harry J. Brown Productions announced he would make two series of pictures this coming year. Eight five-reel comedy dramas starring Reed Howes are to be completed and released through Rayart. Two of the eight features have been completed under the direction of Al Rogell. They are "Crack 'o Dawn" and "Diablo's Double." Carmelita Geraghty plays the lead opposite Howes in the latter production. Work will start next week on the third of the Reed Howes series, "Grinning Guns."

* * *

"The Love Gamble," his most recent of Ben Verschleiser's feature pictures for Banner Productions, has been shipped to New York for national distribution. This producer has now started work on "Wreckage," the second of his new series for Banner, with May Allison and Holmes Herbert playing the leads.

* * *

Marion Harlan is the "O. Henry Girl!" To the daughter of Otis Harlan has fallen the leading role in each of the series of eight two-reel pictures to be made by Fox Film Corporation from the short stories by O. Henry.

* * *

Another John Golden play was completed by Fox Film Corporation. It is "Thank You," from the stage success by Winchell Smith and Tom Cashing. John Ford wielded the megaphone.

Victor Fleming company has returned to Hollywood to complete production on Harold Bell Wright's "A Son of His Father."

* * *

Raymond Griffith has started on his first starring production for Paramount, "On Dress Parade," scenarized by Keene Thompson.

* * *

Douglas McLean is searching for a leading woman. Although MacLean has not yet announced his choice of a story for his forthcoming picture, production plans call for an early start and a leading woman is as essential to the filming of the picture as the camera.

* * *

Bradley King's finished script, "When the Door Opened," an adaptation from James Oliver Curwood's story, was rushed today by special delivery to Reginald Barker, who is out hunting locations near Riverside, Cal.

* * *

Miss King finished the script in record time in order that Barker could begin shooting on the picture, which is to be his first directorial effort under his new contract to William Fox.

* * *

Raymond Hatton has returned to Hollywood from the wilderness for the second time this year. Raymonds latest trip to the unexplored regions carried him into the wild mountain regions two hundred miles from Tuscon, Arizona. He is playing the hypochondriac in the Paramount picture, "A Son of His Father," which is to be the screen version of the latest Harold Bell Wright story.

* * *

Robert Frazer was laid up for one day because he was stung—by a bee. Frazer, who plays the featured role in the F. B. O. screen version of the Gene Stratton Porter story, "The Keeper of the Bees," as given a friendly kiss on the cheek by one of the little honey-makers who refused to be kept.

Screen Test

Marcella Arnold, Winner Extra Girl Contest, With Curt Rehfeld, Director, and David Thompson, Production Manager (Right) of First National.



Sierra Pictures of Hollywood have just closed with the A. G. Steen Corporation of New York City to make a series of six feature society melodramas starring Herbert Rawlinson and Grace Darmond. The first picture under the direction of John Ince and the John Ince Productions is now being photographed with Chester Conklin, Marcetta Daley and Carlton Griffin in the cast.

William ("Bill") Patton signed a contract for six Western features to be produced by Sierra for release by the Chesterfield Picture Company of New York City.

* * *

Gino Corrado, who has just completed a featured role in George Melford's production, "Without Mercy," began his picture career under D. W. Griffith, his first appearance before the camera being in that producer's famous spectacle, "Intolerance."

* * *

James P. Hogan, having completed his contract to direct for Preferred Pictures, is now making an adaptation of his new story, "I Remember You," which will be his next effort.

* * *

Agnes Ayres, now under contract to make two more pictures for Producers Distributing Corporation, began her picture career at the old Essanay studio in Chicago, she being listed as one of the stock "trouper" of that organization.

* * *

Three camera men and five actors were sent by Hunt Stromberg to Prescott, Arizona, for the great ceremonials the Smoki Indians from all over the West held there June 12. Stromberg sought pictures of the ceremonial for inclusion in "The Last Frontier," the unfinished Thomas H. Ince spectacle of the West that Stromberg is completing.

* * *

Priscilla Dean is preparing to start work on "The People vs. Nancy Preston," a New York crook story by John A. Morosco, author of "The City of Silent Men." This will be the first of five features in which she will star for Hunt Stromberg this season.

* * *

Lillian Rich has received an offer to star in a series of three pictures to be made in England, her native country, but future engagements here will prevent her from accepting. Miss Rich is now playing the feminine lead in the Christie feature comedy, "Seven Days."

* * *

Marie Provost has turned crook. She is now a decided law breaker. So is Clive Brook, John Patrick, Claude Gillingwater, and Charles Conklin. This is all for "The Burglar Alarm," being made at the Warner Brothers' studio by Lewis Milestone. He and Darryl Zanuck are also responsible for placing these people in this position, they wrote the story.

Marie just finished a series of escapades in "Bobbed Hair" with Kenneth Harlan. But they have now been separated and while he is working in "The Ranger of the Big Pines," she is dodging the police in "The Burglar Alarm."

Lewis Milestone, the director of the latter, is making his first big picture. He is a former editor and scenarist for the Warners.

Pathe News

TRIUMPHANT!

WITH ACTUAL MOTION PICTURES OF THE

SANTA BARBARA EARTHQUAKE

Earthquake came the morning of Monday, June 29.

Pathe News shows the pictures in Los Angeles *the same afternoon.*

Pathe News shows the pictures in San Francisco the next day, and *ships prints for all the coast territory that same morning—Tuesday.*

Pathe News shows the pictures in Chicago *the first show* on Wednesday, July 1, and *prints for the Middle West are shipped that same morning.*

Pathe News delivers the pictures to leading New York theatres on *Wednesday evening.* At time of going to press it is expected they will be in time for *the first show.*

Anybody can be first with a backyard parade, but on an event of national importance

Performance Counts!

THIS STORE SELLS
THE FAMOUS
DRUSILLA
CAKE
 [BAKED BY

It's simply delicious!
 MADE FROM THE ORIGINAL RECIPE OF THE
 BEST LOVED, MOST FAMOUS MOTION PICTURE
 MOTHER ACTRESS OF THE SCREEN
MARY CARR
 WHO BAKED WITH HER OWN HANDS, IN HER OWN HOME
 THE VERY CAKE, A PIECE OF WHICH SHE EATS AND
 WHICH YOU WILL SEE IN THE GREATEST MOTION PICTURE
 OF THE SEASON
DRUSILLA
WITH A MILLION
Coming to

Reproduction of the window and counter poster made up specially for distribution among bakers and similar stores handling the Drusilla Cake for a tie-up on F. B. O.'s "Drusilla With a Million."

Dunn Pen Display Cards On "The Talker" Ready for Distribution

In the special exploitation insert on First National's "The Talker" which appeared in the EXHIBITORS TRADE REVIEW issue of June 27th, there was described a tie-up that has been effected for the picture with the Dunn Pen & Pencil Company of New York. The fountain pen company has utilized one of the striking stills from the picture and has made up a handsome window card linking up their Dreadnaught Fountain Pen with the picture.

Immediately upon making your booking of "The Talker" from the First

National Exchanges, take advantage of the window display co-operation offered by many drug, sundry, cutlery and specialty stores in your neighborhood on this tie-up who will sell the Dunn Pen.

Tie-up all the windows you can for the week you will run the picture and then write to the EXHIBITORS TRADE REVIEW for as many of these window cards as you require and we will have them forwarded to you promptly. There are any number of stores that can place this card, as for example drugs, cigar, department, etc.

"DRUSILLA CAKE" EFFECTS A NATIONAL TIE-UP

Not every day in the week do circumstances so arrange themselves as to give one a natural tie-up that is sure to coin money for exhibitors. But here is one that just came around as natural as sunrise. There was nothing to do about it but see it, and all the benefits to be derived therefrom followed.

During the filming of F. B. O.'s "Drusilla With a Million," the cast went into a scene where it was necessary for Mary Carr, as an inmate of an old ladies' home to do some baking. Of course, that in itself would ordinarily mean nothing. The motions of baking would be gone through, and no one would be any wiser for the possible faking of the scene. But the director, F. Hyman Weight, made it a bit harder when he required that a cake actually be eaten in the scene.

UM! WHAT CAKE!

Everybody knows that Mary Carr is a wonderful woman, especially in matters that pertain to the home. This last requirement of the director did not stump her in the least, and when the time came for a cake to be produced, Mary Carr displayed a cake which she had baked with her own hands.

Now motion picture actresses are motion picture actresses, and cakes are cakes; temptation was strong, and the actresses tasted of the cake. Take it from newspaper reports, it was the most wonderful cake they had ever tasted.

A REAL BAKERY TIE-UP

Director Weight also tasted it—and that was enough for him. "Quick, the recipe," he shouted. "We'll tie up this cake with every baker in the country. We'll call it the "Drusilla Cake."

And there you are. To the left of this column is reproduced the card which is being prepared for the tie-up. The Master Bakers Association and the Bakers Association of America are behind the tie-up. Card board hangers are also being prepared so that every bakery that grasps the opportunity to cash in on the cake, and every delicatessen and grocery store that handles the product which they will be able to get from some national distributor will have ample means to tell the public that they have the "Famous Drusilla Cake."

Exhibitor, don't miss this opportunity. You need not wait until a week or so before you show this picture. Immediately upon booking the picture write to EXHIBITORS TRADE REVIEW and the cards will be forwarded to you. Letter in your theatre name, and put it on display. Every day that it is seen will mean more of an attendance when the picture eventually does reach your theatre.

Sales News and Personalities of the Week

BUFFALO

G. K. Rudolph, former manager of the Buffalo Fox office and now publicity manager of Fox Film company, was here to greet old friends and place the story of Tom Mix's adventures in Europe with the local newspapers.

* * *

Elmer Lux and Clarence Snyder, shipping clerk and booker, respectively, at F. B. O., are enjoying vacations. Mr. Snyder is touring to New York.

* * *

"Bob" Murphy, member of Buffalo's Universal staff, now owns a "flivver." Bob took his test the other day and also took everything in the way on his trip around a block with the examiner.

* * *

Al Teschemacher, former booker at Buffalo Pathe office and now owner of the Casino theatre, resigned as treasurer at Crystal Beach and is back here again as a plain exhibitor.

* * *

KANSAS CITY

No summer slump has yet hit Kansas City exchanges.

* * *

C. F. Senning, Educational branch manager, was unusually brisk about his office following his recent return from the Educational convention in New York.

* * *

J. A. Gabe, Seattle Educational branch manager, was a Kansas City visitor.

* * *

Louis Reichert, Kansas City P. D. C. manager, left for a trip through Southern Kansas.

* * *

E. C. Rhoden, Midwest Film Distributors manager is also touring the territory.

* * *

Earl Cunningham, Paramount exploitation man, stayed at home and did a week's "planting," while M. G. Bishop, Metro-Goldwyn exploitation representative, visited the "gang" along film row between working hours.

* * *

For two weeks the Universal branch has established a new record in sales, according to Harry Taylor, branch manager.

Louis B. Goulden, manager of Celebrated Players Film Corporation, Indianapolis, playing nurse to his daughter, Sonya Harriett.



Sam Krullberg, representative for Chadwick Pictures, of New York, was busy with the trade in Kansas City.

* * *

J. M. Duncan, Vitagraph district manager, visited C. A. Schultz, Vitagraph-Warner Brothers branch manager.

* * *

The tribute period in honor of Bill Truog, Universal district manager, appears to be meeting with success surpassing anticipation.

SEATTLE

Harry Lustig, western division manager for Metro-Goldwyn for the Pacific Coast, resigned after many years connection with this firm. Dave Bersohn, formerly buyer for West Coast Theatres, succeeded Mr. Lustig as district manager.

* * *

Bill Mishkin, formerly with F. B. O. in Portland, has joined the Seattle sales staff of Universal handling the complete service bookings.

* * *

Greater Features, Inc., in Seattle, has been grooming its sales force for the new season's campaign. R. L. Ruggles, formerly an exhibitor of Chehalis and Kelso, Wash., is out in the territory. C. P. Loeb, for the past year and a half with Warner Brothers, is covering Eastern Washington. The Walton Brothers, F. L., who manages this firm's Denver branch, and L. N., Portland manager, are working down towards the California border, covering their territory to its outer limits and will meet for the first time in almost two years, for a vacation together in Southern California.

* * *

Charlie Code, brother of Bill Code, prominent Seattle suburban exhibitor, is on the road for Warner Brothers, Inc., in the Oregon territory.

* * *

UNIVERSAL CLUB CELEBRATES

The Universal Club, the organization of the Pittsburgh Universal Film Exchange, held its first semi-annual dinner and dance at the Americus Club, Pittsburgh, Pa. It was attended by one hundred members of the club and their guests.

This was a note-worthy event of the annals of the Universal Club as the officers for the coming season were installed. The new officers are H. W. Weinberger, President; M. S. Miller, treasurer; Mary Mamula, secretary; and Jack Hays, publicity director.

A new office, sergeant of arms, was created at the club's last meeting and Bill Lee-Barton, Universal city salesman, was unanimously elected.



"FACE-TRACKING HIS VICTIM"
WITH FIENDISH GLEE

BEALE-HOGGING THE PLOWJOCKEYS
TIME IN ORIN JUNCTION WYO.

LEVY- SIGNING UP A SPANISH
BULL FIGHTER IN ARTESIAN M.
NOTE: SAID BULLFIGHTER ACCUMULATED
ENOUGH WEALTH-SELLING LEASES
TO TRAVELING AUDITORS TO BUY
A PICTURE SHOW.

METRO'S SALES FORCE IN ACTION.

The Big Little Feature

"Just in Time"

Universal

2 reels

Sally, a newspaper reporter, sets out to rescue the editor's son, who has been kidnapped by a mystic gang, who performed the deed in hopes that his father would stop writing articles against them. Sally poses as a member of the gang and slipping into the room in which the prisoner is, she helps him to escape. The gang discovers the identity of Sally and pursues her; she leads them into the arms of the police. Incidentally Sally and the editor's son are married.

Wanda Wiley is the heroine in this Century in which there are few laughs, but many thrills. It will please the admirers of Miss Wiley as she is at her best. In one scene Sally climbs up the side of a building when the pipe she is clinging to snaps, Sally swings into a window on the next story. Another time Sally is sweeping the hall in a hotel after having completed her work, she turns around and notices the imprints of several feet. She traces them and they lead to the elevator, again she sweeps the hall and upon turning around she sees the same imprint on the floor, only to find that she herself has been doing it.

Exploit this as Wanda Wiley's latest comedy, also have a man dressed as a mystic walk about the streets of the town with a sign on his back.

* * *

"Sherlock Sleuth"

Pathe

2 reels

Art, a hotel detective, is on the trail of "the Weasel," a crook. Art neglects his work and passes his time away with the crook's accomplice. When the guests rise against the management he is forced to get on the job. "The Weasel" has a lion sent to the hotel, and while carrying the box upstairs the porters drop it. The beast escapes and terrorizes the people. Art finally captures the crook, and his accomplice, through the aid of his sweetheart, the telephone operator.

Arthur Stone, Martha Sleeper, Marjorie Whiteis, Noah Young, William Gillespie, Helen Gilmore and Jack Gavin are the fun-makers in this Hal Roach comedy. This is a chase-about comedy. In other words some one is chasing somebody else throughout the picture. The lion will bring forth a gasp from your patrons. There are more thrills in this picture than laughs. It will do well as a filler on any program. In one sequence Art attends the masked ball given by the hotel owner dressed as a lion. He meets the real lion and runs away. The guests believing him to be the real lion, shoot at him.

Exploit this as a Hal Roach comedy and play up the names of the cast. Ballyhoo a man dressed as Sherlock Holmes, have another man dressed as a lion pursuing him.

* * *

"The White Wing's Bride"

Pathe

2 reels

Harry, while on board ship, makes the acquaintance of a girl. Her dad has in his possession a valuable diamond which was stolen from an idol in India. Harry frustrates the plans of "Gunga Din," who is in search of the stone. Subsequently winning the girl.

This is the second of a series of Harry Langdon comedies which is being produced by Principal Pictures. It is up to the standard of Langdon's other comedies and will bring forth many a laugh from your patrons. In one sequence Harry is depicted rowing and exerting himself greatly when upon looking closely we find him sitting in a large boat upon the deck of a steamer going through his daily dozen.

Exploit this as a Harry Langdon comedy and play up the name of Langdon as he is recognized as one of the best comedians on the screen.

SHORTS REVIEWED IN THIS ISSUE

Permit Me Waiting Educational
Perils of the Alps Educational
Idylls of the Southland Film Exchange

Learning How New Era Film Co.
When Men Were Men Pathe
Pathe Revue No. 28 Pathe
Sherlock Sleuth Pathe
The White Wing's Bride Pathe
Fifty Million Years Ago Pathe

A Lucky Accident Service Film Co.
The Ropin' Venus Universal
Just in Time Universal
The Knockout Man Universal

"The Knockout Man"

Universal

2 reels

Dick Conlon, a cowboy, follows the advice of Parson Rhodes and his daughter Mollie: "Whosoever shall smite thee on the right cheek, turn to him the other also." Dick is soon branded as the village coward until he is forced to rescue Mollie from the hands of his old enemy. Dick beats him up and subsequently wins the girl.

Jack Perrin, Louise Lorraine, are the chief characters in this Western in which there is action aplenty. There is no gun-play in this picture but there is plenty of fistic action. It will go over well wherever Westerns are popular. Billy Engle, the well known comedian, supplies a few laughs.

In one scene Billy attacks Dick as soon as he sees that he does not respond to the blows dealt to him by the other cow punchers. However, Dick comes back as all heroes do, cleans up his enemy, and walks out with a big grand stand play.

Exploit this as a Mustang picture, feature the cast.

"When Men Were Men"

Pathe

1 reel

Paul Terry has added another feather to his cap in this interesting Aesop's Film Fables cartoon. The different stunts which his vertible collection of prehistoric animals go through are ludicrous. For example, he uses a dinosaur as the base of a crane and the mouth of a hippopotamus as the bit in removing a large stone from the door of a cave man. He is thwarted in his plan of stealing the daughter of a neighbor. In another scene the cave man whistles for his saw which appears in the form of a dinosaur, he hits the brute over the head and uses its tail as the saw.

* * *

"Learning How"

Pathe

1 reel

The most notable sports in the world are covered in this interesting Grantland Rice "Spotlight." The main theme which is brought out in this picture is that "Learning How" is the beginning of all sports and one derives a great deal of pleasure in starting. The various sports depicted are golf, rowing, archery, baseball, football, tennis, and lariat throwing. Men and women of today who are prominent in these various sports are seen in this picture at play.

* * *

"The Ropin' Venus"

Universal

2 reels

Jerry Ramsdell, the sheriff's daughter, is assisting her dad in capturing a gang of rustlers. Jerry and her sweetie intend to get married as soon as they have captured the gang. She is kidnapped by the rustlers and learns that the leader is Slade, one of her father's deputies. Dad and her sweetheart see her signaling with a mirror from the top of the cabin. They overpower the guards and Jerry tells them where they can find the rest of the gang. Slade escapes but Jerry lassoes him.

Josie Sedgwick, as Jerry Ramsdell, the "Ropin' Venus," as she is called by her friends, is given ample opportunity to show her ability with a lariat. There is action and riding aplenty in this thrilling film which will please an audience that enjoys a clean Western picture. In one scene Jerry pursues Slade, the treacherous deputy. Slade attempts to evade Jerry, but to no avail. She lassoes him and all ends well for the young couple.

Exploit this as a fast moving Western featuring Josie Sedgwick.

* * *

"Fifty Million Years Ago"

Service Film Co.

1 reel

This interesting short will prove a desirable filler on any program. It deals with the evolution of the world from the time that it consisted of a mass of gaseous matter until that of the last glacial age.

Dinosaurs, hairy mammoths, brontosauri, and all types of antediluvian monsters are depicted. These are really cleverly constructed miniatures such as are used in "The Lost World." They move and breathe most realistically and give a remarkably good idea of life on this sphere before man was known.

In the glacial sequence the beasts are shown being gradually overcome by the snow and ice, and finally a world of white is depicted.

Exploit the evolution angle of this one, and stress the monsters that are shown on the screen. You should be able to interest schools.

The House of FEATURETTES

A MILESTONE IN FILM HISTORY

Three New York first runs playing a short subject day and date!

Mark Strand, Rivoli and Rialto

Of course it's a Red Seal Featurette.

Ko-Ko Celebrates the Fourth

—a hand-colored novelty made up expressly for first-run houses for Fourth of July Week.

And among the other eighty-four first run houses playing it the same week thru the country are

Balaban and Katz	Chicago
Wisconsin	Milwaukee
Kunsky	Detroit
Shea's Hipp	Buffalo
Newman	Kansas City
Rialto	Washington
Loew's State	St. Louis
Loew's Aldene	Pittsburg
Circle	Indianapolis

"A Good Program Must Have Novelties"

1600 B'way



N. Y. C.

Edwin Miles Fadman, Pres.

"Waiting"

Educational

2 reels

Lloyd visits his sweetheart and they go out driving. The car hits a bump and the girl is thrown into his rival's car. The rival speeds away and Lloyd picks up their trail as they enter an exclusive dinner club. He secures a position as waiter and rescues his sweetheart from the hands of the villain.

Lloyd Hamilton, Ruth Hiatt, Glen Cavender, William Blaisdell and Otto Fries are the fun-makers in this Hamilton comedy. It is a comedy of the slapstick type seasoned with a few laughs. It will please the followers of Lloyd Hamilton as he is shown as a comical character, but the story is not up to the standard set by other Hamilton comedies. In one incident Lloyd rams into a trolley car. When the indignant conductor abuses him, Lloyd calmly hands over his car fare and drives through the other side of the car.

Exploit this as a Hamilton comedy featuring Lloyd Hamilton.

* * *

"Permit Me"

Educational

1 reel

"Permit Me" is a Cameo comedy featuring Cliff Bowes, Virginia Vance, Eddie Nelson, and Zelma O'Neal. This comedy will go over wherever the slapstick variety of entertainment predominates in popularity. The story is of a taxi driver who has just married the girl of his heart. After leaving her at work he picks up a fare and drives him to a party. The fare hands Cliff a bill of a large denomination. Cliff not being able to change it takes a dress suit as security. In the meantime the young wife has delivered a hat to the same residence. Cliff dons the dress suit with the intention of collecting his fare. He sees his wife in the house, gets his gang together, and they wreck the premises to rescue her from fancied peril.

* * *

"A Lucky Accident"

Universal

1 reel

Charles Puffy is the hero in this Bull's Eye comedy which is liberally sprinkled with laughs. Puffy is taken to a hospital by mistake. As he is about to leave he sees several nurses and the attention they pay to their charges. Puffy remains at the institution and falls in love with one of the nurses. Upon awaking from his afternoon siesta he remembers that he promised his mother he would be home early to meet a young lady. Puffy jumps through the window and runs home. He is introduced to his mother's friend and to his astonishment discovers her to be the nurse.

* * *

Idylls of the Southland

New Era Film Company

1 reel

This one takes the audience for a little tour along the banks of the Swannee River, famed in song and story. Swannee comes from an Indian word meaning "echo" or reflection, and the stream was so named because of the clearness with which moss and trees are mirrored in its quiet waters.

There are shots of the old ante-bellum type of negroes who still live in cabins along its banks, and also of another type of denizens—the alligators which seem to abound in the stream.

It is a beautifully done production and will have an appeal all its own wherever shown.

* * *

Pathe Review No. 28

Pathe

1 reel

This Pathe Review offers another installment of "Here Comes the Bride" series.

The "American Bride" is depicted in this issue in which both the Indian maid and the girl of today are seen being married.

"Wonders in Wax" shows us the art of making life-like wax dummies. These fig-

ures are made in Paris where they are used for displaying clothes in show windows, etc.

The Pathecolor topic is titled "The Gorges of Ardeche," a beautiful valley in southern France. Several artistic shots of the river and natural bridges formed over the stream are depicted in this series.



"Don't go near the water" is the motto of Julia Duncan, Mack Sennett bathing beauty ever since she acquired this red plaid aquatic regalia. Watch for it in some of the recent Pathe releases.

Perils of the Alps

Film Exchange

1 reel

This short furnishes many thrills. The locale is the Alps. It is a novelty that will do well on any program, incidentally it is the proper form of entertainment to offer your patrons in hot weather. The story has to do with a group of mountain climbers who are attempting to ascend the perilous peak Bhlmalp.

In one instance the climbers are groping their way along the side of the peak when they cross a snow ledge. There is a snow slide that leaves the intrepid climbers on the edge of the remaining ledge. The different shots of the snow clad mountains form a beautiful background to the picture.

* * *

TWO NEW COMEDIES ARE COMPLETED BY MACK SENNETT

Harry Langdon has completed another two-reeler following his first five-reel feature, "His First Flame," for Mack Sennett. "Lucky Stars" is the title of the new short comedy, which Pathe will release.

The comedian has particularly enjoyed his work in "Lucky Star," as many of the humorous incidents of the piece are based upon actual experiences of Langdon when he was traveling with a medicine show as a boy. Harry Edwards directed "Lucky Stars" and Vernon Dent and Natalie Kingston are seen again in support of Langdon.

Alice Day is the featured player in "A Sweet Pickle," a new funfilm just completed. Dainty Alice is a doughnut designer in a pastry shop. Art Rosson directed the picture, and the cast includes Ernest Wood, Alma Bennett, Jack Richardson and Barney Hellum.

"BIGGER AND BETTER PICTURES" TITLE OF NEW "OUR GANG" COMEDY

At the Hal Roach Studios where comedies are made for Pathe, the big news of the week concerns "Our Gang." For the first time in a year one of these comedies has been given its main title while still in production. Usually it is only after two or three previews by executives of the Hal Roach Studios that the subjects are named.

The current "Our Gang," directed by Robert McGowan, has been named "Bigger and Better Pictures." This two-reeler is the story of the experience of the neighborhood "gang" in making their own movies with a small camera and a pastboard megaphone. With a title like this the "Our Gang" comedy seems to be right in keeping with the ideas back of the forthcoming "Greater Movie Season."

* * *

Kinograms No. 5096

Senators Triumph in Little World Series—Washington—Champions beat the Athletics in third contest as clubs battle for league lead. 1—Washington scores first run of game. 2—35,000 cheer as Senators win by 6 to 1. Nation's Governors in 17th Annual Meet—Portland, Me.—Heads of states in the Union get together for yearly confab. 1—Governor Brewster, of Maine, greets Governor Al Smith, of New York. 2—He also welcomes Governor Nellie T. Ross, of Wyoming. Lumber Covers Liquor in Schooner's Hold.—New Bedford, Mass.—3,000 cases of scotch found by Coast Guard under decks of rich haul. 1—Captain Marmon of the Cutter "Redwing." 2—"We wish they'd capture some milk." 22 Stage Children Win Dance Prizes—New York—Kids who will be given scholarships by President, show their skill. 1—"Feet—do your stuff." 2—Cute? Broadway Jones Wins Great Latonia Derby—Latonia, Ky.—50,000 see star of Idle Hour stables take first honors in Kentucky classic. 1—They're off! 2—Broadway Jones and his pilot. Society Flocks to French Steeplechase—Auteuil, France—Thrilling hurdle race marks opening of Grand Semaine by President. 1—President Doumergue's box. 2—A spill. 3—The winner, Silvo, and English entry. They'll Use Europe as their Schoolroom—New York—Big student group from New York University sails for nine weeks' study abroad. 1—Dean Lough in charge of teaching staff. At 5 She's Seasoned as an Ocean Voyager—New York—Priscilla Bibesco, daughter of a prince and Margot Asquith's granddaughter sails. 2—Prince Bibesco, her daddy, says goodbye. Oldest Jew Spry on 108th Birthday—Chicago—Aged inmate of Hebrew Home claims the longevity record for U. S. 1—Winter and Spring. 2—"The first hundred years are the hardest," he says. Motorcyclists Dress in War-like Garb—Isle of Man—With padded clothes these racers are ready to go over the top—of the handlebars. Florists Celebrate Biggest Peony Year—Long Branch, N. J.—Early heat brings unexpected crop of magnificent blooms for market. 1—As big as your head. 2—Bouquets-de-luxe. Step Up and See the Big Society Circus!—Menlo Park, Cal.—Wealthy kiddies, flappers, and sheiks in sawdust ring for charity. 1—The Queens—Bernice and Lurline Roth. 2—Stunts.

International News No. 55

Big Bend District, Texas—(An International Newsreel Exclusive)—Flight through narrow canyon tests nerves of army's crack aviators. 1—Skimming the walls of the Rio Grande Canyon with only a few feet clearance on either side. 2—This is the kind of perilous flying you must do without a tremor to win a diploma from the Kelly Field Flying School. 3—John A. Bockhorst, International Newsreel's aerial cameraman and Lt. Odas Moon, crack pilot. Pedro Miguel Locks, Panama Canal—Mid-dies see canal wonders on long training cruise. Mighty battleships carry future Admirals through the "Big Ditch" on voyage to Seattle. Interesting Snapshots from the News of the Day.—Swampscott, Mass.—Vice-President Dawes surrenders to army of newspapermen on visit to summer White House. 1—Somebody's sure getting "Hel'n Maria." 2—New York City—Marie Dressler, beloved comedienne, joins the army of Europe-bound vacationists. 3—Evelyn Law, famous dancer, finds the deck of the Leviathan an ideal place for rehearsing fancy steps. New York City—(Omit Wash. & Chicago)—Those Daredevil Blues! Dancers acquire poise jesting with death. Stage beauties rehearse latest steps on edge of yawning abyss. 1—If this doesn't teach them perfect balance nothing will. Menlo, Cal.—(Frisco, Los Angeles, Seattle, Portland, Denver, Butte, Salt Lake City & Dallas only)

BOX OFFICE REVIEWS

THE BLOODHOUND

F. B. O. Photoplay. Author, H. H. Van Loan. Director, William Craft. Length, 4,800 feet.

CAST AND SYNOPSIS

Belleau	Bob Custer
Bill McKenna	David Dunbar
"Moose" Rambo	Ralph McCullough
Constable Fitzgerald	Mary Beth Milford
Marie Rambo	Emily Barry
Betty Belleau	

"Moose" Rambo, bully and villain, is slain in a barroom brawl, Belleau is wrongfully accused of the murder and flees to the North. Sergeant McKenna, Northwest Mounted Police, is detailed to go after him. Constable Fitzgerald, who saw Belleau on the night of the murder, is struck by the resemblance between Belleau and McKenna, and believes that they are one and the same man. He reports this to his chief, and is detailed to go after McKenna. McKenna tracks his man and finds out that Belleau is his twin brother. To save him and for the sake of his wife and child, McKenna impersonates his brother when Fitzgerald shows up. The deception is uncovered by Betty. Belleau's innocence is established by the murderer's confession, and Bill marries Marie.

ONCE again the Royal Northwest Mounted Police, and the famous slogan "get your man," are featured in a photodrama. And the picture will hold the attention of your audience throughout its length. It is good entertainment.

There is no time lost in getting under way, for the very first scene depicts the "Coyote" cafe where the villain Rambo hurls to the floor a half-breed who has attempted to avenge an injury through the use of a knife. Belleau, a strange trapper from the North woods interferes and is promptly struck to the ground. Then there is a fight that will make them sit up and take notice. Belleau and Rambo stage no parlor battle. It is a real knock down and drag out affair. And when Rambo is disposed of, the proprietor of the dance hall and a few of his henchmen are likewise stretched out for the ten count.

The lights are shot out, and when a lamp is lighted, Rambo is dead and Belleau is galloping away in an attempt to elude the long arm of the law.

Then there are exciting sequences portraying the relentless "Bloodhound" of the police following the trail of the man whom he has been ordered to bring back, and an affecting scene in which he finds that the man is his own twin brother.

The picture has been filmed against a background of tall pines and snow-capped mountain peaks. There are some exceptionally beautiful scenic shots showing glimpses of the Northern woods in all their majesty and grandeur. The lighting and photography are right up to the mark, and there are some good double exposures showing Belleau and McKenna at the same time.

Bob Custer does very well in the dual role of Belleau and McKenna. He looks both parts, that of the black-bearded trapper and that of a sergeant of the "mounties." He appears natural at all times, and refrains from theatrics.

David Dunbar is as evil a villain as ever sneered before a camera, and he certainly helps Bob Custer stage a pretty scrap in the dance hall sequence.

Ralph McCullough seems rather frail to lead the arduous life of a Northwestern policeman, but his portrayal of the role is satisfactory. The support is adequate.

Exploit this as a fast melodrama dealing with the Northwestern "mounties," stress the dual role which Bob Custer enacts, and that the story is by H. H. Van Loan.

DON X

A. G. Steen Inc. Photoplay. Author and Director, Forrest Sheldon. Length, 4,800 feet.

CAST AND SYNOPSIS

Don X	Bruce Gordon
Frank Blair	Josephine Hill
Gladys Paget	Boris Bullock
Perez Blake	Victor Allen
Pecos Pete	Milbourne Morante
Frank Paget	Robert Williamson
Red	

Perez Blake, ostensibly a decent rancher, is in reality the head of the Pinal gang of cattle rustlers, who prey on the Paget herds. Paget seeks the aid of Blair, head of the Cattlemen's Protective Association. Blair appears at the ranch disguised as a Mexican cattle buyer known as Don X. This mysterious person constantly thwarts the evil efforts of the Pinal gang through the assistance of a spy. After many adventures he tracks the villainous Blake to earth, turns him over to a well merited fate at the hands of the law and marries Gladys.

THIS is just one of the usual Westerns with not much of a plot and nothing to distinguish it from any of a hundred others. The continuity is pretty jumpy, and the film runs through much unnecessary footage.

The most interesting thing about the picture is that Bruce Gordon, who has won no small measure of popularity among the fans, appears in a dual role. He is Frank Blair, head of the Cattlemen's Protective Association, and disguised as "Don X," a Mexican cattle buyer, thwarts the villainies of Perez Blake and his bandit crew.

There is the usual amount of riding and shooting, and one scene in which "Don X" and "Pecos Pete" stage a good battle, tumbling down a precipitous hillside into a stream at its foot, and continuing the fight in the water.

The story is improbable, and rather sloppily told. For instance, there seems to be no difficulty in planting a spy in Blake's gang, and although this individual constantly divulges the rustler's plans to "Don X," none of the band have the faintest suspicion that they are being betrayed by one of their own number. Although Blake's the leader of the notorious gang, he succeeds in passing as an honest rancher with all his neighbors. Frank Blair's "Don X" disguise fools even his close friends, but fails to deceive the audience for an instant. And there are many other little things that lessen the strength of the story as it has been screened.

Most of the action takes place out of doors, and there are some good shots showing the great open spaces. The lighting and photography are satisfactory.

Bruce Gordon gives the outstanding characterization of the picture, and does effective work as the suave mysterious Mexican who manages to outwit and out fight the main villain and a host of lesser evildoers.

Josephine Hill makes a satisfactory heroine, and makes the most of the opportunities afforded her. Boris Bullock, who plays the "heavy," does not appear especially villainous. The supporting cast is adequate to the slender requirements of the film.

Your best bet in exploiting "Don X" is to make the most of Bruce Gordon. Feature his name and emphasize the fact that he appears in a dual role as Frank Blair and the Mexican cattle buyer. A ballyhoo of a man attired in Mexican style will help attract patronage for your showing. The title may be used to emphasize the mystery element.

HOW BAXTER BUTTED IN

Warner Brothers Photoplay. Adapted from the novel "Stuff of Heroes" by Harold Titus. Scenario, Owen Davis. Director, William Beaudine. Length, 6,302 feet.

CAST AND SYNOPSIS

Beulah Dyer	Dorothy Devore
Henry Baxter	Matt Moore
Walter Higgins	Ward Crane
R. S. Falk	Wilfred Lucas
Emmy Baxter	Adda Gleason
Jimmy	Turner Savage
Mary	Virginia Marshall
Amos Nichols	Otis Harlan

Baxter, a bashful clerk, is a hero-worshipper constantly dreaming of doing heroic things in a melodramatic manner. He is in love with Beulah, but just as he gets enough saved to think of marriage, he is saddled with his sister-in-law and her two kids because of his brother's sudden death. He suggests to his superior, Higgins, that the paper tender banquets to heroes, thus building circulation. Higgins steals the idea which is inaugurated. Baxter breaks down from overwork, and Falk, the managing editor, hearing the true story from Beulah, has Baxter as the hero at one of the banquets. During the gathering Baxter's home catches fire. He dashes to the rescue of Emmy's kids, and is indeed a hero. He wins promotion and also Beulah.

THERE aren't enough laughs in the production to justify its length, and what humor there is scattered throughout its footage is the most obvious slapstick. It may meet with approval only where audiences prefer their comedies done in the broadest manner.

The opening scene depicts Baxter and his uncle Amos partaking of a midnight meal, consisting of huge strings of sausages, Welsh rarebit, and heaped platters of other indigestibles. The consequence is a nightmare for Baxter in which he is the hero. And throughout the film he is constantly indulging in the silliest sort of day dreams at the most inopportune moments—each of them being portrayed on the screen.

Even when ill he is treated by a gigantic woman chiropractor who wrestles him all over the place, twists his arms and legs, kneels on his chest and indulges in similar slapstick antics.

The best scene, and the most truly humorous in the picture, is that of the banquet tendered to a fire-hero. The man in uniform is called upon to make a speech on heroism. After bending a fork double in his embarrassment, he finally stammers that he "seen his dooty and he done it."

Baxter is such a silly clown, such an utter ass, that it is impossible to arouse any sympathy for him. He fails to register pathos, and is always the buffoon. Even in the scene where he really proves himself to be the hero of his dreams by rescuing the two children from a fire, the director, perforce, must have him wear a fireman's hat backwards. And this he persists in after the attention of the audience has been called to the fact in a subtitle remark from a bystander.

No, Matt Moore adds nothing to his histrionic stature in this one. His portrayal of Baxter makes an impossible boob of a character that might have won instant audience sympathy.

Dorothy Devore has little to do save gaze at her hero with wide admiring eyes.

Ward Crane renders a creditable performance in a villain role, and the remaining support is adequate.

Exploit the names of the featured players, the title of the picture and also the novel. Stress the hero-worship element. Conduct a contest to find the unknown and unhonored heroes of your town.

AMERICAN PLUCK

Cambridge Photoplay. Adapted from the novel "Blaze Derringer" by Eugene P. Lyle, Jr. Scenario, Ralph Spence. Director, Richard Stanton. Length, 5,900 feet.

CAST AND SYNOPSIS

Blaze Derringer George Walsh
Princess Alicia Wanda Hawley
Count Birkhoff Sidney De Grey
Count Verensky Frank Leigh
Jefferson Lee Tom Wilson
Lord Ragleigh Leo White
American Consul Dan Mason

Blaze Derringer, athletic collegian, is expelled from college and told by his father to go out in the world and earn himself \$5,000. He follows to Galveston an unknown girl whom he rescues from a cabaret raid. Here he substitutes for the missing pugilistic opponent of "Hard Boiled" Perry, and knocks "Hard Boiled" so cold, that he is forced to flee in order to avoid arrest. The girl and her companions have witnessed the fight and aid him in escaping to her yacht. Here it is disclosed that she is the heir apparent to the throne of Bargonina, and is on her way home to be crowned Queen. Verensky kidnaps Alicia so that he may be crowned in her place, but Blaze frustrates his villainies and marries the Princess.

ALL in all, a moderately pleasing film, with some good spots and not a few poor ones. "American Pluck" should prove an acceptable program picture where George Walsh is popular.

The story is improbable, and the continuity not too easily followed, but there are a couple of good fights that show Walsh off to advantage, and an exciting sequence in which he frustrates the villain and wins himself a Queen to wife, as well as a presumptive place beside her on the throne.

The best shots are those showing Blaze tackling the leather-faced Perry in a snappy ring battle. Blaze is holding his own in good style, when he recognizes Alicia in a ring-side seat and turns to smile at her. As he does so Perry's mit connects with his chin, and for a few seconds the lights are out for Blaze. However, the bell saves him, and the next round he turns the tables by placing Mr. Perry in a horizontal position while the referee tolls off the ten count.

There is some good humor supplied by Tom Wilson and Leo White. These actors portray a couple of side-door pullman gentry who trail along with Blaze in the capacity of manager and second, when all disembark from the freight train that has carried the trio to Galveston.

It is too bad, however, that White, as Lord Ragleigh, donned such a burlesque costume for the part.

There is a race between Blaze in a high-powered motor car and the speeding Limited, in which the hero indulges in some hair-raising driving. And the shot is a bit unique in that he fails to catch the train.

George Walsh is an entirely acceptable hero who should be easily able to smile and fight his way into the hearts of the fans.

Wanda Hawley is a fluffy blonde Princess, plenty sweet, but lacking the regal bearing which a Queen should have—at least in motion pictures.

Dan Mason contributes an excellent bit as the American Consul, who has been left in office through the spite of a new administration. Frank Leigh is a venomous Verensky.

The titles are by Ralph Spence, and although not the best he has done, they provide a satisfactory number of chuckles. For instance, Blaze's father is introduced as "working his son's way through college."

Exploit the star, make the most of the flag-waving title and take full advantage of the book tie-up. The film will be advertised in seventeen magazines with a combined circulation of ten million.

BEAUTY AND THE BAD MAN

Producers Distributing Corporation Photoplay. Author, Peter B. Kyne. Scenario Frank E. Woods. Director, William Worthington. Length, 5,794 feet.

CAST AND SYNOPSIS

Cassie Mabel Ballin
"Modoc Bill" Forrest Stanley
"Chuckawalla Bill" Russell Simpson
L. I. B. (Liberty) Hall Andre Beranger
Mayme Edna Mae Cooper
"Gold Hill" Cassidy James Gordon

"Modoc Bill" and his pal, "Chuckawalla," are implicated in a gambling hall brawl in which a cheating poker player is slain. In fleeing they pass a church and pause to hear the beautiful voice of a beautiful singer—none other than Cassie. Later in a dance hall they again encounter Cassie, who has married a worthless piano player and left him. The partners having made a killing at the faro table, stake Cassie to \$10,000 and send her abroad to have her voice cultivated. "Modoc" does four years for killing the poker cheater, and emerges to build a fine home for Cassie. She returns to express her gratitude, having been a huge success on European concert stages. "Liberty Hall," the worthless husband, appears to claim her, but in the attempted slaying of "Modoc" he himself is killed by "Chuckawalla." Modoc and Cassie marry.

A GOOD program attraction that will hold audience interest throughout its footage has been made from Peter B. Kyne's widely read story entitled "Corn Flower Cassie's Concert."

It is frank melodrama strongly flavored with Western atmosphere, containing plenty of action, and not a little good heart interest. There is always a certain glamour surrounding the good bad man type, who drinks hard, shoots straight, is a generous winner and a game loser. Such is "Modoc Bill" and with all his faults everyone knows he has a heart of gold.

He is not the only game sport in "Beauty and the Bad Man," for his pal, "Chuckawalla," is also in that category, as is "Gold Hill" Cassidy, who will bet any amount on any proposition, either way.

The only villain is "Liberty Hall." L. I. B. shows up at the camp with but a short time to live, and there is a grimly humorous sequence in which "Modoc" and "Gold Hill" wager a trifling five thousand as to the time Hall will remain on this mundane sphere. Hall will get a bit of audience sympathy here, but it is soon dispelled when he is proven to be a rat-like villain lacking all the qualities the others possess. He has the most aggravating way of showing up at the wrong time, and in the final scenes where he falls a victim to "Chuckawalla's" accuracy with a six-gun, the audience will feel like sending congratulations to all interested.

There are some good scenes showing Cassie as an appealing singer of the dance halls, whose rendition of ballads cause the hard-boiled habitués to think of home and mother. And the later shots of her success among the concert lovers of Rome, where her vocal triumph is acclaimed, are very well done and quite exceptional for this type of photodrama. The photography is uniformly good, and the lighting satisfactory.

Andre Beranger, who has done some notable work of late, gives the best performance of the production in the role of the despicable piano player who inveigles Cassie into unhappy matrimony. Beranger should watch himself for the little mannerisms which crop out now and then. He uses them in widely different types of characterizations and they are not always appropriate.

Forrest Stanley is convincing as "Modoc Bill," and Russell Simpson holds attention whenever the action of the picture requires the presence of "Chuckawalla."

Mabel Ballin is a pure-hearted Cassie, appealing sweet and innocent despite her early environment. She does her best work in the latter sequences. The support is excellent.

Make the most of the title, and the fact that the picture is an adaptation of Peter B. Kyne's story. Lots of folks have read it, and these will wish to see the film.

PATHS TO PARADISE

Paramount Photoplay. Adapted by Keene Thompson from Paul Armstrong's play, "The Heart of a Thief." Director, Clarence Badger. Length 6,741 feet.

CAST AND SYNOPSIS

Molly Betty Compson
Her Friend Raymond Griffith
Callahan Tom Santschi
Bride's Father Bert Woodruff
Confederate Fred Kelsey

Molly, Queen of crooks, meets a friend in the "Dude from Duluth," a clever "gentleman" of the underworld fraternity. By a ruse he gains access to a wealthy home in the guise of a detective sent to guard the biggest diamond in America which is to be given to the daughter of the house as a wedding present. Molly is also present as a maid, whose main idea is also to get the jewels. As their plans interfere, they finally decide to play partners, and eventually get the necklace and make their getaway. In a wild chase in which they are pursued by the entire motor cycle squads of various different cities, they finally reach Mexico. Overtaken by remorse, Molly persuades the Dude to return, so they race back in time to deliver the diamonds for the wedding. All ends well, with Molly and the Dude preparing to go straight after their marriage.

THERE are lots of laughs hidden away in "Paths to Paradise," and though some of the comedy becomes farce, even burlesque, the picture will make your patrons smile in spite of themselves. It is the sort of film that will make some in your audience say "Now, isn't that silly," and then keep right on laughing at the antics of Raymond Griffith, a silk hat bandit, and the three dumb central office men led by Inspector Callahan.

The first sequences lead us to a den in Frisco's famous Chinatown, where Molly and a group of earnest young people devise ways and means to separate the thrill-seeking tourists from the major portions of their bank-rolls. Enter "The Dude from Duluth," who has every appearance of being a gift from on high to Molly and her gang. Everyone is having a jolly time when the Dude summons a waiting pal, and flashing badges, the two advise the crowd that they are all under arrest. It is intimated that the matter may be fixed up between friends, and the Dude soon departs with all the cash in the place. Molly retrieves the badge and finds that it bears the inscription "Gas Meter Inspector."

The scenes in the home of wealth where the Dude is introduced under various names, as the greatest detective in the world, degenerate into burlesque. The diamonds are stolen a half dozen times, and upon each occasion it becomes necessary to return them to the safe. This, indeed, is the safest place for them so far as the Dude is concerned, for the safe is but a childish device when his nimble fingers seek the combination. Eventually he steals the entire safe, keeps the diamonds, and makes a getaway with Molly by pretending to arrest her.

Callahan, in hot pursuit, knows the two will head for the border, and telephones every town en route to have the police on the job. So it happens that when the couple finally do cross the border, they are followed by a veritable army of policemen.

The return ride is a repetition of the flight, the best of it being the look of utter surprise on the face of the policemen when they enter to seize their trapped quarry and find the bride on the Dude's arm, and Molly calmly carrying refreshments to the guests. The final shot shows the car in which the couple sped to Mexico and back.

Betty Compson is good as Molly, and takes advantage of every opportunity offered by the slender plot. Raymond Griffith runs true to form as the "Dude from Duluth," and his manner of portraying the role wins most of the laughs. The rest of the cast is right up to the mark, with special mention for Tom Santschi and his two fellow gumshoe men.

Feature the names of Betty Compson, Griffith and Santschi, and stress the crook element in the story. A ballyhoo motorcar plastered with speeding "summonses" and driven by a "Dude from Duluth" will attract attention. A banner may read "Don't Speed When on Your Way to Paths to Paradise."

THE LOVE GAMBLE

Banner Productions Photoplay. Adapted by Harry O. Hoyt from the novel by Maysie Greig. Director, Ben Verschleiser. Length, 6,000 feet.

CAST AND SYNOPSIS

Peggy Mason	Lillian Rich
Douglas Wyman	Robert Frazer
Jennie	Pauline Garon
Fin	Kathleen Clifford
Dick Mason	Arthur Rankin

Peggy Mason, part owner of a tearoom meets Douglas Wyman and loves him at first sight. Things drift along and Douglas makes no mention of marriage. On a trip they stop at his lodge in the hills, and here Peggy learns that the man she loves is already wedded to another woman with whom he cannot get along. Peggy leaves the cabin and is caught in a storm from which she is rescued by an old suitor. Douglas is arrested for wife-murder, and is convicted because of his refusal to establish an alibi by dragging Peggy's name into the affair. Peggy learns the truth at the last moment and hurries to the court-room in time to save the day. Douglas declares his love for her, but she refuses to jilt the old suitor to whom she has become engaged. He, however, realizing that his affianced wife really loves the other man, releases her from her promise, and she marries Douglas.

THIS is a fast moving melodrama that should please in the smaller houses where they like lots of action and are not too particular about probability of plot. It is a somewhat hectic story of marital unhappiness which causes both husband and wife to look elsewhere for love. The wife's romance ends fatally, and that of Douglas Wyman almost does so, but in the big scene of the production his life is saved by the self-sacrifice of the woman who really loves him.

It is scarcely suitable for children, as the presence of the heroine in Wyman's mountain cabin is somewhat imperfectly explained, as is also the fact that the "other man" in the quite complete quadrangle, is admitted to Mrs. Wyman's room, through the simple expedient of announcing himself as Mrs. Wyman's husband. The murder also renders the film unsuitable to juvenile trade.

Beside the court room scene, the most exciting sequences are those in which the body of the murdered woman is discovered in the hotel, and where Peggy, upon hearing of Wyman's plight, makes a mad dash in a racing motor cycle to reach the court room in time to save him from a death sentence. In this latter scene there is indeed some wild driving, with one of the usual shots of a near-collision with an express train.

There is a slight sprinkling of comedy supplied by Jennie, the sympathetic waitress, in Peggy's tea room.

Lillian Rich, as Peggy, gives the best performance of the production and is especially good in the sequence where she leaves the cabin upon learning that Douglas is married.

Another scene in which she is exceptionally convincing is where she enters the court room to sacrifice her own reputation in an eleventh hour attempt to save the man she loves.

This is by far the most dramatic scene of the production, and in it, not only Miss Rich, but all the actors on the set do most creditable work.

Robert Frazer is good as Douglas Wyman, although his part is not one that will win the general sympathy of your patrons. Pauline Garon is quite in character as the flapper waitress, and the remainder of the support meets the requirements of the film.

The photography and lighting are generally up to the mark. The titles were done by Frederick and Fannie Hatton, and they are scattered through the footage in rather too great profusion.

The title of the picture offers a chance for some good catch lines, and your best exploitation material is offered in the names of the cast, several of whom have won popularity among the patrons of picture theatres.

FIGHTING COURAGE

Davis Distributing Division Photoplay. Author, F. H. Clark. Director, Clifford S. Eifelt. Length, 5,000 feet.

CAST AND SYNOPSIS

Richard Kingsley	"Ken" Maynard
Marjorie Crenshaw	Peggy Montgomery
Kingsley, Sr.	Melford McDowell
Mark Crenshaw	Frank Whitson
Bert Kinkaid	Henry Ward
Sambo	James Barry, Jr.
Luke Collins	Gus Sayville

Dick Kingsley is shipped West away from Broadway's bright lights to seek a lost gold mine. He alights from the train at the wrong station and in walking the twenty miles to his destination encounters a notorious bandit. The robber is mounted on Dick's own horse. The bandit delivers the horse, but also insists at the point of a gun upon an exchange of clothing. The sheriff's posse, mistaking Dick for the robber, pursues him and he is driven into the hills, and eventually, too, information which leads to the re-discovery of the mine. Dick rescues Marjorie from the clutches of Kinkaid, the bandit, frustrates his efforts at further villainy, and weds the girl whom he has learned to love.

HERE are the actions and thrills of a rapid-fire serial crowded into a feature film that looks like a fine bet for houses catering to juvenile trade, or where rip-roaring Westerns are the preferred type of screen entertainment.

There is not a slow moment from the first fade-in to "finis," and there are all sorts of complications from which the hard-riding, two-fisted hero extricates himself and foils his several enemies. It is a frank thriller. Not too much attention has been given to smooth continuity, and some other matters have been neglected as well, but the director has striven for lots of action, and he has attained his end.

In addition to remarkable horsemanship, one villain, a handsome heroine, lots of love interest, many fights, and the lure of hidden gold, "Fighting Courage," wins the unique distinction of being a Western with bathing girls. For the "Hollywood Beauty Sextette" appears in the guise of six city charmers spending a vacation in the great open spaces.

Their presence adds to the attractiveness of the production, and the manner in which they are introduced does not make it seem too improbable that they should be found out in the part of the country where men are men.

Neither is comedy lacking. In fact, for this type of picture, the film contains everything in the way of proven box-office magnets.

Perhaps the most thrilling scenes are the many personal encounters between Richard and the arch-villain Kinkaid. They are pretty well matched, and although the hero bests his man, there are all sorts of tricks used by each in the struggles for physical supremacy.

The photography and lighting are fair. The night scenes are not so convincing, but this defect will probably be remedied.

"Ken" Maynard, who plays the lead, is a good looking chap who will appeal to both men and women. He has a pleasant smile, and a ready pair of hands. Truly, a combination devoutly to be wished.

The support is adequate to the action of the picture, and the bathing girls are easy to look upon.

Special mention should be made of Maynard's horse, Tarzan. He is a most intelligent animal, and adds not a little to the value of the film by his presence.

Tarzan, who is billed as "king of all horses" bests his equine competitors in foot fleetness just as decisively as Maynard vanquishes his opponents in battle.

Exploit the star, the horse, the beauty sextette, and the fact that this is a Western of machine gun rapidity of action, suitable for family trade. Run special matinees for the juveniles.

THE WHITE DESERT

Metro-Goldwyn Photoplay. Author, Courtney Ryley Cooper. Adaptation, Monte M. Katterjohn. Scenario, L. G. Rigby. Director, Reginald Barker. Length, 6,345 feet.

CAST AND SYNOPSIS

Robinette	Claire Windsor
Barry Houston	Pat O'Malley
Keith	Robert Frazer
Saul MacFarlane	Frank Currier
Buck Carson	Mathew Betz
Foster	William Eugene
Mrs. Foster	Priscilla Bonner
Runt	Snitz Edwards

John Keith and Barry Houston are engineers in charge of a railroad construction camp. Both are in love with Robinette. Houston warns Keith that the heavy blasting being used to hurry some tunneling will start a snow slide. Keith ignores the warning. The catastrophe takes place and half the camp is destroyed. A blizzard follows the avalanche, and the camp is cut off from all help. Several parties set forth to mend the wires and secure aid, but they fail. Finally Barry and Foster break through. They return with help and food, and are in time to thwart the villainous Buck Carson, who, half-crazed, has broken into Robinette's cabin and has attempted to attack her. Robinette confesses her love for Barry, and all ends well.

INDEED an exceptionally fine photoplay, "The White Desert" should draw unusually well for any type of theatre. It contains all the elements requisite to popularity, and tells a fine story in straight forward dramatic fashion.

The scene is laid among the snowy wastes of the Colorado Rockies. Tremendous, ice-capped peaks form the background, and the awe-inspiring spread of the glittering snow that is ever in evidence gives rise to the title of the film.

The tale deals with the adventures of a railroad crew engaged in boring a tunnel through the granite of the mountains in face of the terrors of blizzard and avalanche.

Your audience will sit spell-bound at the sight of huge masses of snow—thousands of tons of it—broken loose by gigantic blasts of dynamite. Starting slowly, the avalanche gains in speed and power eventually crashing down on the construction camp and carrying all before it. There are shots of buildings being swept away, and men are buried deep beneath a cataract of ice.

There are so many thrilling scenes that it is impossible to cite them all.

There are the survivors of the catastrophe, huddled in a bunk house awaiting death during weary, hopeless nights. The nervous tension is terrific. Men go mad. There are the impressive shots of the heroes who struggle through the blinding blizzard to send the message that will mean rescue. And others of those who have fallen in the attempt, and are mere frozen lumps, grotesquely twisted, huddled darkly against the colorless background of never-ending snow.

There are fights between men as cold and hard as the country they work in, and a thrilling struggle in which the heroine saves herself from the crazed attack of a brutish villain by blinding him with boiling water.

Too, there is comedy, and pathos, romance, and adventure, mother-love, tragedy, death for cowardice and triumph for the brave. Truly a notable film, and one which should achieve notable results at the box-office.

Acting honors go to Pat O'Malley, as the hero. Barry Houston, with Priscilla Bonner, in the role of a young mother, as runner-up. Claire Windsor, the feminine lead, is not well suited to her part. In lesser roles, Mathew Betz is a villain to strike terror to the heart, and Snitz Edwards is capital in a bit that is all too small. The support is uniformly excellent. The photography is remarkable.

Exploit this as a thrilling tale traced in the blood of men on frozen granite. Make the most of an attractive title, and see that all your showmanship genius is utilized in reflecting the atmosphere of the picture in lobby display, ballyhoo, advertising, and every other way.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

NEW YORK "CAPITAL" HAS TREMENDOUS COOLING PLANT

The Capitol Theatre, leading the way in every detail of theatre entertainment and operation, has just completed the installation of the largest theatre cooling plant in the world. The heat of the summer months, which is the only drawback to indoor entertainment, will have no effect on the cool interior of the theatre. With the closing of the regular symphony and operatic music, the Capitol will continue to be the high spot of summer entertainment, supplemented by a cool atmosphere that will be a relief from the heat of the streets.

The problem of cooling the air of the world's largest theatre was a particularly unique one, because of its enormous size and seating capacity. After an extensive study of the various types of refrigerating plants, Major Edward Bowes, managing director, arranged with the Helmar Air Conditioning Company for the construction of a special type of plant which will meet the required conditions.

This cooling plant is the largest installed in any theatre in the world and has a capacity of 400 tons of refrigeration. In order to build an adequate foundation for the machinery, motors, pumps and coils, it was necessary to make extensive alterations in the engine rooms, fire rooms, fan rooms and coal bunkers.

SPECIAL CABLES NEEDED

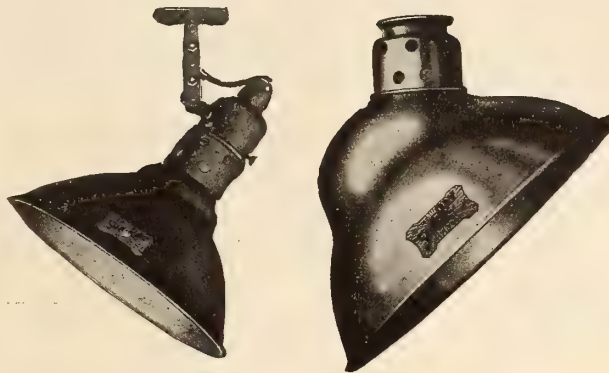
For several months, a staff of expert electrical engineers have been at work laying out plans and arranging the installation. New York Edison Company has brought in specially heavy cables to carry the excessive amount of current necessary to operate the plant. Extra water lines have also been brought in as well as extra meters to supply the plant with the amount of water necessary to condense the gas. Two gigantic motors each weighing eleven tons, of 240 horse power, will drive the machinery.

Alterations have also been made to the ventilating plant situated on the roof of the Capitol, which is said to be the finest ventilating equipment in the country. This has been enlarged to take care of at least 50,000 cubic feet of cooled air a minute during the warm season. Air ducts have been extended to reach every remote corner of the huge theatre.

Meticulous care in the selection of materials has been applied to the slightest detail throughout the installation. Additional expense has been incurred to obtain a special non-rust steel for the spray nozzles which are used in the cooling process. There are 46 of these spray heads used, which cool approximately 1,000 gallons of water per minute. The water which returns to the cooling coils has the heat taken out of it and is sent back to the cooling plant a number of degrees colder than its original temperature.

The process of water-washing the air remove the humidity and gives to those in the theatre a temperature comparable to that of an ocean breeze.

The Theatre Lobby Should be Employed as a Show Window



BE CAREFUL IN MAKING LOOPS

By WESLEY D. TROUT

I have been in projection rooms where the projectionist would use such an excessively large upper loop that same would hit against the upper film guard and cause much unnecessary noise and rattle and make the lower loop so large that it would drag in aile. Watch this, brothers. The film also has a tendency to jump the sprockets where too large loops are used.

On some of the projectors of today, so-called strippers or stripping plates are used to prevent, by chance, the film from winding around the sprockets as well as to remove any accumulation of dirt that may tend to form on either side of the sprocket teeth. In resetting these strippers after the replacement of sprockets, extreme care must be used to see that they do not come in contact with the teeth to wear to a sharp edge, which will greatly damage film that may come in contact with same.

REMEMBER, the flooding of the mechanism with oil is UNNECESSARY. One drop of oil in any projector bearing is plenty. Aside from the intermittent case, one drop of oil is plenty in each bearing for the average day's run. I have been in projection rooms, where the projectionist simply "drowned" the machine in oil, which was NOT necessary at all.

INFORM YOUR PATRONS

Few people that enter a theatre realize the many little but important things that the management, has to have to serve the public. For instance, there must be signs indicating Exits, Ladies' Rest Room, Smoking Room, etc. The Frank E. Plowman Company of Chicago has on the market probably some of the most conspicuous and at the same time attractive signs for theatres. They are not only ornamental but show the lettering through a clear illuminating silhouette that the patron cannot help but see.

ATTRACT THE PASSER'S EYE

One of the outstanding features of any theatre is the sign. It is a psychological fact that good signs will attract more patrons than the perfunctory plain name. The De-Lux Studios of Chicago, have perfected a patented sign, 18 x 24 which is attracting unusual attention.

There is a large and ever growing popularity for Sun Ray Lighting Equipment and effects. As the value of this equipment and the effect which it has on box office receipts becomes better known, more and more theatres are taking advantage of this type of lighting equipment.

The lobby of your theatre is parallel to the show windows of a store. No good merchandiser would neglect to properly light up his windows so that his product would be well displayed.

why has the theatre owner not kept pace with his brother merchandiser? In your lobby you display posters and other means of exploitation for the product which is shown in your house, and yet, do you give the proper lighting effects to this display so that it will attract the attention of the passer-by and cause him to read it, or at least make that reading easier?

Sun Ray Equipment accomplishes this by means of their spot and flood lights and other lighting devices. The posters in your lobby can be so made to attract attention as to cause the passer-by to look about and see what merchandise you have to offer him.

Keep pace with your brother, the merchandiser of wearing apparel, etc. Your problem is just as much a merchandising one as is his. Good showmanship is good merchandising, and the methods of the best merchandiser in your town are none too good for use in your theatre. Mr. Storekeeper would not think of improperly lighting his windows. He uses color effects to attract attention and he changes them constantly to give his window display an ever new and novel appearance. Keep pace with him and a proof of the value of this method of display will be strongly reflected on your box-office receipts.

Sun Ray Lighting Equipment is manufactured by Sun Ray Lighting Products Company, No. 119 Lafayette Street, New York City. Their line is extensive, and offers every opportunity for giving unusual effects in your lobby lighting.

Get the most out of your theatre and prove your showmanship by making your lobby a real live show window for the products which you have on sale inside.

Mr. Exhibitor: Ask at the Film Exchanges
for the



It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

Theatre Construction News in Brief

Archit.—T. J. Lamb, 644 8th ave., N. Y. C., building Stores and Theatre (alt. and add.), \$30,000, 1st., at Fulton st. and Nostrand ave., Bklyn., N. Y. Owner—Loew's Fulton, 1283 Fulton st., Bklyn., N. Y. Gen. contr. let to Harvard Constr. Co., 19 W. 44th st., N. Y. C. Work starts soon.

* * *

Archit.—R. D. Kay, Jr., 91-93 Sutphin rd., Jamaica, N. Y., drawing plans on Theatre (M. P.) and Office (8) and Stores (8) and Bowling Alleys, \$85,000, 1 and 2 sty., 100 x 80, at S. W. cor. Zuyder ave. and Nebraska ave., South Ozone Park, N. Y. Owner—Welcome Amusement Co., 92 Field Ave., South Ozone Park. Indefin. when proj. will mature.

* * *

Archit.—Leon Lempert & Son, Cutler Bldg., Rochester, N. Y., building Theatre, Stores and Offices (fire rebl.), \$150,000, 1 and 2 sty. 110 x 70, at Main st., Gowanda, N. Y. Archit. for stores and offices, H. J. Cook, 408 Pearl st., Buffalo, N. Y. Owner—Richard Wilhelm, Marine Trust Bldg., Buffalo, N. Y. Owner and archit. taking bids on gen. contr.—no date set for closing. (Note correct condition.)

* * *

Archit.—Louis L. Wtemore, Insurrence Bldg., Glen Falls, N. Y., building Theatre and Offices, \$75,000, 2-sty. 45 x 125, at Main st. Chatham N. Y. Owner—Walter S. Crandell 25 Borad st., N. Y. C. Archit. taking bids on gen. contr., no date set for closing.

* * *

Archit.—W. E. Lehman, 972 Broad St., Newark, N. J., building Theatre, Stores and Offices, \$250,000, 1 and 2 sty. 112 x 200, at Palisade ave. Englewood, N. J. Owner—Bratter & Pollak 738 Broad St., Newark, N. J. Archit. taking bids on gen. contr., no date set for closing of bids.

* * *

Archit.—Wm. E. Lehman, 972 Broad st., Newark, N. J., building Theatre, Stores (18) and Offices \$400,000, 1 and 2 sty., 220 x 165, at 290 Main st., Hackensack N. J. Owner—Bratter & Pollak 728 Broad st., Newark, N. J. Gen. contr. let to A. A. La Fountain Co., Beach st., Hackensack, N. J.

* * *

Archit.—W. H. Lee, 1505 Race st., Phila., Pa., drawing plans on Theatre (int. alt.), 1 sty. & bas., 55 x 150, at Independence St., Shamokin, Pa. Owner—Shamokin Amusement Co., Shamokin, Pa., Archit. will take bids on gen. contr. abt. May 27th. (Note changes.)

* * *

Owner—The Ideal Amusement Co., Vernon F. Scott, mgr., 526 Central Ave., Moxham, Johnstown, taking bids on Theatre (M. P.), \$60,000, 1 sty., 120 x 35, at Greeve St., Conemaugh, Pa. Designer—Joe Leventry, 500 Block, Coleman Ave., Johnstown, Pa. Bids to close June 1st.

* * *

Owner—Wm. Lamperpoles, 425 Main St., Latrobe, Pa., contemplates Theatre Building. Archit. not selected.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

THEATRE OWNER—If in need of operator or manager, sign writer and good advertiser, write H. P. CHRISTY, Sophia, West Virginia.

A-1 LADY VIOLINIST, experienced musician, cue pictures and have large Schirmer library. Ruby Genolm, 1124 No. New Jersey, Indianapolis, Ind.

A-1 LEADER (VIOLIN)—Side. Long experience; pictures, vaudeville; fine library; reliable; neat. **LEADER**, 1 Walnut, Hudson Falls, New York.

WANTED POSITION AS MANAGER and projectionist, four years experience. Am employed as projectionist and manager; would want to give owner thirty days notice. State salary. Box 116, Willits, Calif.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Miscellaneous

WANTED TO LEASE—Going Picture Theatre College Town, Eastern Kansas or Western Missouri or town of three or five thousand or more. Post Office Box No. 16, Blue Mound, Kansas.

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of **EXHIBITORS TRADE REVIEW**.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made or contract to fit. Bankrupt stock, at a big saving **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. **J. P. REDINGTON & COMPANY, SCRANTON, PA.**

FOR SALE—Two Fulco arc controllers, used 1 month; \$175 for the two. W. H. Heffley, Duncannon, Penn.

REAL ENGLISH KIT BAG, the \$50 kind at \$27.50, delivered. Your money back if not as represented. Solid brass trimmings, 5 oz. leather. Atlas Trunk Co., Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

USED VENEER and Upholstered theatre chairs. Low Prices. C. G. Demel, 845 So. State St., Chicago.

YOU WANT "PHELCO" PERFECT ARC CARBONS for Perfect screen results. Slower burning rate than any other carbon on the market; Better Light with less amperage; Better Crater and Less Pitting of Condenser, are just a few of the important features of our carbons. Our new price list is ready for distribution, free for the asking. We can save you 25 per cent on your carbon bills. Send for our low prices TODAY and save \$\$\$.

We are General Distributors, Wholesale and Retail, for the States of Oklahoma, Texas, Arkansas and Kansas. We want Sub-dealers and Salesmen. W. Trout Theatre Supply, Box No. 499, ENID, OKLAHOMA. (We Distribute and Handle Pheleo Carbons Only.)

For Sale

MOVING PICTURE THEATRE, fine location. Manufacturing town. No opposition. Full modern equipment, splendid building. Leaving for distant state. Sacrifice all \$3,500, liberal terms, act quickly. Fred Hunt, Unadilla, New York.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue New York.



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Free Mailing Lists

Will help you increase sales and for FREE catalog giving complete prices on classified list of world-wide correspondence (business, social, clubs, local, industrial, religious, business firms).

99% Guaranteed by refund of 5¢ each

ROSS-Gould Co., St. Louis

CINEMA

The Motion Picture Review
of the Orient

Manager: **E. ATHANASSOPOULO**

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,

Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

ARCUS TICKET CO.

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED
TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

TWENTY-EIGHT YEARS' EXPERIENCE AT YOUR SERVICE

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification “Eastman” and “Kodak” and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

It Hits the Popular
Fancy Right on the Seams!



Play Ball!

with
Allene Ray and Walter Miller

From the story by John J. McGraw

Baseball as a background but romance and thrills
for all.

Put on like a super-feature,—a big leaguer in all
that the name implies.

Will pull like a World Series in your house!

Scenario by
Frank Leon Smith

Pathéserial



Directed by
Spencer Bennet

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

8 of THE GREATER 40 Paramount Pictures arrive in August:

**"THE TEN
COMMAND-
MENTS"**

*Cecil B. DeMille
production*

**"NIGHT LIFE
OF
NEW YORK"**

*Allan Dwans Jazz Epic
of the Gay White Way*

**RICHARD DIX
in "The Lucky
Devil"**

*The Mile-A-Minute
Merrydrama*

**"RUGGED
WATER"**

*Irvin Willat's production
of Joseph C. Lincoln's
new novel*

**"BEGGAR ON
HORSEBACK"**

*James Cruze's
Comedy Classic*

**"IN THE NAME
OF LOVE"**

*The Sensational
Sweetheart Special*

**"The Street
of Forgotten
Men"**

*Herbert Brenon's
new "Miracle Man"*

**BEBE DANIELS
in
"Wild Wild Susan"**

*Bebe as a Female
of the speed-shes!*

Just off the Press



Beautifully
Illustrated
Catalog of

WURLITZER

TRADE MARK REGISTERED

Unit Organs

The
WURLITZER
UNIT ORGAN

*The Perfect Musical Instrument
for the Theatre*

*The Wurlitzer combines
the world's finest pipe
organ with all the dif-
ferent voices of the Sym-
phony Orchestra under
the control of one musician*

Built by
The Rudolph Wurlitzer Co.
CINCINNATI NEW YORK CHICAGO SAN FRANCISCO
LOS ANGELES AND OTHER CITIES
Patented North America No. 1



This Catalog
to our New
Branch

The beautiful tone quality and exceptional volume of the Wurlitzer Grand Piano makes it particularly adapted to the needs of the theatre orchestra. Special catalog on request.

The RUDOLPH WURLITZER CO.

CINCINNATI
121 East 4th St.

NEW YORK
120 W. 42nd St.

CHICAGO
329 S. Wabash

SAN FRANCISCO
250 Stockton St.

LOS ANGELES
914 S. Broadway

DENVER
2106 Broadway

and FORTY OTHER BRANCHES
IN THIRTY-THREE CITIES

WURLITZER

YES! Mail me a copy of your
new Theatre Organ Catalog.

Name of Theatre _____

Seating Capacity _____

City _____

Address _____

Also send us special catalog describing _____

Is a New Distributing Organization Needed, to Provide Genuinely Independent Product?

Recent weeks have shown that some of the self-styled Independents in the distributing field are anything but what they claim to be.

The retirement of the Vitagraph trade-mark seems to leave a void in the field which ought to be filled.

Several men who are free from any entangling alliances of any kind are interested in ascertaining whether they are right in believing that there is a distinct opportunity at this time to *serve Independent Producers, and Independent Exhibitors, by providing a means of distributing Independent product on a fair and equitable basis.*

These men are believers in the theory that there is such a thing as *Good Will* in the motion picture business.

They believe, also, that there is an actual need of at least one more openly competitive, uncontrolled, national distributing organization, devoted to the marketing of good pictures at reasonable prices.

They are not interested in the field of million dollar productions. Nor in any product of monumental character.

If they engage in business, they will have *only such product as can be sold to the average theatre on a basis they are permitted to earn a profit.* Pictures with good BOX OFFICE NAMES, good DIRECTION, beautiful SETS, but produced WITHOUT EXTRAVAGANCE.

They are interested in hearing from INDEPENDENT PRODUCERS and INDEPENDENT DISTRIBUTORS who would be disposed to deal with such an organization, on being shown it is able to make good its representations.

— :: —

All communications will be regarded as strictly confidential and will be answered as soon as the investigation now under way determines the course of action to be adopted.

If you are interested, write immediately,
INDEPENDENT NATIONAL DISTRIBUTOR,
c/o Exhibitors Trade Review,
45 West 45th Street, New York.



"BETTER PICTURES"
DAVIS DISTRIBUTORS
HAS THE MONEY-M
Book Them All and
A COMPLETE
Features, Comedies



1 Special
Feature
Starring
John Lowell
and
Evangeline Russell
READY

1 Arabian Nights
SUPER SPECIAL
"Tales of a Thousand
and One Nights"
READY

5 Pictures from the Novels of
JAMES OLIVER CURWOOD
Ready—"My Neighbor's Wife"
In Production—"The Gold Hunters"
Lawson Haris Production
"LAW OR LOYALTY"—Ready

8 Secret Service Stories
starring
PEGGY O'DAY
"The Thrill Girl"
Produced by Mrs. S. Cole
In Production—"Peggy of the Secret Service"

8 Frontier Pictures
from the world famous books of
GENERAL CHARLES KING
Ready—"Under Fire," "Warrior Gap"

6 J. J. Fleming Productions
starring
AL FERGUSON
The "Great Outdoors" Favorite
Ready for Booking

8 Society-Athletic
Features
starring
F. SCHUMANN-HEINK
Produced by J. J. Fleming
Ready—"Youth's Highway"

8 Splendid
AL FERGUSON
Features
produced by
McMillan Productions
Ready—"Lawless Love"

Foreign Rights on
Curwoods, Kings, Maynards
and "The Mystery Box"
controlled by
RICHMOUNT PICTURES
723 7th Ave. New York

DAVIS DISTRIBUTORS
J. Charles Davis
218 West 42nd Street,

FOR LESS MONEY"
ING DIVISON, Inc.
AKING ATTRACTIONS
heap Box-office Rewards
TE SERVICE
s, Serials, Novelties

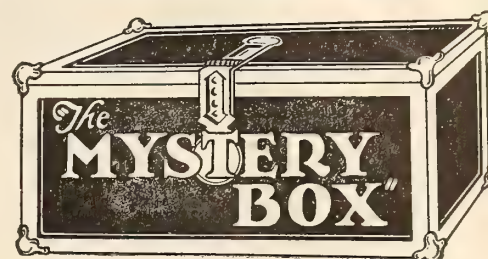


8 DE LUXE SERIES

starring
MARILYN MILLS
 and her horses
 "Star" and "Beverly"
Ready—"Tricks"

10 Ben Wilson and Neva Gerber in

Episode
 Serial
 —
*Now
 Ready*



8 Productions
 starring
"KEN" MAYNARD
 (acclaimed as the new star of Westerns)
 and **TARZAN, "King of all Horses"**
*Ready—"50,000 Reward"—"Fighting
 Courage"—"Haunted Range"*
In Production—"The Demon Rider"

26 Laugh Making
"SHEIKS AND SHEBAS"
 Comedies of
 "Peggy's Pests"
Ready—"Peggy, the Vamp,"

26 Single Reel Novelties
"CINEMA STARS"
 Intimate glimpses of film favorites—at home,
 at work and at play.
All Ready Now

26 "HEY FELLAS"
 Kid Komedies
 The Doin's and "Disasters"
 of Young America
Ready—"Saturday—"The Fire Flies"

6 Two-Reel Herrick
 Unique Featurettes
"FRAGMENTS OF LIFE"
 Tales Told Without Titles
Two Now Ready

15 Episode Super-Special
 Nationally Advertised
 and Exploited
"THE POWER GOD"
 starring
 Ben Wilson and Neva Gerber
For Fall Release

ING DIVISION, Inc.

is II, President

New York, N. Y.

Foreign distributors for
DAVIS DISTRIBUTING DIVISION
 FOREIGN RIGHTS CONTROLLED BY



218 WEST 42ND ST. NEW YORK

~has everything

says VARIETY

*"brimful of heart
interest"*

"thrills"

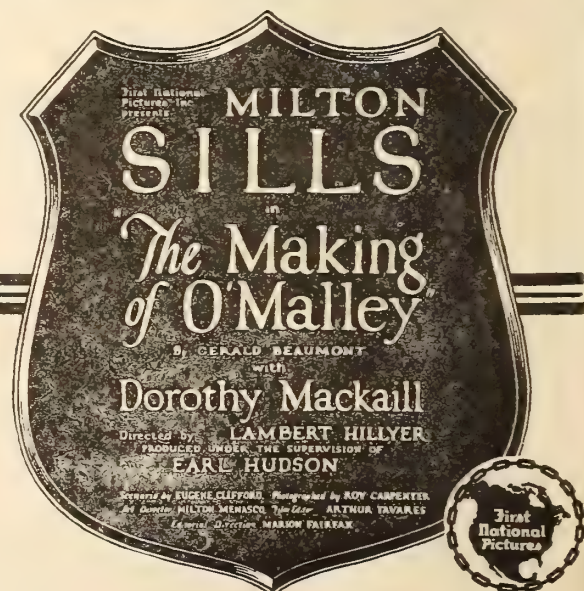
*"and sob stuff
from which good
drama is made"*

best by test

First National Pictures

Foreign Rights Controlled by
First National Pictures, Inc.
385 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc. ~ Will Hays President



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18

July 18, 1925

No. 8

CONTENTS

PICTORIAL PRESENTATIONS

"LADY ROBINHOOD"	Frontispiece
"SATURDAY"	42

HIGHLIGHTS IN THE NEWS

I. M. P. A. FAVORS NEW CONTRACT	9
SAM GOLDWYN JOINS UNITED	9
WARNERS TO USE PICCADILLY	9
TEN MILLION F. B. O. PROGRAM	9
DAVIS GETS NEW TERRITORY	10
SUIT FILED TO ENJOIN CENSOR	10
PATHE SCOOPS QUAKE FILMS	11
P. D. C. RESTRICTS TERRITORIES	11
WARNER BROTHERS BUST	12
KINOGRAM STAFF REORGANIZED	13
BIG RUN FOR "FRESHMAN"	13
SCHULBERG ANNOUNCES RELEASES	16
FULL SPEED FOR ASSOCIATED	16
\$700,000 CONTRACT FOR TIFFANY	17
F. N. MOVING FAST	17
SEIDER REPORTS ON JERSEY SITUATION	18
"SERVICE PLAN" DISCUSSED	18

REGULAR DEPARTMENTS

EDITORIALS	7
NEWS PICTORIAL	14
NATIONAL TIE-UP SECTION	21
EXHIBITOR NEWS	36
SALES NEWS AND PERSONALITIES	38
HOLLYWOOD CLOSEUPS	39
PRODUCTION HIGHLIGHTS	40
BIG LITTLE FEATURE	41
BOX OFFICE REVIEWS	44
EQUIPMENT NEWS	47

Copyright 1925 by Exhibitors Review Publishing Corporation

Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

MAÑANA! MAÑANA!

It's not a fruit!

It's what they say in *Spanish* when they want to put something off until Tomorrow.

There's one thing you can't put off 'till Tomorrow.

Tomorrow may be just one day too late.

If you plan to wait 'till Tomorrow to sign up for Metro-Goldwyn-Mayer's *Quality Fifty-Two* you may find that somebody else has beat you to it.

After Metro-Goldwyn-Mayer's performance in 1924-25 it's perfectly natural the way exhibitors are grabbing *The Quality Fifty-Two*.

And crack out of the box, the first one, Lon Chaney in "The Unholy Three" proves a *record-breaker* in its San Francisco World Premier.

And look what's coming: "The Merry Widow"; Lillian Gish in "Romola" with Dorothy Gish; Seastrom's "Tower of Lies," even bigger than "He Who Gets Slapped"; great *Nationally Advertised* Cosmopolitan Productions, and the biggest aggregation of stars ever offered by one company.

Just to mention a few reasons why TODAY is a better hunch to follow than MAÑANA.

You bet I'm all worked up about THE QUALITY FIFTY-TWO. I've seen a lot of it in the projection room and this is my tip:

Grab it while the grabbing is good!

And don't slip up on a Mañana peel!

Leopold F. Feist

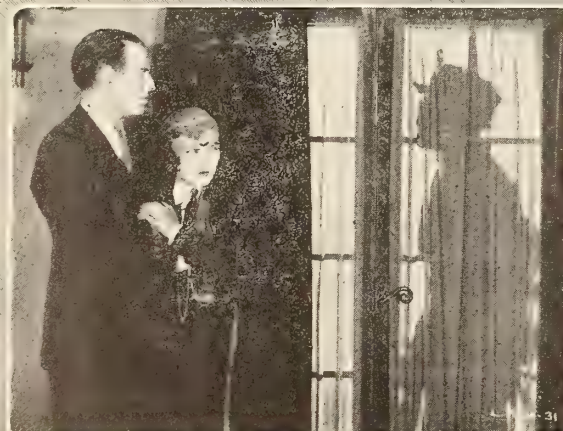


In the cast of "Lady Robin Hood," the new F. B. O. picture, are Evelyn Brent, Pat Ellis and Boris Kosloff. The film is being directed by Ralph Ince. Here is one of the colorful scenes with which the production is filled.



Above, Evelyn Brent, in the character of "Lady Robin Hood," secures the papers that mean so much, while below, she and her sweetheart contrive to make their escape.

There are lots of humorous moments in the F. B. O. film "Lady Robin Hood," as well as scenes that are highly exciting and dramatic. The atmosphere is Spanish thruout.



"Lady Robinhood"

A New F. B. O. Film That Abounds in Thrills and Laughs

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Why Don't They?

IN a letter that appeared in Exhibitors Trade Review recently an exhibitor asked this pertinent question:

"If the small producers who do not distribute would tell us through the trade journals where we could get their pictures in the different territories, their sales would be much larger. Why don't they do it?"

There is no answer, of course.

Except that certain procedure has become habit and the industry puts up stout resistance against any change in its selling and advertising habits.

It is a rather strange condition, however, that prompts this exhibitor to ask such a question.

Here we have a considerable number of independent producers, whose pictures pass through constantly changing sales channels. No one knows at any time who will get the next picture in any particular territory. And when the question is decided, the result is kept a secret.

From the merchandising angle, that sort of thing is comparable with the policy of advertising a merchandise line in national media when the public can't find dealers who sell it.

It is a regular occurrence in the office of Exhibitors Trade Review, this thing of providing exhibitors with information as to where independent productions can be obtained. The information is furnished gladly. But it ought to be evident that when exhibitors have to hunt independent product, have to go to such lengths to find it, they are apt in most cases to take something else that is actually sold to them.

The producer who chooses to maintain adequate control over the expenditure of his money in advertising can remedy this situation. But, unfortunately, he feels that he can't be bothered about such details.

* * *

This Looks Like A Big One

CYRANO DE BERGERAC," playing at the Colony Theatre, New York, this week, looks like one of the outstanding pictures of the year. It is a splendid picturization of the Rostand story, done with a degree of fidelity that is rather unusual. Every exhibitor who is interested in unusual product with wide mass appeal and at the same time special appeal to the more discriminating portion of the public should watch the first run performance of this film.

Sell the Whole Program

PERHAPS it's the hot weather. Perhaps it isn't. Whatever the cause, there seems to be an unusually large percentage of dreary features just at a time when it is hard enough to drag an audience into any house.

But the comedies, as usual, provide the relief. And the newsreels.

This is the season when people don't go in for any more heavy thinking than they have to.

But we can all laugh at a real comedy.

On the hottest day we can look at the news picture of a yacht race without intensifying our sufferings.

We eat lighter food. We wear lighter clothing. We crave lighter entertainment. And we get precious little of it in the current features.

This, therefore, is the best of times to sell the whole program. To give rightful prominence to the pictures that are easy to make.

Summer time calls for Summer Programs. There should be just as much concession to the weather in every motion picture house as there is in every dry-goods shop.

We make the concession, but we fail to do the necessary shouting about it. We fail to tell our customers we are showing Special Summer Programs, calculated to make them forget heat.

The way to do it—let's say it again—is to

Sell the whole program!

* * *

Time to Abolish the Nuisance

PRESIDENT COOLIDGE is definitely on record again in favor of liberal reduction in federal taxation. The administration is steadily paring the cost of government. As cost comes down the tax burden can be lightened.

Of the remaining nuisance taxes, the admissions levy is one of the least defensible.

It can be abolished at the next session of Congress if the public attitude on the question is truthfully and properly presented.

It isn't likely, however, that the motion picture industry will receive much voluntary assistance, in Washington or elsewhere, unless it moves to help itself.

Every organization in this business, therefore, should initiate action immediately, for the purpose of bringing forcefully to the attention of the Congress the fact that the American people favor the early abolishing of all taxes on admissions.

Watch Out For Trick Financing



HERE HAS BEEN so much talk lately about the dangerous extension of theatre chains controlled by large distributors that we have almost lost sight of one other danger that is threatening many exhibitors and that calls for constant watchfulness.

It is a matter of common knowledge that the entire income of a motion picture theatre is profit. Everyone knows as much—unless he happens to have had a little experience. Experience is scratching to make ends meet. In which case he may wonder whether anyone ever takes a profit out of a motion picture theatre.

But that popular fallacy about the easy money in the theatre business is responsible for a considerable amount of trick financing that means easy money for slick promoters and the vicious competition of surplus seating capacity which is bound to result in serious losses to legitimate theatre operators.

It is a very simple matter to take a theatre site and shape a plan which will seem to eliminate most of the hazard of the business. Any fairly fast worker can build a project of this sort in such way that the prospective investor will see a fair return on his money assured from the rentals of shops and other commercial sources, leaving any income from the theatre as so much velvet.

The individual who is invited to put his money into a venture of this sort usually assumes, sometimes correctly, that if rentals from commercial occupants will carry the financial load, it is a simple matter to get something out of the theatre itself. And after the job is done and the theatre is ready to rent, it is likely to be offered, sooner or later, on a basis that will mean ruin to the neighboring exhibitor who is carrying the legitimate cost of his house.

Schemes of this sort are by no means monopolized by the Wallingfords, either. Some of the chain theatre projects are worked out on substantially the same basis, with local capital that goes in blindly, on the strength of a highly roseate picture which can never materialize. The bigger the organization, of course, the more readily it can get a hearing and the requisite local support for any such venture.

The menace of over-seating is so great, in thousands of communities, that every exhibitor who has an investment to protect owes it to himself to be constantly on the alert for schemes that seem likely to blossom into dangerous competition. The public's more or less wavering interest in motion pictures is not going to be stimulated by the sort of cut-throat competition which over-seating brings. The average quality of pictures exhibited is bound to be lowered rather than advanced by the multiplying of un-needed houses. No one can take a legitimate profit out of seating capacity for which there is no legitimate demand.

Watchfulness, therefore, is vitally important. Only by knowing of such projects while they are in the purely promotional stages is it possible to head them off. When they are spotted in time, however, it is nearly always possible to bring serious pressure to bear to prevent their materializing, on a showing that the existing business of the community will be harmed rather than helped.

The exhibitor who keeps in touch with every source of news that might provide information of such character has a distinct advantage, also, in dealing with projected competition by distributor-owned chains. In nearly every instance, local pressure can be brought to bear against the outsider, providing action begins in ample time. The average business community has a certain amount of solidarity, is disposed to defend its own people against the aggressions of outsiders, providing its members are informed of the facts. But it too often happens that the outsiders, coming into the community with all of their facilities in the way of oratory and publicity, are able to put their scheme over before anyone wakes up to its real purport, and then it is too late.

The best of all defenses against this sort of competition is the friendship of local bankers and business men. The exhibitor who is active in organizations such as Rotary, Kiwanis, the Commercial Club or Chamber of Commerce, etc., who puts in a reasonable amount of his time developing acquaintance and friendship in such quarters rarely has anything slipped over on him by outsiders. He has the opportunity, at least, of putting up his fight, in the open, when dangerous competition threatens. He knows, as a rule, just who is on his trail and what the scheme is. And in many cases such knowledge is the best possible insurance policy.

It is not good business to talk bad business, but it is good business, in many cases, to disabuse the public mind of the idea that any enterprise is all profit. The public, particularly the investing public, ought to have a little information regarding the theatre business and its problems. It ought to realize that the average exhibitor has to work as hard for a dollar as any other business man does and that he, like some other business men, often fails to get the dollar after he has earned it. On this score, particularly, cultivation of the substantial members of the business community pays, because it affords the best possible opportunity to acquaint people with the real facts of the business.

This is the time of all times since motion pictures began when every independent exhibitor should be intensely on guard. Against the dangers, particularly, of speculative competition.

Willard C. Howe

Next Week: Can You Carry Main Street?

I. M. P. A. FAVORS NEW CONTRACT

Samuel Goldwyn Joins United Artists

SWELLS PROGRAM OF REORGANIZED FIRM WITH HIS RELEASES

Samuel Goldwyn joined the reorganized United Artists Corporation.

This was announced by Hiram Abrams, United Artists Corporation president, on his return from a tour of the Middle west.

Mr. Goldwyn will bring to the organization, of which Joseph M. Schenck is chairman of the board of directors, an additional output of \$2,000,000 in feature productions, and the future strengthening of the releasing program by the series of elaborate box-office attractions planned by Mr. Goldwyn for the coming year.

The switch from First National carried with it the services of George Fitzmaurice and Henry King, who comprise the Goldwyn directing staff. There will be no change in programs already arranged by these producing directors.

(Continued on Page 10)

ROSSMAN POLAR PICTURE TO BE PATHE RELEASE

"Kivalina of the Ice Lands," Earl Rossman's photodrama of the Arctic, which evoked high praise from public and press during its recent showing at the Mark Strand theatre, New York City, has been acquired for distribution by Pathe Exchange, Inc., under contracts between the releasing firm and B. C. R. Productions, Inc., under whose auspices the unusual picture was made.

August 9 is the release date set by Pathe for this Arctic epic.

Two years of hard work, privation and suffering were spent by Rossman in the Arctic for the making of this picture. The photographer-director-explorer, has made a photodramatic story of the life of the Eskimos. It was enacted by native Eskimos, against a background of igloos; the Aurora Borealis and endless expanses of ice and snow.

(Continued on Page 10)

DAVIS DISTRIBUTING DIVISION EXPANDS ITS OFFICES AGAIN

J. Charles Davis, 2d, president, and J. K. Adams, vice-president, greeted the trade at the new offices of Davis Distributing Division, Inc., on fourth floor of Inter-Ocean Building, 218 West Forty-second street, New York City.

Though only six months old, this is the fourth time that the Davis Division has been forced to move into larger quarters to keep up with demand for its product.

Mr. Davis returned from a six-weeks trip to the coast, where he inspected the various producing units whose product his company is handling, and closed several important distributing contracts.

WARNERS OBTAIN GOTHAM OUTLET IN PICCADILLY

One of the most important booking contracts ever made on Broadway, New York City, was consummated when Lee A. Ochs, managing director of Piccadilly theatre, New York City, contracted with Sam E. Morris, general manager of distribution for Warner Brothers, to play exclusively the Warner product for next season in the Piccadilly.

TEN MILLION TO BE SPENT BY F.B.O. ON PROGRAM FOR 1925-26

HOLLYWOOD, July 10.—About \$10,000,000 will be spent on motion pictures by independent producers at the Film Booking Offices studios here during the year.

Besides F. B. O.'s own production units, several independent stars and producers have established headquarters at the Melrose and Gower Street lot. They include Doug McLean, Larry Semon, Monty Banks and B. P. Schulberg.

More than \$5,000,000 will be invested by F. B. O. in sixty-four features and short subjects for the 1925-26 program. The features will embrace twelve specials and star series featuring Fred Thomson, Evelyn Brent, Maurice B. "Lefty" Flynn and Richard Talmadge, each of whom will produce eight attractions during the year. Thomson is now at work on "The Wild Bull's Lair," by Marion Jackson; Miss Brent on "Lady Robinhood," by Burke Jenkins and Clifford Howard; Flynn on Gerald Beaumont's "High and Handsome," and Talmadge on James Bell Smith's "South Sea Gold."

(Continued on Page 17)

HAYS ORGANIZATION TO SEEK STATISTICS

Announcement was made of the establishing of a bureau devoted to the compilation of statistics covering all phases of exhibition of motion pictures, as a part of the Hays organization.

The new bureau is under the direction of Burt New, who has been identified with the association for several months. Formerly Secretary of the emocratic National Committee and nationally known in political and public affairs, Mr. New has had much practical experience in the gathering of business and statistical information. The work of his department, it is announced, is to be open to the entire trade, the purpose being to put the theatre branch of the business on a basis such that facts rather than guesswork will be available whenever needed in connection with the defense of the exhibitors of the country.

* * *

KANSAS CITY, Mo., July 10.—A suburban theatre is planned for the center of a chain of store buildings to be erected at Forty-third street and Roanoke parkway. De Foe & Besecke, architects, were retained by Sharon Development Company, which is in charge of the work.

TO AID M. P. T. O. A. IN CONNECTICUT CENSOR FIGHT

Independent Motion Picture Association of America, composed of producers and distributors, voted to appoint a committee of three to meet with a committee from the Motion Picture Theatre Owners of America to draw up a new uniform contract blank.

This action followed the pledge made by Frederick H. Elliott, general manager, before the convention of the M. P. T. O. of New Jersey at Asbury Park.

The committee was unanimously authorized to frame a new and equitable contract which would be in keeping with the dictates of the M. P. T. O. A.

In addition the body voted to appropriate a fund to aid the M. P. T. O. A. in its fight against the new censorship laws enacted by the last legislature in Connecticut. Mr. Elliott was also detailed to go to New Haven and confer with state and national officials of the exhibitor organization on the fight.

FILM BOARDS ADD TO ACTIVITIES AS U. S. INVESTIGATES

In connection with the report of investigation of the Film Boards of Trade by the Department of Justice it became known that six of the boards and the New York office have been visited by federal agents. One of the results of the queries in New York was the decision to send a letter to prominent exhibitors throughout the country asking their views as to the merit of the arbitration system as now conducted.

These letters, following a form drafted in the New York office, were sent out by the officials of Film Boards throughout the country. Replies thus far received have been almost unanimous in their praise of the arbitration system as a splendid thing for exhibitors as well as for the distributors. In a batch of something like fifty letters reviewed by a representative of Exhibitors Trade Review there were but two containing adverse criticism.

Recent analysis of the Film Board situation reveals the interesting fact that thus far there has never been a resignation by an exhibitor member, which, from the standpoint of Charles C. Pettijohn, General Counsel for the Film Boards, is deemed forceful evidence that exhibitors generally are not dissatisfied with the working of the arbitration system.

Arrangements are now under way to establish four additional Film Boards. Montreal and Toronto are being covered and Mexico City and Havana are to be included in the system. An arbitration board has been established recently at Charlestown, W. Va., in deference to a request from the exhibitors of that territory and arrangements have been made to have the Memphis-Little Rock unit alternate between those cities, to suit the convenience of exhibitors.

* * *

MEDFORD, Okla., July 10.—A petition was circulated here, asking for the closing of theatres on Sunday. The question will be voted upon soon.

SAM GOLDWYN JOINS UNITED



Left to Right—George Fitzmaurice, Hiram Abrams, Samuel Goldwyn, Joseph M. Schenk, and Henry King.

(Continued From Page 9)

Mr. King will complete "Stella Dallas," now well under way, for United Artists Corporation release. He will follow this with an adaptation of Robert Hichens' most celebrated novel, "The Garden of Allah." Mr. Goldwyn has decided to send King to the Far East to film scenes on the actual supposed site of the "garden" near Biskra.

Although George Fitzmaurice has several stories in view suitable for the lavish scale typical of his productions, announcement of his first for United Artists Corporation release is withheld.

Players under contract to Goldwyn and the complete production personnel will remain unchanged, it was said. This brings Ronald Colman, Vilma Banky, Belle Bennett and Lois Moran into affiliation with the stars who form the center of the United Artists Corporation expansion.

"The addition of Samuel Goldwyn and the benefit of his experience as a box office producer, is in line with the plans of United Artists Corporation," said Mr. Abrams.

"Our aim is to provide exhibitors with films that will bring the public into their theatres. The stories announced by Mr. Goldwyn for current production I can say with assurance are of this order. With Samuel Goldwyn's prestige in the industry and his experience in all the phases and problems of film play production, I am happy to welcome him into the United Artists Corporation organization."

Samuel Goldwyn took occasion to voice his satisfaction thus:

"My production program for the coming year will be the greatest of my career as a producer, and will measure up in every way to the high standard set by United Artists Corporation in the past. If I were not certain of their standing on their own merits as individual successes, I would not have joined."

"We will spend over \$2,000,000.00 this year in George Fitzmaurice and Henry King productions. My first two selections, 'Stella Dallas' and 'The Garden of Allah'

are indications of the pretentiousness of the others to follow. Both in expenditure and production scope the coming year's program will be the biggest of my career as an independent producer."

**John W. Considine, Jr.,
Latest United Producer**

"Wild Justice," starring the miracle dog, Peter the Great, will be distributed by United Artists Corporation, according to Hiram Abrams, president.

This is the initial producing venture of John W. Considine, Jr., who for several years has been production manager for Joseph M. Schenck productions.

"Wild Justice" is a drama of the frozen North. Strong roles fall to George Sherwood, Frank Hagney and pretty Frances Teague.

The story is an original one by C. Gardner Sullivan. It was directed by Chester N. Franklin.

* * *

DAVIS CLOSES FOR FOUR TERRITORIES FOR HIS PRODUCT

J. Charles Davis, 2d, closed negotiations with Bert Hall and Fred Gage of Hall Film Exchanges, San Francisco and Los Angeles, for the following Davis Distributing Division releases:

"Red Love," starring John Lowell and Evangeline Russel; "The Tales of a Thousand and One Nights," super-special; six James Oliver Curwood stories; eight pictures starring Ken Maynard and Tarzan, King of All Horses, supported by the Hollywood Beauty Sextette; eight frontier western stories from the novels of General Charles King, U. S. A.; sixteen outdoor and western features starring Al Ferguson; eight "Peggy of the Secret Service" pictures, starring Peggy O'Day; "The Thrill Girl," produced by Mrs. S. Cole; eight Mills de luxe features, starring Marlyn Mills and her two wonder horses, Star and Beverly; eight society athletic dramas featuring Ferdinand Schumann-Heinck, son of the grand opera diva.

The contracts also include Davis Distributing short subjects, the Wilson-Gerber ten episode serial, "The Mystery Box," starring Ben Wilson and Neva Gerber; twenty-six "Shicks and Shebas" comedies and twenty-six "Hey Fellas!" Kid Komedies.

The territory covered is California, Arizona, Nevada and Hawaiian Islands.

SUIT FILED TO HALT ENFORCING OF CENSOR LAW

Action to restrain enforcement of the Connecticut film tax has been instituted in four cases filed in the federal District Court by Fox, American Feature Film and two other complainants against John H. Trumbull, Governor; William H. Blodgett, Tax Commissioner; John J. Splain, Tax Commissioner; R. B. Stoeckel, Frederick Salmon and Ernest L. Isbell, Commissioners of Police, and Robert T. Hurley, Superintendent of Police.

The law is attacked on the ground that it constitutes interference by the state with interstate commerce, that it is confiscatory and generally violative of the fourteenth amendment to the constitution. George W. Wickersham, of Calwallader, Wickersham & Taft, New York, and Benedict M. Holden, of Hartford, represent the complainants and are to argue the case July 10 before the District Court sitting *en banc*, at New Haven.

The Hays organization has been active in preparations to attack the law as an infringement on the rights of exhibitors as well as producers and distributors.

* * *

LUNCHEON TO BERNIE

Luncheon was tendered Dr. Hugo Riesendorf, director of the Rialto, Rivoli and Criterion Theatres in New York, to Ben Bernie and his jazz orchestra, at the Hotel Astor.

ROSSMAN POLAR PICTURE TO BE PATHE RELEASE

(Continued From Page 9)

Kivalina, an Eskimo belle, is the heroine. The hero is played by Aguvaluk. Nashulik is the Witch Doctor. Tooktoo is in the role of Kivalina's brother. Huwak is the Master Hunter.

Scenes of realism in the north country include Aguvaluk's journey against a blinding blizzard, stampedes of reindeer herds, and the capture of seals on the ice floes. The Eskimo hunters are shown hunting after the big deer herd, capturing and killing a stray deer and stopping to immediately partake of the uncooked food.

A high light of this new Pathe picture is the sequence in natural colors which reveals the Aurora Borealis in all its radiance. This is the first effort ever made to photograph the northern lights phenomena in color.

Pathe is releasing this unusual feature on August 9, at the start of the Greater Movie Season, to give exhibitors an unusual hot weather attraction.

* * *

Harry J. Brown assembled this cast for "The Bashful Buccaneer," which he produced for release through Rayart Pictures; Reed Howes, star; Dorothy Dwan, who played the feminine lead in "The Wizard of Oz"; Bull Montana, Sheldon Lewis, Jack Herrick, George French and Sam Allen.

This is the third of the second series of Harry J. Brown comedy dramas starring Reed Howes and released through Rayart.

"SHYLOCK TACTICS" OF COMPOSERS HIT BY COHEN AT MEET

"Shylock tactics" is the way Sydney S. Cohen, chairman of the board of directors of the M. P. T. O. A., characterized the methods of the American Society of Composers, Authors and Publishers, in a conference in New York City on a new Federal Copyright Law. R. F. ("Pete") Woodhull, president of the M. P. T. O. A. also attended the hearing.

"This license fee or tax is levied by the society under the assumption that the theatre owners reproduce the copyrighted music of its members in their theatres for profit, and that to do this requires their permission," Mr. Cohen said.

"The present copyright law has been shaped into an instrument through which a multiplicity of royalty fees may be and are extracted. We believe this to be opposed to public policy and therefore seek the amendment of the law so that this process shall be prohibited."

Mr. Cohen urged the committee to prepare an amendment aimed at prohibiting the pooling of copyrights or performing rights. Such a practice, he declared, "has a tendency to place the control of musical compositions and the development of musical genius in the United States in the hands of a few who by exercising control over the agencies of distribution make it impossible for any composer to obtain the same measure of service in that relation as those who are paying tribute to them, and enable them in turn to levy tribute for the use of the compositions upon every music publisher in the United States."

At the conference representatives of the authors, composers, music publishers, film producers and exhibitors, broadcasters and of twenty other groups interested in the drafting of a new Federal Copyright Law, voted to refer several difficult problems to subcommittees and to continue holding conferences until the next meeting of Congress.

Congressman Sol Bloom urged the members of the Committee on Copyright Revision to approach their differences in a reasonable and conciliatory spirit. He said that, if the new bill went to Congress accompanied by a number of violent controversies, it would fail of passage, just as the Perkins bill did.

Chairman Frederick W. Hume said that the Perkins bill had been taken as a working basis for the preparation of a new bill. He said that opinion was united in favor of fifty-one of its sections, that slight differences exist concerning thirteen provisions, but that a difficult problem existed in reconciling conflicts of interest in respect to the other ten provisions. These ten provisions cover such subjects as the broadcasters' use of copyrighted music without permission, the separation of film rights from ordinary copyrights, the phonograph recording of copyrighted matter and authorship for hire.

SAM SAX, EN ROUTE TO COAST, VISITS EXCHANGE CENTERS

Sam Sax, president of Lumas Film Corporation, which produces Gotham Productions, is again en route to Los Angeles. He will visit exchange centers en route.

Mr. Sax telegraphed that Harry Charnas, of Cleveland, who signed to distribute the twelve new Gothams through his Cleveland, Pittsburgh, Cincinnati and Detroit offices, also took over the distribution of the first six Gothams for the state of Ohio only. In this

Returns to Screen

Theda Bara Is Back in Films in
"The Unchastened Woman,"
Chadwick Special Production.



PATHE WINS PRAISE FOR SPEED IN NEWS PICTURES ON QUAKE

Pathe News received many telegrams on its record showing of Santa Barbara earthquake scenes in theatres throughout the country. Some follows:

"It would be appreciated if you would extend our congratulations and thanks to all those responsible for the fast work on the Santa Barbara earthquake disaster pictures.

"Pathe has established a record in this city not only for quick delivery on motion pictures, but on stills as well.

"The Tribune in the morning will print scenes taken at Santa Barbara yesterday—sixteen hours after Pathe's scoop appeared on our screen!

"My patrons could hardly credit that they were bona fide pictures, but thanks to your organization and the air mail the pictures were taken, developed, subtitled and printed, shipped from Santa Barbara back to Los Angeles, thence north to Sacramento and through across the Rockies to Salt Lake, all in the space of some twenty-two hours.

"Pathe's contemporaries have yet to be heard from. The writer is free to say that this is the biggest news beat Salt Lake has participated in to date.

"GEO. E. CARPENTER,
"L. Marcus Enterprises."

"Special earthquake pictures received seven this morning. Views are splendid and again illustrate the superiority of Pathe News Service."—L. H. Cunningham, Quilna Theatre, Cleveland, Ohio.

"Earthquake pictures received 6:30 Wednesday evening. Presented same 7 o'clock show. Thanks for your splendid service and excellent views. Had announcement front of theatre and notices in to-day's papers. Mailing letter to you."—E. H. Gerstle, manager Loew's Valentine, Toledo, Ohio.

"Santa Barbara special big scoop. Appreciate Pathe's service."—Roland Robbins, Manager Keith's Theatre, Washington, D. C.

P.D.C. REDISTRICTS SALES TERRITORIES UNDER NEW PLANS

Following inauguration of a new system of handling contracts, devised by John C. Flinn, vice-president and general manager of Producers Distributing Corporation, a re-districting of the sales territories was put into effect by Mr. Flinn and W. J. Morgan, sales manager.

Under this re-districting plan, the sales territories, which originally consisted of four divisions—the eastern, western, midwest and central divisions—have been extended into the following eight districts:

District No. 1.—L. J. Hacking, district manager, with headquarters at Boston Exchange, to comprise New Haven and Boston branches; H. R. Olshen, New Haven Manager.

District No. 2.—W. F. Seymour, district manager, with headquarters at New York home office consisting of Buffalo, Fred Zimmerman, manager; Albany, Robert Mochrie, manager; New York, G. M. Dillon, manager; and Philadelphia, W. G. Humphries, manager.

District No. 3.—G. F. Lenehan, district manager, embracing Washington, D. C., G. M. Falkner, manager; Atlanta, Ga., Mrs. A. H. Sessions, manager; and Charlotte, N. C. with Mr. Lenehan's headquarters at Washington.

District No. 4.—Robert Cotton, district manager, with headquarters at Cleveland Exchange; comprising Cleveland, G. W. Erdmann, manager; Detroit, F. E. Stuart, manager; Cincinnati, N. G. Shafer, manager; Indianapolis, Dudley Williston, manager; Pittsburgh, G. R. Ainsworth, manager.

District No. 5.—Cecil Maberry, district manager, with headquarters at Chicago Exchange; including Chicago, H. S. Lorch, manager; Milwaukee, C. R. Lundgren, manager and Minneapolis, J. E. O'Toole, manager.

District No. 6.—Ralph H. Clark, district manager, comprising Des Moines; Kansas City, L. Reichert, manager; Omaha, F. De Lorenzo, manager; and St. Louis, C. D. Hill, manager. (Mr. Clark will make his headquarters at St. Louis exchange.)

District No. 8.—R. A. Morrow, district manager with headquarters at Dallas, Texas; Oklahoma City, E. S. Olsmith, manager; Dallas, Diaz Callahan, manager; and New Orleans, G. C. Brown, manager.

District No. 8.—L. W. Weir, district manager, with headquarters at San Francisco exchange; San Francisco, M. E. Cory, manager; Los Angeles, J. S. Stout, manager; Butte, C. R. Wade, manager; Denver, J. S. Hommel, manager; Salt Lake City, C. F. Parr, manager; and Portland, Oregon.

The manifold advantages of this re-districting are stressed in this statement made by Mr. Morgan:

"The District Managers will not have any more territory than they can cover thoroughly, and will be able to keep in personal touch with exhibitors and give direct supervision to every exchange in their district at frequent intervals.

"This concentration on territories by our district managers will enable them to carry out efficiently the new system of handling contracts, facilitate the official acceptance or rejection of all booking contracts, establish a more equitable trading basis and serve exhibitors in a prompt, business-like manner by speeding up all matters of adjustment.

"Exhibitors will not be kept waiting weeks before being assured they will get the pictures contracted for, as our district managers will have the fullest authority, under this new system, of accepting or rejecting contracts. Under the system formerly in vogue, where all contracts had to be sent to the home office for approval, an exhibitor far removed from New York was not sure of actually getting a picture until a week, sometimes two weeks, after he had decided to book it. Even though he had signed a contract, he could not advertise the picture until the contract had been forwarded to New York and had been returned with the official endorsement."

LENORE COFFEE SIGNED

HOLLYWOOD, July 10.—Lenore Coffey, who with Eve Unsell adapted Leatrice Joy's first starring picture, "Hell's Highroad," was signed under a long-term contract by Cecil B. De Mille.

FLORIDA'S FIRST MOTION PICTURE CITY NAMES THOROFARES AFTER SCREEN STARS



STUDIO BEING
BUILT IN
FLORIDA'S
FIRST MOTION
PICTURE
CITY AT
SUN CITY.

SUN CITY, Fla., July 3.—Every one of the thirty-six streets and drives in this Florida's first motion picture city by the Little Manatee river, has been named after prominent stars of the screen.

The main avenue has been named Studio Boulevard as it leads in a sweeping circle from Bay Shore Boulevard into the heart of the Studio Parkway. Fairbanks Drive commands the view along the banks of the Little Manatee and Pickford Avenue divides the city into East and West.

The circles about the entrance of the Studio Parkway are named as Compson Circle, Petrova Circle and Chaplin Drive. Talmadge Avenue runs north and south and

will be dedicated to Norma and Constance Talmadge. Swanson Avenue and Meighan Drive are two of the most prominent thoroughfares and paralleling one another thru the heart of Sun City and the eighteen-hole golf course.

Some of the main arteries of travel have been named after the most prominent Film Companies and show on the map under the titles of Pathe Place, Metro Drive, First National Drive, Goldwyn and Universal Avenue.

Enactment of no income or inheritance tax laws, legislation eliminating film censorship in Florida and creation of a moving picture city are said to give Florida three distinct advantages over California.

PATHE SPECIAL ON EVOLUTION ON TRIAL IN ITS NEWS EDITIONS

Pathe News special, "Evolution on Trial," which goes into the Pathe News edition just released, seeks to take advantage of advertising and exploitation service unique in the field of screen journalism.

"Evolution on Trial" will summarize in pictorial form both sides of the question which grew out of the recent legislation in Tennessee directed against the teaching in state-supported schools of the Darwinian theory of the origin of species. The subject affords direct tie-up on the part of the exhibitor with the columns of publicity which the forthcoming trial of Professor Scopes is obtaining daily in the leading newspapers of the country.

To augment this appeal, Pathe issued a series of special press stories and advertising mats on this edition.

Pathe News edition will contain among other features news-reel interviews with prominent principals on both sides of the coming legal and scientific battle, including exclusive statements from William Jennings Bryan and the Scopes defence.

* * *

COLLEEN MOORE

BACK FROM EUROPE

Colleen Moore, First National star, following her return from a six weeks' holiday in Europe, left for Hollywood to begin work on her new picture, "We Moderns," from Israel Zangwill's comedy.

* * *

RATHNER TO COAST

Harry Rathner, president of Astor Distributing Corporation, left New York on a business trip to Milwaukee, St. Louis and Los Angeles.

CLOSE FOR WARNER OUTPUT IN JAPAN

Louise Auerbach, representing Export and Import, closed a contract with Warner Brothers for distribution in Japan of the entire Warner output for 1925-1926. This includes the Warner Forty. The deal is said to involve a record price.

* * *

JANS TO PUT FOURTH IN PRODUCTION IN WEEK

Herman F. Jans, president of Jans Productions Inc., reports his fourth independent production, "Ermine and Rhinestones," will go into production within a week.

"Ermine and Rhinestones" is an adaptation of the novelette by Louise Winter, author of the other Jans production, "The Mad Dancer," in which Ann Pennington returned to the screen.

* * *

EDNA MARIAN, COMEDY STAR, TO HAVE ROLE IN "U" JEWEL

Edna Marian, who has been featured for the past year in Century Comedies, is to make her bow in feature productions.

She has been signed to play the second feminine lead in "The Still Alarm," the stage melodrama, which Edward Laemmle is directing for Universal.

* * *

CRANFIELD & CLARKE SELL "LYING WIVES" TO WARDOUR

Cranfield & Clarke sold the United Kingdom rights of Ivan Abramson's production, "Lying Wives," to Wardour Films, Ltd., of London. This sale was put through by W. F. Clarke, with the aid of their London agent, J. G. & R. B. Wainwright Company, Ltd.

SIX COMPANIES IN PRODUCTION, FIVE START FOR WARNER

HOLLYWOOD, July 10. — Things are humming at Warner Brothers' studio, with six companies now in production and five more in preparation that are to start within a week.

The Warner studio is not able to handle the whole part so that the Vitagraph lot in Talmadge street is being utilized.

"Bunker Bean," with Harry Beaumont directing and Matt Moore and Dorothy Devore in the leading roles, is nearing completion. This Harry Leon Wilson story is destined to be one of the funniest comedies of the year. This story is said to rank second to Tom Sawyer and Huckleberry Finn in popularity.

"Satan in Sables," first of Lowell Sherman starring vehicles, which James Flood is directing, is under way. This stage star is to make another picture before he returns to the east for a Broadway engagement. "Satan in Sables" is being made on a very elaborate scale, its sets and background will present something new in motion pictures. Others in the cast are Pauline Garon, John Harron, Gertrude Astor, Frank Butler and Otto Hoffman.

"The Clash of the Wolves," the next Rin Tin Tin story, was started last week. Noel Smith is directing, with Charles Farrell, the young actor Warners recently put under a long term contract, playing the leading male role. June Marlow, Charles Conklin, Pat Hartigan and Will Walling complete the cast. This company will leave for location at Victorville shortly.

"The Burglar Alarm," which will introduce Lewis Milestone to the public as a director, is in the midst of production. Milestone is a former writer and editor. He and Darryl Zanuck are responsible for the story and it is said to offer something decidedly unique in plot and entertainment. Marie Prevost, Clive Brook, John Patrick, Claude Gillingwater, Charles Conklin and Mathilde Brundage represent the entire cast.

"The Love Hour" with Ruth Clifford, Huntly Gordon, Louise Fazenda, and Willard Louis heading the cast, which Herman Raymaker is directing, is well under way. This is the first comedy-drama to be made by Mr. Raymaker under the Warner banner. He directed Rin Tin Tin in his last two pictures.

"Hogan's Alley," with an all-star cast headed by Monte Blue, Patsy Ruth Miller, Louise Fazenda and Willard Louis with Eddie Gribbon, Frank Bond, Max Davidson, Texas Kid and Nigel Barry, started the early part of the week. This is a rare story built around the prize ring and rough, tough alley in the slums. It is being directed by Roy Del Ruth under supervision of Bennie Zeidman.

Those in preparation comprise four great stories.

"The Sea Beast," in which John Barrymore is to star, will begin within a week or ten days. The cast to date reads John Barrymore, Priscilla Bonner, Willard Louis, Wilfred Lucas, Mike Donlin, Sam Baker, Sojin and Frank Hagney. It is to be directed by Millard Webb. Bess Meredyth is responsible for the script.

"Compromise," by Mrs. Jay Gelfer, is being prepared by E. T. Lowe, Jr., for Irene Rich, Louise Fazenda and Clive Brook. Alan Crosland will direct.

"The White Chief," a story written for Monte Blue, will go into production as soon as he completes "Hogan's Alley." Erle Kenton will direct.

"Lady Windemere's Fan," Oscar Wilde drama that Ernst Lubitsch, will make is scheduled to start shortly. The script is being prepared by Julian Josephson.

Jack Warner announces that more than one-fourth of the year's program is already completed.

* * *

E. E. SHAUER SAILS

E. E. Shauer, director of foreign department of Famous Players-Lasky Corporation, sailed to Europe. He will return to New York in September.

TWO NEWSPAPERMEN JOIN KINOGRAM'S REORGANIZED STAFF

Kinograms, the news reel issued twice a week through Educational Film Exchanges, reorganized and expanded its editorial staff.

While Forrest Izard continues as editor, J. V. Fitzgerald and Herbert E. Hancock have been added as associate editors.

Fitzgerald served ten years in editorial capacities with *New York Morning World*.



Herbert E. Hancock

Mr. Hancock organized Fox News six years ago, and for four years Hancock was director of Fox News.

Mr. Izard is one of the best known executives in the news reel field today. For five years he has steadily built up Kinograms to its present position among news reels.

Allyn Butterfield, pioneer cutter of news reels, will continue in that position. Butterfield, unlike others holding similar positions, is also given editorial responsibility in the arrangement and presentation of all subjects, and is considered one of the most important members of the staff.

The remainder of the Personnel has not been changed.

At the main office of Kinograms it was said that this move is only the first step in a program of expansion that will take all summer to complete. Increased sales and popularity of Kinograms have in turn increased the work of production. With its already formidable position in the news reel field, Kinograms takes on added strength with the reorganization of its editorial staff.



J. V. Fitzgerald

Efforts will now be concentrated on a vastly increased camera force all over the world. It is also announced that the policy to show only news pictures will be strictly adhered to, and no magazine or scenic material will be allowed to creep in under the guise of news.

* * *

SECOND HERRICK PICTURE COMPLET

The second in the "Fragments of Life" series of two-reelers being produced by F. Herrick-Harrick for Davis Distributing Division release has been completed and is being edited and cut.

Title of the first of the series, telling its complete story without a single title, was changed from "It Might Happen to You" to "Sympathy." It is ready for release.

* * *

PRESS BOOKS READY

Press books in two colors, on the first of the three Columbia Pictures releases,—a Columbia, a Waldorf and a Perfection, were completed as well as accessories, which have been distributed.

FIRST MACFADDEN PHOTOPLAY TO BE RELEASED AUG. 5

"The Wrongdoers," the first Bernarr Macfadden True Story Film Company production, will be released August 5, Harry Rathner, president of Astor Distributing Corporation, reported.

He also announced that the Macfadden unit would operate on a policy of continuous production until its eight pictures are completed at the Cosmopolitan studio in New York City. Production will begin with two units as soon as Lewis Allen Browne completes continuities on "Rogues' Riches" and "False Pride." Other productions will be "The Harem Girl," "The Danger Line," "Wives at Auction," "Bad Habits" and "Broken Homes."

"The Wrongdoers," just completed under the direction of Hugh Dierker and starring Lionel Barrymore, with Anne Cornwall and Henry Hull featured, is being edited. It is a story of Robin Hood sentiment and laid in New York City. Mr. Barrymore plays the part of a socialistic philanthropist.

Owen Moore and Constance Bennett are under contract for starring roles in the forthcoming Macfadden productions.

There will be four releases from Astor Distributing Corporation for August; "A Lover's Oath," a Ferdinand Pinney Earle production starring Ramon Novarro; "The Wrongdoers," a Bernarr Macfadden True Story production; "The Shining Adventure," a Madeline Brandeis production directed by Hugo Ballin, starring Percy Marmont, with Mabel Ballin and Ben Alexander, and "The Business of Love," a Jess Robbins production starring Edward Everett Horton and Madge Bellamy.

On the fifth of each month, beginning with August, Astor will release one production a month together with an Astor Aristocrat special. "Child Wives" is scheduled for release in the fall.

* * *

SAM L. WARNER WEDS

"FOLLIES" BEAUTY

Miss Lina Basquette, premier danseuse of Ziegfeld "Follies," and Samuel L. Warner, vice-president of Warner Brothers, were married at the home of the Rev. Nathan Krass, in New York.

Only a few intimate friends were present, including Mr. and Mrs. Robert Katz, L. Asher and Barney Sobel.

* * *

PARAMOUNT PICTURES IN MEMORIAL

Lithopolis, Ohio, July 10.—Famous Players-Lasky Corporation closed a contract with Mabel Wagnalls-Jones for showing of Paramount pictures in the \$250,000 memorial building erected to the memory of her parents here.

The contract was made with the company without solicitation. A Paramount picture is shown every Saturday night at an admission of from ten to twenty cents, according to the cost of the picture. The admission price is scaled to cover costs only.

* * *

New Style Press Sheet for Gotham

With release of "The Overland Limited" Lumas Film Corporation will change the style of its exhibitors' campaign book for the new series of Gotham productions. It will be in regulation newspaper tabloid size.

* * *

F. B. O. STUDIO SPACE ENLARGED

HOLLYWOOD, July 10.—Joining of stages 1 and 2 at F. B. O. lot was completed over the broad studio street which formerly separated the two. The enclosure now forms one of the largest stages here.

"FRESHMAN" FACES INDEFINITE RUNS IN ALL KEY CITIES

Indications point to practically every important key center being booked on Harold Lloyd's new feature comedy for Pathe, "The Freshman," by September 20, which will mark the national release of this production, Pathe, Inc., reports.

Prominent showmen in all sections are reported to be signing up the new Lloyd comedy for early fall presentation so as to take full advantage of the football tie-up possibilities which the production accords. Pathe has lined up a series of practical helps for the exhibitor in exploiting this picture—all tying up with the college and football angles emphasized in the production.

A feature of the bookings recorded to date is the frequency of indefinite run engagements. The first run exhibitors and theatre managers who have seen the new Lloyd picture are so confident that in this comedy Lloyd has created the greatest comedy characterization of his career that they are signing with the view of extending the picture over an indefinite period at their houses.

Among the prominent first run engagements for an indefinite run are Balaban & Katz's Roosevelt Theatre in Chicago; J. H. Kunsky's Adams Theatre, Detroit; I. Libson's Walnut, Cincinnati; the Mary Anderson theatre, Louisville, Ky.; the Southern theatre, Columbus, Ohio, and the State Theatre, Dayton, Ohio.

* * *

CHADWICK ENGAGES STUART HOLMES IN "PERFECT CLOWN"

HOLLYWOOD, July 10.—Stuart Holmes, villain extraordinary, was engaged by Chadwick Pictures Corporation for the leading heavy role in "The Perfect Clown," which is now being made at the Charles Ray Studios. Mr. Holmes, who has won a large following during the several years he has been in the motion pictures, has the distinction of being the only prominent player on the screen who has never portrayed a sympathetic role.

"The Perfect Clown," which is being directed by Fred Newmeyer, former director of Harold Lloyd comedies, will be Larry Semon's second offering on the Chadwick 1925-26 program.

It is the intention of I. E. Chadwick, president, who is personally supervising production, to make this new Semon vehicle a more pretentious production than "The Wizard of Oz," which has been hailed by critics.

* * *

PARAMOUNT MAKES BIG TIE-UP WITH ATLANTIC CITY PAGEANT

Famous Players-Lasky exploitation department, at work on the coming Paramount production, "The American Venus," arranged a tie-up with the Atlantic City Beauty Pageant, which will be held in September with heavy newspaper publicity throughout the country. Thousands of girls participate in the contests held throughout the country, and then, after a process of elimination, about one hundred girls participate in the pageant.

In addition to other prizes awarded in the beauty pageant, Paramount will award a loving cup to the girl who conforms to the ideal of the American Venus and who also screens the best among all those participating in the pageant. This girl will play the title role in the picture, "The American Venus."

Harold Lloyd received a big loving cup from a group of admirers upon his return to Hollywood to begin work for Paramount.



Blanche Sweet signs up again with First National, and she and Al Rockett talk it all over.



Rayart's champion, Billy Sullivan, shows a boy friend that he is in real good shape for any film battle.

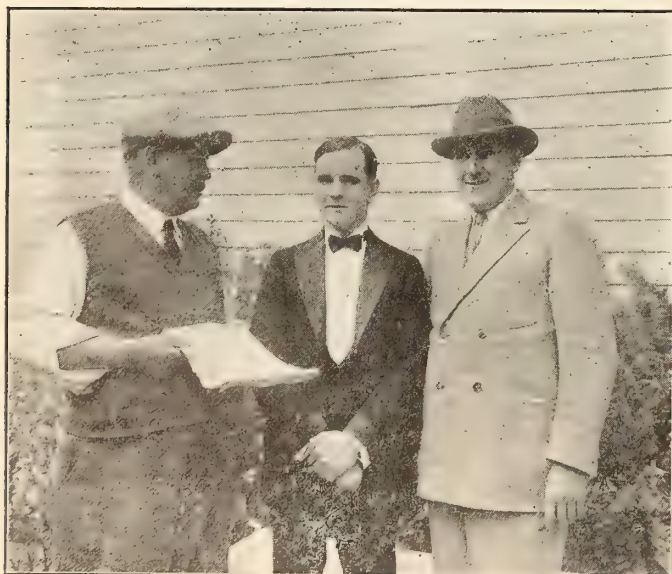


Art Acord and his dog Colonel have their pictures taken at Universal City.



Dorothy Revier, Wampas baby star of 1925, is now appearing in Columbia Pictures Corporation's Waldorf Series.

Jackie and his brother, and Mrs. Coogan, too, returned to Hollywood the other day to start work on Metro's "Old Clothes."



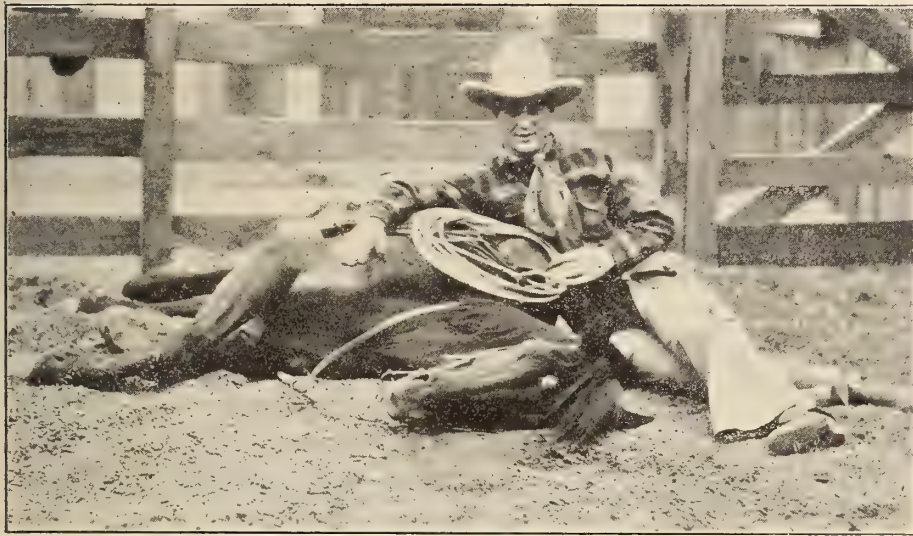
Creighton Hale, Scott Sidney and Al Christie had a talk with the result that Hale will play the lead in Producers Distributing Corporation farce.



Fourteen years a character man in burlesque, Jules Mendel is now with Hal Roach and will continue to appear in his comedies released through Pathe.



Action! shouts Herman Raymaker to his trusty steed while directing "Below the Line" for Warner Brothers, but the pony doesn't heed him.



Art Acord and Darkey, his horse, practice a few stunts on the Universal lot where they have both signed up for another series.

"Off the Highway," Producers Distributing Corporation's new picture, has been completed, and here are Hunt Stromberg and film editor Harry Decker looking over the film.

Director Wray shows Alma Rubens how he wants her stabbed by Edmund Lowe in the William Fox Production, "The Winding Stair."



"The Trouble With Wives" is the name of a new Paramount film, and not what Howard Greer, fashion creator, would seem to be registering in this picture.



RELEASE DATES FOR NINE PRODUCTIONS SET BY SCHULBERG

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, issued a tentative release schedule for the first half of the program of eighteen Preferred Pictures to be released during 1925-1926.

July 27 "Parisian Love," a Gasnier production, will be delivered to exhibitors throughout the country. It features Clara Bow, Lou Tellegen, Donald Keith, Alyce Mills, Hazel Keener, Lillian Leighton, Jean de Briac and J. Gordon Russell.

"The Girl Who Wouldn't Work," which Marcel de Santo, director, is transferring to the screen, will be released August 15. In it are Lionel Barrymore, Marguerite De La Motte, Henry B. Walthal, Lilyan Tashman and Forrest Stanley.

On September 5 will be released "With This Ring," which Fred C. Windemere is directing.

These will be released September 25: "The Other Woman's Story"; October 16: "Lew Tyler's Wives"; November 6, "The Plastic Age"; November 27, "Eden's Fruit"; December 18; "Shenandoah," and January 7, "Horses and Women."

The balance of nine pictures will follow at approximately three week intervals. The order of production has not yet been determined.

All these productions on the 1925-26 schedule are listed in a handsome thirty-two page announcement issued by B. P. Schulberg productions.

* * *

2 EMORY JOHNSON PHOTOPLAYS IN FALL SCHEDULE OF F.B.O.

(Continued From Page 9)

Among the F. B. O. Specials will be two Emory Johnson productions, "The Last Edition," a newspaper drama starring Ralph Lewis, and "Happiness," to be filmed in Sweden. Work on the first will begin in two weeks. Other specials will be "The Midnight Flyer," a railroad melodrama; Laura Jean Libbey's "When His Love Grew Cold"; "The Futurity Winner," a turf drama by Louis Joseph Vance; "Flaming Waters," a melodrama of the oil fields by E. Lloyd Sheldon; "The Isle of Retribution," by Edison Marshall; "A Poor Girl's Romance," the second Laura Jean Libbey novel, and at least four others to be announced shortly.

James Leo Meehan has just finished "The Keeper of the Bees," written by his mother-in-law, Gene Stratton-Porter.

B. P. Schulberg, I. E. Chadwick, Larry Semon, Spitzer-Jones Productions, Inc., Embassy Productions, and Howard Estabrook Attractions, will film all attractions on the F. B. O. lot.

* * *

GUS SCHLESINGER RECOVERS

Gus Schlesinger, manager of foreign department of Warner Brothers, left the Fifth Avenue Hospital, New York, after a long illness. He is now convalescing at his home in Orange, N. J.

* * *

NEW INDIANAPOLIS EXCHANGE

INDIANAPOLIS, Ind., July 1.—The recently completed two story Paramount exchange building at 116 West Michigan avenue, here, is considered by film men and Paramount executives to be one of the finest buildings of its kind in the country.

In "Pinch Hitter"

Constance Bennett, Who Appears Opposite Glenn Hunter in This Feature Being Made by Associated Exhibitors.



KRELLBERG CLOSES MANY TERRITORIES FOR CHADWICK FILM

These state right distributors were signed for the 1925-26 program by S. S. Krellberg, general manager of Chadwick Pictures, on his last tour:

Specialty Film Company, for Texas, Oklahoma, Arkansas; Independent Film Corporation, for New England States; Midwest Film Distributors, for Western Missouri and Kansas; Fontenelle Feature Film Company, for Iowa and Nebraska; Independent Film Corporation, for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia; Merit Film Corporation, for Greater New York and Northern New Jersey.

Standard Film Service Company, for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia; Celebrated Players Film Corporation, for Northern Illinois and Indiana; All-Star Feature Distributors, Inc., for California, Arizona, Nevada and Hawaiian Islands; De Luxe Feature Film Company, for Washington, Oregon, Montana, Northern Idaho and Alaska; F. & R. Film Company, for Minnesota, North and South Dakota; and the De Luxe Feature Film Exchange, for Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

* * *

PARAMOUNT'S PRESS-SHEET FOR "TEN COMMANDMENTS"

With amassed publicity of thirty-five weeks as a road-show attraction and sixty weeks on Broadway, as sources of material, Paramount's advertising department has compiled a press-sheet for Cecil B. De Mille's "The Ten Commandments."

In twelve pages, newspaper size, it has an unusually large assortment of publicity and advertising cuts, readers, and reviews. In addition there are many special stories and signed articles from ministers, authors, bankers and others prominent.

ASSOCIATED SPEEDS WORK ON FEATURES; TWO ARE COMPLETED

Continuity for "The Million Dollar Doll," which will be the third St. Regis Picture for Associated Exhibitors' release, is now being prepared by Arthur Hoerl. This picture is being adapted from Mrs. C. N. Williamson's successful novel of the same name.

"Headlines," the second St. Regis picture made for Associated Exhibitors, was recently completed by Director E. H. Griffith. Alice Joyce heads the cast of this newspaper romance by Dorian Neve. The cast includes Harry T. Morey, Virginia Lee Corbin and Malcolm MacGregor.

"Bad Company," the first St. Regis picture, was also directed by E. H. Griffith and co-starred Conway Tearle and Madge Kennedy. It is now being shown in the theatres. Recently "Bad Company" scored heavily with audiences at the Academy of Music in New York.

It is planned to produce "The Million Dollar Doll" on a large scale, and have it ready for release in the third group of Associated Exhibitors pictures for the new season.

The California Yacht Club on Los Angeles harbor will appear in "Keep Smiling," Monty Banks' new feature comedy drama for Associated Exhibitors.

Banks is supported by a strong cast, including Anne Cornwall, petite leading woman and Wampas baby star; Robert Edeson, Stanhope Wheatcroft, Naldo Morelli and others.

Rutgers University, at New Brunswick, N. J., was used for many scenes of college life which figure prominently in "The Pinch Hitter," Glenn Hunter's latest starring vehicle for Associated Exhibitors. Oscar Price is producing this picture, which Joseph Henaberry is directing.

The college campus is the locale of two-thirds of the scenes of this new Associated Exhibitors picture. "The Pinch Hitter" is to be one of the second group of Associated Exhibitors pictures for the new season.

* * *

WARNERS NAME ROYSTER TO HEAD THEATRE CHAIN

Nat L. Royster, publicity and picture theatre manager, was appointed managing director of Warner Brothers' Southern Theatres, Inc., with headquarters in Charlotte, N. C.

This organization comprises five Southern theatres recently purchased by the Warners, including New Broadway at Charlotte; New Concord, in Concord; Lexington in Lexington; Lincoln, in Winston-Salem, and Broadway, in Columbia, S. C.

Samuel Warner who attended the meeting of the North Carolina Theatre Owners' Association, designated Mr. Royster, who was manager of New Broadway Theatre, Charlotte, since its opening last March.

* * *

CLAIRE WINDSOR GETS LEAD TIFFANY'S "SOULS FOR SABLES"

Tiffany Productions, Inc., selected Claire Windsor for the leading feminine role in the second of the Tiffany Big Twelve, "Souls for Sables" (adapted from the book "Garland & Co." by David Graham Phillips). In the cast are Eugene O'Brien, Ethel Clayton, Anders Randolph, George Fawcett and Taylor Holmes.

* * *

BIRMINGHAM, Ala., July 10.—Tenants of houses on the corner of Eighteenth street and Third avenue have been served notice to vacate the property. It is the site for the new Famous Players-Lasky theatre.

\$700,000 CONTRACT FOR TIFFANY FILM SIGNED BY BRITON

A contract involving over \$700,000 was closed between the Tiffany Productions, Inc., and the British Exhibitors Films of London, which has taken the Tiffany Big Twelve, based on books and stories by famous authors, for the United Kingdom.

This deal, involving a program in the making, and not on the completed pictures, was completed when N. H. Hoffman of the Tiffany organization, and C. F. Bernhard, representing the British Exhibitors Films, affixed their signatures to the agreement.

The Tiffany productions will be handled in the United Kingdom under the trade name of Bernhard-Tiffany Productions with offices in London at 99a Charing Cross Road, Cambridge Circus, W. C. 2, and with New York City offices at 1540 Broadway.

Heretofore British buyers have only bought American films after viewing them in the projection room, but heartened by the attitude of the independent producers and exhibitors at the Milwaukee convention, Mr. Bernhard came to America and after looking over the independent field, decided that the Tiffany Big Twelve were just the pictures for his company and that he would confine his efforts exclusively to the Tiffany product, Mr. Hoffman declared.



C. F. Bernhard

REVIEWERS HAIL ALL-COMEDY BILL IN COAST THEATRE

SAN FRANCISCO, Calif., July 10.—Reviewers found the Pathe All-Comedy bills at the Egyptian and Aztec theatres sufficiently entertaining to warrant lengthy comment in the photoplay departments, along with the features of greater length. "Ten reels—count 'em—of fast and furious fun," said Curran D. Swint in the San Francisco Daily News. "And all under one tent, ladies and gentlemen. In one program, that is. We're getting our amusements mixed. But anyway that is what one will find in the 'Comedy Circus' at the Aztec and Egyptian Theatres this week."

"In the big ring will be found Harry Langdon, champion of funmakers, in his latest frolics, 'The White Wing's Bride.' Alongside, left or right, depending on which eye you look at, is Ben Turpin in 'The Marriage Circus.' At the ends are a Mack Sennett laugh producer called 'Super-Hooper-Dyne Lizzies,' which recites the adventures of a party who go joyriding in a Ford regulated by radio, and a Hal Roach gloom dispeller and treat for the eyes, 'Sheiks of Bagdad,' that produces a famous sextet of beautiful girls composing the visual feast."

"If it is laughs you crave, they can be found in plenty at the Aztec and Egyptian Theatres this week."

First print of "The Limited Mail," one of the forty special attractions on Warner Brothers' 1925-26 schedule, reached New York and was viewed by officials and executives and a group of exhibitors and foreign buyers. It will be the first release on the new program.

Monte Blue, who is starred, is supported by Vera Reynolds, Willard Louis, Tom Gallery, Master Jack Huff, Edward Gribbon, Otis Harlan and Lydia Yeaman Titus. George Hill directed.

HATRICK INCREASES INTERNAT'L NEWS FORCES IN EUROPE

Edgar B. Hatrick, general manager of International Newsreel and vice-president of Cosmopolitan Productions, returned from a six weeks' trip to Europe.

While in Europe, Mr. Hatrick arranged for elaborate extensions and additions to the force of International Newsreel in the European field. The staffs in Paris and Berlin have been materially increased and arrangements were made for extending the entire service throughout central Europe, particularly in the German states and in Austria.

"I found European exhibitors as keenly alive to the exhibition value of the newsreel as are their American brothers," said Mr. Hatrick. "They are, however, seriously handicapped by the failure of the European newsreel producers to give them a sufficiently good quality of newsreel film to meet their demands. This, of course, is due to the fact that the producers will not spend money as we do here in the United States. The result is that in order to meet the demands of the public for news pictures, the exhibitor is forced, through self protection, to use large quantities of American film in his reels, and a great demand has grown throughout Europe for American-made newsreels."

Mr. Hatrick also made arrangements during his trip for a more complete service for International Newsreel from the Far East.

* * *

HAMMONS LEAVES FOR WEST TO SEE IMPROVED STUDIO

E. W. Hammons, president of Educational Film Exchanges, Inc., is en route to Los Angeles, where he will inspect the improvements which have been made at the Educational Studio and complete working arrangements with directors and stars producing comedies there for the Educational Pictures program.

About \$100,000 has been spent in improving this studio since it was bought from Principal Pictures.

Early releases of the Hamilton Comedy, Lupine Lane Comedy, Mermaid Comedy, Tuxedo Comedy, Juvenile Comedy and Cameo Comedy series are already well under way under supervision of Jack White.

WEST PRODUCTIONS MAKES 4 FOR RAYART

West Productions, Inc., will produce a series of four feature length comedies starring Billy West, comedian. The company was organized by the comedian. It is headed by George West, his brother. Billy West will act as vice-president and general manager.

The company will start work at once in Hollywood.

The company will handle physical distribution of their product through W. Ray Johnston's Rayart Pictures Corporation.

* * *

"WALL STREET WHIZ" NEXT

HOLLYWOOD, July 10.—"The Wall Street Whiz," an original story by James Bell Smith, will be Richard Talmadge's next vehicle for Film Booking Offices. Work will begin this week at the F. B. O. Studios. It is scheduled for early autumn release. Mr. Talmadge recently completed "South Sea Gold," a pirate comedy drama for F. B. O.

* * *

FARMERSVILLE, Tex., July 10.—R. J. Corns bought a \$7,000 orchestral organ for a new theatre here.

9 FIRST NATIONAL PRODUCTIONS BEING RUSHED; 6 COMPLETE

First National Pictures, Inc., and producers distributing through it have nine productions now in work and six in the cutting room with preparatory work in progress on fourteen others.

Those now in production are:

"Classified," from Edna Ferber's story, starring Corinne Griffith, with Charles Murray, Carrol Nye, Jack Mulhall and Ward Crane; "Joseph Greer and His Daughter," from the Henry Kitchell Webster novel, with Lewis Stone, Shirley Mason, Ethel Grey Terry, Barbara Bedford, John Patrick, Hugh Allen, David Torrence, Tom Wilson, Lewis Dayton and Joyce Compton.

"The Viennese Medley," directed by Kurt Rehfeld, with Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Lucie Beaumont, Nigel de Brullier, John Sainpolis, Edward Earle, Hale Hamilton, Carrie Daumery and Cora Macey; "The Sea Woman," produced by Edwin Carewe from Willard Robinson's play, with Blanche Sweet, Victor McLaglen, Constance Bennett and Robert Frazer; Samuel Goldwyn and George Fitzmaurice's production from the play, "The Dark Angel," with Ronald Colman, Vilma Banky, Wyndham Standing, Charles Lane, Frank Elliot and Florence Turner.

"The Knockout," from M. D. C. Crawford's novel, "The Come-Back," starring Milton Sills, with Tully Marshall, Lorna Duveen, Claude King and John Kolb; "The Pace That Thrills," directed by Webster Campbell, with Ben Lyon and Mary Astor; "The Live Wire," starring Johnny Hines, a C. C. Burr production, with Mildred Ryan, J. Barney Sherry and Edmund Breese; and "The Beautiful City," starring Richard Barthelmess with Dorothy Gish opposite him and Kenneth Webb directing.

The six in the cutting room are: "Her Sister from Paris," starring Constance Talmadge; "Graustark," starring Norma Talmadge; Frank Lloyd's special, "Winds of Chance," from Rex Beach's novel; John M. Stahl's production of "Fine Clothes," from the Franz Molnar comedy, "Fashions for Men"; "The Half-Way Girl," featuring Doris Kenyon and Lloyd Hughes; and "Shore Leave" Inspiration's new production starring Richard Barthelmess.

In preparation on the West Coast are Joseph M. Schenck's new vehicle for Constance Talmadge, "The Man She Bought," from Pearl Dole Bell's novel; Israel Zangwill's play, "We Moderns," for Colleen Moore; the musical comedy, "Irene," also designed for Miss Moore; Frank Lloyd's next production from Vingie E. Roe's "The Splendid Road," Owen Davis's play, "Forever After" starring Corinne Griffith; Reginald Goode's play, "Ashes," also for Miss Griffith; John M. Stahl's next production, "Memory Lane."

East Coast productions now in preparation are "The Scarlet Saint," with Mary Astor; the special, "Men of Steel," based on R. G. Kirk's story of the steel mills, "United States Flavor," with Milton Sills and Doris Kenyon; Robert Kane's first production for First National release, "Invisible Wounds," from Frederick Palmer's novel, with Blanche Sweet and Dorothy Sebastian; the second Robert Kane production, "Bluebeard's Seven Wives," Sam Rork's "Clothes Make the Pirate," starring Leon Errol and "Rainbow Riley," C. C. Burr's second Johnny Hines picture for First National, from Thompson Buchanan's play, "The Cub."

Pictures recently out of the cutting room are Corinne Griffith's "The Marriage Whirl" from J. Hartley Manners' play, "The National Anthem," and Edwin Carewe's production, "The Lady Who Lied," from Robert Hichens' novel, "Snake-Bite."

CAPITOL FILM EXCHANGE OPENS ANOTHER BRANCH

CHICAGO, July 10.—Because of the demand made by the independent exhibitors about the Indianapolis, Ind., territory, the new Capitol Film Exchange, of 738 South Wabash street, which will distribute Columbia Pictures six Columbia, six Waldorf and six Perfection releases, as well as the Preferred releases for the coming season, opened an office there.

This new branch is headed by E. P. Pickler. It is at 144 Vermont street, Indianapolis.

Henri Ellman heads the Chicago exchange.

EXHIBITORS AIR VIEWS ON LAEMMLE "COMPLETE SERVICE PLAN" IN NOTES

What the small-town exhibitors are thinking of the Universal "complete service contract," which Carl Laemmle, president, inaugurated as an aid to the little theatre-owner, is again disclosed in two letters from theatre-owners to the Exhibitors Trade Review.

One of these letters, written by a showman in Montana, speaks highly of the plan. Another from N. M. Emmons, of Eagle River, Wis., indicates its author is inclined to look askance at the offer. The letters follow:

MONTANA — Regarding Complete Service Contract, I think its benefits would depend entirely on how and where you are situated. Out here there are few exchanges that are close enough so that the express rates don't amount to as much as the film rental. Universal has an exchange in Butte that gives me 100 per cent service, not only that, but they give it with less expense to me than any other exchange in Butte. They have pictures that average up to most other companies' in drawing power for my house.

I have always used one a week from them as their prices have always been fair, considering the prices others ask. In buying the complete service, I can get two shows for the price of one by showing the serial and a comedy, "Leather Pushers," and short western as a full program on one night, and the feature and a comedy on another night.

As has been my experience, you can only get away with a superspecial every so often, anyway. Half of the super specials are lemons in a small town. I signed the complete service contract and I am pleased with it. It means a big saving to me and there is as much leeway in it as in any other uniform contract. And if I am signing a uniform contract for anybody, I would rather sign it for Universal because they have always given me a square deal. I am not paying any more than I was before. If I want to play the additional short reels, I can. If I don't want to, I won't be anything out.

I wish some of the good brothers that buy only what they want from blocks submitted to them would tell me how they do it. I have been buying pictures six years and the best I could ever do was to take about half the list submitted when one-quarter or less was all I wanted. Tom Mix pictures are the only things that Fox makes that have made any money for me. Can I get them

alone? Come out in this territory and buy ten of Paramount's Famous Forty—try picking the ten! Just as long as they have blocks of pictures that sell only in blocks, and the uniform contracts that tell you how many of a certain company's pictures you must run, with no out or open court redress, just that long will I consider complete service contracts a blessing and a money saver for the small town exhibitor. I will grant the other exhibitors the right to their own opinions and not call them fools.

* * *

Eagle River, Wis., July 1, 1925.

Editor,

EXHIBITORS TRADE REVIEW:

Will you allow me to take up a few minutes of your time in commenting upon your editorial, "Where Does Laemmle Really Stand?"

You have asked three questions which cannot be answered today. Why not ask some more? What advantage has Dunsmoor in showing Universal pictures? They are not so great as to hold patronage or draw trade away from a competitor showing other pictures; in fact, there are lot better and better drawing cards. Will this exhibitor be able to buy Universal pictures cheaper than he could have bought the pictures his competitor will show? Most decidedly, not! Where, then, is he any better off? Will Universal use this leverage to make him pay more for his pictures? Assuredly, yes!

They have already done it for this year. It looks to me as though the exhibitor showing Universals is worse off than he would have been if he had given them up and bought other product. He could have bought competitive product cheaper than universal and would have been in a better position to fight competition, either aggressive or defensive, and he would have made Laemmle show his hand. As long as Laemmle or any other producer owns and exhibits pictures, he is a competitor of his own customers, and no words or promises can make him otherwise.

Your article on Page 14 headed "Independent User Nailed Tighter by Universal." He has no preference, but time will show you that Laemmle has him when he wants him and is using the REVIEW and other trade papers for cheap advertising, and you are all giving it to him in big doses. Universal is no more an independent than Paramount.

Time will tell who is right!

(Signed) N. M. EMMONS.

WARNER "BOBBED HAIR" OPENS BARD'S NEW PASADENA THEATRE

PASADENA, Calif., July 10. — Warner Brothers' "Bobbed Hair" was the attraction at the opening of Bard's theatre here. Arthur and Lou Bard, the owners, sought "Bobbed Hair," which is not to be officially released until fall, and as a special favor the Warners permitted a special pre-release world premiere.

Huntly Gordon, Warner star, was master of ceremonies at the opening and reviewers commented favorably on "Bobbed Hair," which is an adaptation of the composite novel by twenty authors. Marie Prevost and Kenneth Harlan have the leading roles.

* * *

HOGAN TO DIRECT

HOLLYWOOD, July 10.—Harry Cohn, production manager of Columbia Pictures, signed James P. Hogan to handle the megaphone for Elaine Hammerstein's forthcoming release, "SOS Perils of the Sea." Miss Hammerstein is now making "The Unwritten Law" for Columbia.

SEIDER TELLS WHY JERSEY REFUSED TO JOIN MOVIE SEASON

Why New Jersey exhibitors at the convention of the state M. P. T. O. at Asbury Park rejected the "Greater Movie Season" is told in the following letter from Joseph M. Seider, president of the organization.

"Jerome Beatty misunderstands the action taken by this organization in relation to the Greater Movie Season, as proposed by the Hays organization.

"We are not opposed to the Greater Movie Season idea. We maintain, however, that it would be inadvisable for the theatre owner to participate in the plan as proposed and at the present time.

"In order to have a Greater Movie Season we must have the goods. The pictures must meet the expectations of the public.

"We feel that a movement such as this, involving the patronage of the movie going public, should be handled, from its inception, be the theatre owner—the retailer—the man in contact with the patron.

"To first run theatres only the good pictures of next year's release will be available and yet the theatre must take all the financial risk. He will pay big picture prices with only a depleted population to draw from. It cannot be disputed that a good portion of a city's population migrate in the summer to cooler climes.

"We do understand that the theatre owner is not expected to pay one per cent of his receipts in the month of August direct to the Hays organization. The proposition as presented to us involved our joining a group for a concerted effort in promoting this movement. We were to individually underwrite the expense involved, to be met by our contributing one per cent of our receipts during the month of August, the money thus raised to pay for posters, slides, newspaper advertising, publicity stunts and the publicity staff engaged by the Hays organization.

"Since we have to pay the freight, New Jersey has decided to carry out the Greater Movies Season idea in its own way—in zones, and in seasons best suited for the zones. The theatre owner is fundamentally a showman. Exploitation is the business of the exhibitor. Greater Movie Season is nothing more than an exploitation idea to be carried by the theatre owner to the public. The producer advertises and publicizes. The exhibitor exploits. The theatre is best qualified to promote this movement, with the assistance of all distributors and their publicity staffs, so as to obtain the desired result for all concerned—the public, the producers and distributor, the theatre owner.

"It is to be regretted that Mr. Beatty did not attend our convention. Had he done so he would have been afforded the opportunity to address us. He would have heard, first hand, our objections.

"A vote was taken only after every theatre owner in the convention hall spoke on the subject, and when the vote was taken the roll was called and each member voted either yes, no, or passed. The vote was unanimous in rejecting the Greater Movie Season as submitted."

* * *

DONALDSON WITH DE MILLE

HOLLYWOOD, July 10.—Fred Kley, general manager of De Mille studios, appointed R. M. Donaldson as their unit manager. Mr. Donaldson will take immediate charge of the business affairs of the Paul Sloane unit, making Rod La Rocque's first starring picture, "The Coming of Amos,"

WEST COAST CHAIN BOOKING "THE LOST WORLD" FOR IMMEDIATE SHOWINGS

West Coast Theatres, Inc., booked First National's "The Lost World," for its houses in northern and southern California for immediate showing.

* * *

BRANDT SEES BANNER YEAR

HOLLYWOOD, July 10.—President Joe Brandt, of Columbia Pictures, is visiting Harry Cohn, production manager. Mr. Brandt predicts the new season will be the biggest in the history of the business for both independent producers and independent exhibitors.

Mr. Cohn is writing the continuity to an original story which he recently wrote for Dorothy Revier.

* * *

CLIFFORD IN RAY PICTURE

Jack Clifford, vaudeville star, was signed for an important role in Charles Ray's second picture for Chadwick Pictures Corporation entitled "The Winner."

Not Only a Great Star in a Great Attraction



but also
one of the
Greatest
Exploitation
Pictures
of years.

The HOBART HENLEY
production

NORMA SHEARER

in with Lew Cody

A Slave of Fashion

by
SAMUEL SHIPMAN

from Metro-Goldwyn-Mayer



The
Quality
52

You can't help making
money with

NORMA SHEARER

with

Lew Cody

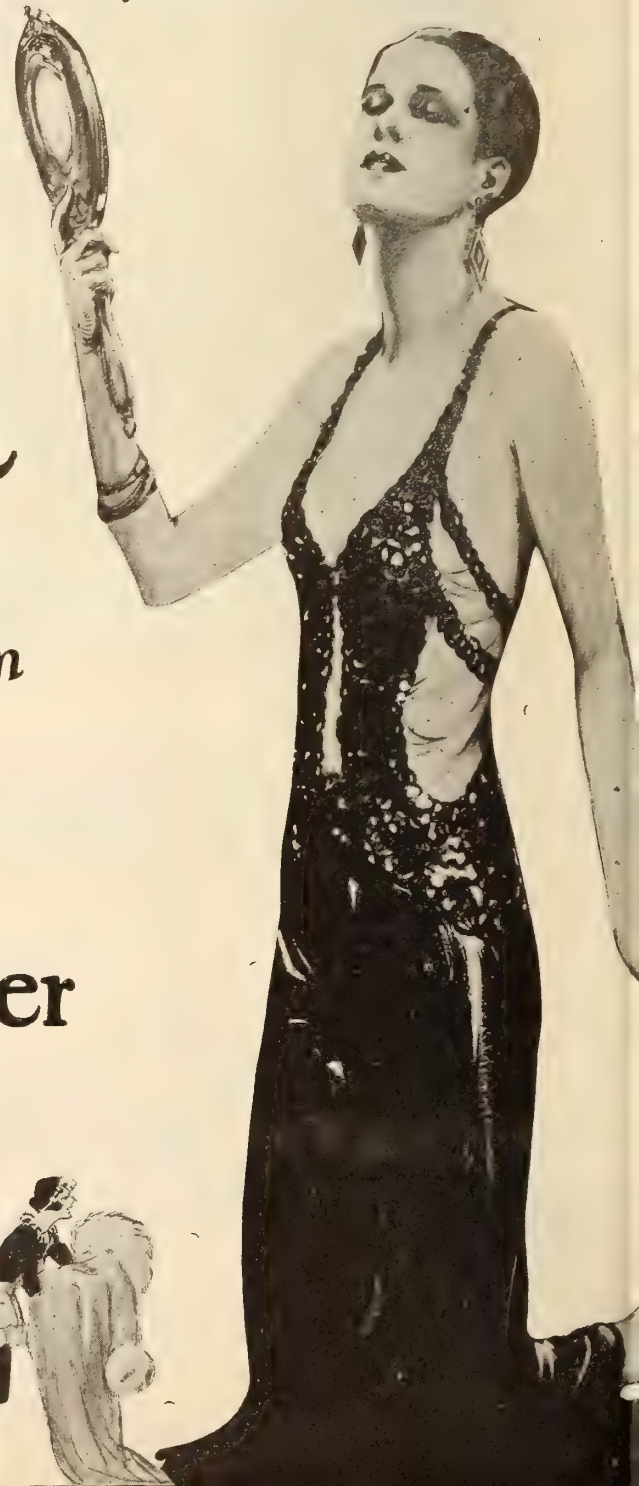
in Samuel Shipman's
drama of Fashion's Follies

A Slave of Fashion

The Hobart Henley
production

THIS great attraction comes to exhibitors backed by one of the most intensive promotion campaigns ever organized to put over a picture to big profits. The Audience Tie-Ups in the following pages are valuable aids to getting the crowds. Metro-Goldwyn-Mayer means showmanship. A Great box-office Star. A gorgeous drama with unsurpassed Fashion angles. And a complete, masterful, promotion campaign behind it!

A Metro-Goldwyn-Mayer
PICTURE



NATIONAL TIE-UP AND EXPLOITATION SECTION

"A Slave of Fashion"

A METRO GOLDWYN-MAYER PICTURE

It's A Natural—



JUST like rolling a natural—You WIN!

Pick up all the marbles, the game is over. How could it be otherwise when the dice were loaded your way? See what you had to start with—A Million Dollar Title, "A Slave of Fashion"; a cast that would pull Ike away from Mike—a cast headed by the beautiful Norma Shearer and including Lew Cody, Mary Carr,

William Haines and James Corrigan; a story written by one of the greatest living playwrights, Samuel Shipman; and the entire production directed by Hobart Henley.

No Sir, when you book "A Slave of Fashion," it is no longer classed as gambling. It's a sure thing—just like rolling loaded dice.

ARE you in the business to "Show a profit"? Or do you want to make some real money? Play the picture, and you'll show a profit. But put some of the ideas in this section to work, and you'll MAKE MONEY. The picture just invites the greatest line of exploitation ever seen. Lobby work, street work and newspaper ads—and a corking line of merchant window displays.

OPPORTUNITY OF OPPORTUNITIES!

Never before has there been such an opportunity to put on a real fashion show as is presented in this film. And what exhibitor need be told more than once that there is perhaps no better publicity stunt for his theatre than a fashion show put on with the co-operation of the leading merchandisers and dealers in his town. On the next two pages is outlined the working of a fashion show in detail—the how, what and when. If you don't take full advantage of it, then close up your theatre; you are not an exhibitor, but a motion picture theatre owner. Not only do you lose money, but you miss the fun of the game.



Norma Shearer, stellar player in Metro-Goldwyn-Mayer's latest release, "A Slave of Fashion"

WHAT EVER else you do, keep the name "A Slave of Fashion" always in the foreground. It's a selling name, and lends itself easily to almost any sort of tie-up. For instance, note the heading on this page, more particularly the chain around the printed matter. That's a great fad right now—that chain. Girls wear little silver chains around their wrists and call them "Slave Chains."

INEXPENSIVE SOUVENIRS

Every jewelry store carries them—and so do the "5 and 10" stores. There's a great little souvenir to distribute on the opening night of the showing.

AT YOUR SERVICE!

The exploitation department of the Exhibitors Trade Review will welcome the opportunity to put exhibitors in touch with the various manufacturers of the novelty bracelets, and no doubt, if quantities are ordered, special prices can probably be arranged. If you decide to do this, then don't be a bit backward about demanding plenty of window space from the jeweler. He'll share in the benefits as well as you.

A Story That Invites a Fashion Show

THE SYNOPSIS tells a story. To some it is simply a story of the play; to others it is a story of a wonderful opportunity for exploitation. The unusual situations and the clothes worn—the splendors of the life lead by Katherine—and the subsequent undeniable appeal of the heart—all these are the factors in your exploitation. These have all been covered in this section. Make the most of it?

Women since the time of Mother Eve have wailed "*I have nothing to wear!*" Katherine Emerson, of South Bell, Iowa, was no different from her million and some sisters, but she hoped to satisfy her craving for clothes and finery by going to New York.

On the way to the metropolis she was in a train wreck and later found an elaborate purse in her possession which had belonged to one of the victims. It contained a signed note written on the stationary of Nicholas Wentworth. In the note Wentworth suggested the girl Madeline, to whom it was addressed, occupy his apartment while he was spending six months in Europe and also that she was to have as much money as she cared to spend.

Katherine, prompted by impulse, decided to take the dead girl's place, and went to Wentworth's luxurious apartment, settled down, and fitted himself out with a wardrobe of gorgeous clothes. Here she met Dick

Wayne, a fascinating young man, to whom she was greatly attracted. All was going well until the sudden appearance of her mother, her father and Aunt Sophie, who had come on from South Bell to see how she was getting on. She told them she was married to Wentworth and tried to get them to return home. But her mother, being old fashioned and conventional, did not approve of her growing friendship for Wayne, and, unbeknown to Katherine cabled to Wentworth that his wife needed him and suggested that he hurry home, which he did, filled with curiosity to see the woman who was posing as Mrs. Wentworth.

Katherine was thrown into a frenzy at his appearance on the scene and the situation was serious for sometime, though she hid matters from her family.

In the end Wentworth fell deeply in love with her and asked her to marry him, which she did, but not before murmuring "*I have nothing to wear.*"

Can she wear clothes? We'll say so! Any shop in the country will jump at the opportunity to make display of the Norma Shearer stills. Use these stills unstintingly in your fashion show advertising.



THE FASHION SHOW—

Better Than a Circus Barker!

LISTEN OLD MAN—in spite of your gray hair and your bay window, we'll take a bet that if no one were looking, you'd like to take a clock apart some day just to see if you could put it together again. Don't let your worries make you believe that you have lost any of your youthful desires to play around a bit.

FUN IN ORGANIZING

Don't you like to see your name in the papers, and your picture, too? Won't you like to take upon your shoulders the responsibilities of an "Organizer." Say, we all want to do that. It's just a lot of fun. And when you can make a mint out of your pleasure—why then, there is nothing more to be desired.

If you have already put across one or more fashion shows in your town, then all this talk doesn't mean a thing to you. You know just what we mean. But if this show is to be your first, then you've got a real treat in store. Just follow directions and don't chafe too well, and the result will show itself overnight.

LINE UP DEALERS

In the center column on this page is a list of dealers you must call on. Don't ask them to do you any favors. Tell them that they have been selected as one of the merchants who will be allowed to participate in the fashion show. Then ask them what they will have to offer in the way of display and exhibition material.

What are you to expect of these merchants? First that they will take space in the double page spread ad in your leading newspaper. (This matter is explained in detail on a subsequent page. Don't miss it.) Then that they will, for at least a week preceding the showing of the picture at your theatre, display the window card suggested on this page. Also that their windows will carry suitable displays of their merchandise in a tie-up with window cards along the lines shown on pages in this section. We will be glad to offer any further suggestions thru the mails upon request from you or from merchandisers.

ADVERTISE THE SHOW

Then these merchants are to circularize their trade with letters or

Hirsch & Davis, a fashionable ladies' clothing house in Los Angeles, catering to the motion picture clientele, has some special material featuring Norma Shearer which is available for women's stores. Write for it to Exploitation Editor, Exhibitors Trade Review.

Dear,

Can you please help me, I'm miserable. Bobby wants me to go to a dance with him to-morrow nite, and I haven't a thing to wear. Every dress I have I have worn twice, and I'm just sick of looking at my measly ten pairs of shoes Oh! I could just cry. Even my fur wraps have been put into storage I think I'll go to see Norma Shearer in "A Slave of Fashion" to-nite. They tell me that she's also in the same difficulty and I want to see how she manages it. Will you meet me there, at the Strand Theatre.

*Yours
Eve*

A teaser letter suggestion for Metro's "A Slave of Fashion."

little "personal notes," written somewhat along the style of the teaser reproduced here, inviting their trade to make the most of the show, and at the same time telling the trade that the show was sponsored by your theatre in conjunction with the showing of "A Slave of Fashion."

So much for the preliminaries.

Now, as to the show itself, get living models where ever you can for the exhibition of clothes, shoes, stockings and such. If your town is "personally" small, a contest to select several girls to act as models will tickle the vanity of the feminine quota.

YOUR THEATRE THE SHOW-ROOM

Where to hold the show? In YOUR THEATRE, of course! No other place. The entire show can be made a prologue to the picture, and the time limit can be set for as much as a full hour. You need have no worry about boring your audience. Women who otherwise may never have been within the walls of a picture theatre, will attend this one. Men will come along, too, especially if the newspapers play up the pictures of several of the most beautiful of the models who are going to show off their clothes.

NEWSPAPERS WILL HELP

While on the subject of newspapers—they must and will play up the show BIG. Why? Because if the newspaper has a live advertising manager in charge it is going to do a lot of extra business for the week. You won't have to sell them on that idea at all. They know. The newspaper will give you columns of free space, explaining the different brands of merchandise that will be shown and will also give a list of the dealers who will participate. The newspaper will have to do that to get any advertising business out of the merchants—that's that.

As to the actual method of putting on the show, that is best decided amongst yourself and the participating merchants. One possible manner is to set your stage in the fashion of a modiste's shop and to have a mother, father, and

(Continued on Page 24)

WHO CAN PARTICIPATE IN A FASHION SHOW

Department Stores	Hosiery Stores
Dressmaking Shops	Glove Stores
Beauty Parlors	Milliners
Blouse and Waist Shops	Beaded Bag and Leather Goods
Dress Goods	Jewelry & Pearl Shops
Florists	Dry Goods Stores
Shoe Stores	Trimming & Novelty Shops
Corset & Brassier Shops	Furriers

This shop will display
three special models
at the Strand Theatre
during the showing of
"A SLAVE OF FASHION"
3:30 and 9:30 daily

AN EASY TIE-UP WITH MEN'S STORES

Lew Cody and William Haines, known as two of the best dressed men on the silver screen, appear in starring parts in "A Slave of Fashion." Could you require any better opportunity than this to make effective tie-ups with the leading men's stores in your town?

Stills in a display of the latest of men's furnishings and smart modeled clothes are sure to attract attention, both to the merchandise advertised and also, with the help of cards as suggested herewith, to your showing.

THE MARK OF
GENTLEMEN

*Fashion
Dictates*

FORMAL DRESS
for
EVENING WEAR

A Slave of Fashion

SEE THE PICTURE at the **STRAND**



WILLIAM HAINES LEW CODY
Appearing in -

Using either the still shown here or still No. 69, an attractive window card for a man's clothing shop can be arranged. The copy is only a suggestion, and should be changed to suit other clothing stills, depending on what sort of clothing display is used.

DO YOU KNOW THE THEORY OF MASS ADVERTISING?

THERE are some peculiar advertising, dear to the heart of every advertising man, where the topic in hand presents some outstanding feature for publicity or exploitation. When that happens, the advertising man immediately concentrates upon that factor, and by the sheer "MASS" of his copy, puts that message across.

That is just what you have in the title possibilities of "A Slave of Fashion." It is the title and its invitation to every sort of clothing tie-up. Use

Still Number 40, showing Norma Shearer who stars in the Metro-Goldwyn-Mayer "A Slave of Fashion" with her favorite black beads.



"Mass" exploitation on this picture. Usually surrounding every picture theatre are stores like haberdasheries, ladies glove stores, corsetiers, fineries, millinery and what not. Every window of each of these stores should have at least one still from the Metro-Goldwyn-Mayer picture "A Slave of Fashion" in it. Mount them on little inexpensive cards, with just a line or two of copy matter calling attention to the fact that the picture will play at your theatre. These cards can be made for about fifty cents a piece, and are the greatest sort of ads you can get for the money.

Make people see the words "A Slave of Fashion" wherever they turn, and when the picture eventually hits your house, you'll be hanging out the S. R. O. sign.

* * *

TWO NATURALS

You don't have to do a thing with these two stills shown on either side of this column to make them pull customers for you. Just let women folk see them, prominently displayed in suitable windows, and you can rest assured that they will be on hand to see the "real thing" in the picture.

For the purpose of display, mount the photos on a beaver-board easel. These easels are very easy to construct by simply pasting a cross board on the back of the mounting board. Rule a quarter inch border round the still, and neatly caption each one, "Norma Shearer, in 'A Slave of Fashion,' now playing at the Strand." Around the easel have the storekeeper place several strings of beads or a few beaded bags, as the case might be.

Fashion Show—Better Than Circus Barker

(Continued From Page 23)

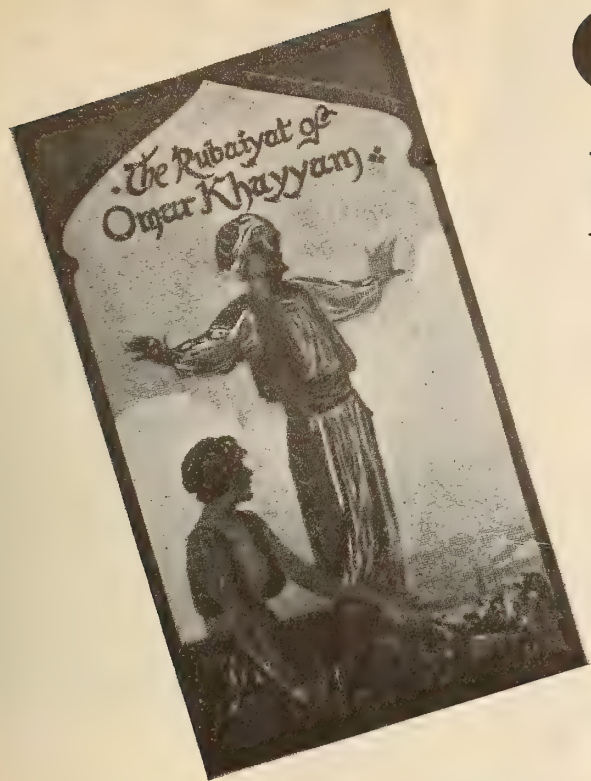
daughter, soon to be married, looking for her trousseau enter for the purpose, of examining the latest in styles. The modiste makes her display of the dicerent items, while the father does a little flirting on the side with the models. Suitable music for such a prologue would be Victor Herbert's "Mademoiselle Modiste."

Just get into the play of the thing and you'll get a deuce of a lot of fun out of it—not to mention the good will that will result between your theatre and your patronage as well as your neighboring dealers.

Still Number 17. A beaded bag shows prominently in this scene of the Metro-Goldwyn-Mayer production "A Slave of Fashion."



OMAR Pearls



A Tie-up That Always Pulls



SLAVES of Fashion—Women have always been slaves of fashion. Once upon a time clothes did not figure in the slavery as much as to-day. Then it was *PEARLS*—and to-day it is still pearls. They are beautiful and intriguing in their simplicity. When pearls are displayed in a window, women will stop to look and admire. They will read anything that has anything to do with pearls. In that fact lies the value of the tie-up arranged with Omar Pearls, known the world over.

USE THE WINDOW CARD

Below is a reproduction of a suggestion for a window card to be displayed by dealers who handle Omar Pearls. Most every jeweler in the country carries the Omar line. This card, centered in a display of several strings of pearls in boxes will be sure to attract a great deal of attention. At the same time, the still used will be of value in attracting attention to the window, and so the jeweler will thereby get an even break with the exhibitor in the attention value.

AD MATTER AVAILABLE

Omar Pearls have a copy of "The Rubaiyat of Omar Khayyam" which they have made available for distribution thru the medium of their dealers. The cover of the book is reproduced above, and the contents pages are arranged in an equally attractive style, with full and half-page photographs. It is a dandy little souvenir to give, and one that will be appreciated in full. On the back cover is some space for imprint which the exhibitor can share with the dealer in calling attention to the part pearls play in "A Slave of Fashion."

PLENTY of tie-ups with novelty jewelry in this "A Slave of Fashion." On another page are the reproductions of some of the stills that have been made available for exploitation and tie-ups with dealers who handle the line. For example, there is a corking still of Norma Shearer holding a beaded bag in such prominence that it cannot be overlooked. Then there is a full-faced portrait displaying a beautiful string of black beads, a new craze among the younger set.

ODDITIES FOR EXPLOITATION

A very odd pair of big, jet black ear-rings that will set any feminine heart all aflutter are prominently displayed in one of the stills which appears in this section.

Another oddity is the anklet bracelet which is shown on the lead off page of this section. There is a peculiar psychology behing such trinkets. Every woman and girl would like to own and wear one of these things, but she is rather afraid of what "talk" might do. Therefore they relieve their desires in seeing others wear what they would like to wear, and then they may talk about it. Strange but true.

TYING UP LOCALLY

If it so happens that there is not an Omar Pearl store in your neighborhood, it is not necessary to discard the entire idea of tying up with pearls all together. There are several other well-known pearls which could be used in local tie-ups; or, if the jeweler you are making arrangements with does not specialize in any special brand, just use the card suggested leaving out any reference to any trade name of pearls. It would then read "FASHION DECREES PEARLS—SEE HOW etc."

A SCENE
 From the
 METRO PICTURE
 "A Slave of Fashion"
 PLAYING NOW AT
 The Strand

Fashion decrees pearls
OMAR
 of course—
 See
 How Beautiful Women
 Use Pearls in
A Slave of Fashion

Get the

The Great
National
Trunk Tie-Up



A
Poster
Cut-out
for the
Lobby



A
SLAVE
OF
FASHION



The Cross-Word
Puzzle. In Cut
or Mat Form

All the stills in this Fashion layout are available at your Branch Exchange. Order twenty of them to serve as your guide for selecting Review Styles. Send in your request for them just as soon as you book the picture so you can deliver same to local garment merchant in plenty of time for him to prepare an extensive campaign.

The
Fashion
Layout
for Newspapers
Available as
Cut or Mat

Clip the Coupon

On this page are just a few of the promotion ideas from the Press Book. Sign the coupon and mail it to get the big Showman Book.

With no expense to me, I want "A Slave of Fashion" Press Book sent to
Name _____
Theatre _____
City _____

Met

Big Showman Press Book!

A few promotion angles
from the Press Book

NORMA SHEARER

with Lew Cody

A Slave of Fashion

by
Samuel
Shipman

A Hobart Henley
Production

IDEAS!



EVE AND FASHION

Merchants, as well as exhibitors, are always on the alert for new and startling ideas to attract people to their stores, and the sketch above illustrates an unusual window display flash that will make the most staid passer-by stand still and take notice. Three style dummies can be used in this set—the character in the center (Eve), set behind an imitation table-rock elevation upon which real leaves are to be placed—sign copy to read: EVE COMPLAINED TO ADAM THAT SHE HAD “NOTHING TO WEAR,” THE SAME AS NORMA SHEARER DOES IN “A SLAVE OF FASHION.” THE MODERN WOMAN OF TODAY HAS NO CHANCE TO COMPLAIN WHEN OUR STOCK IS SO BIG—AND OUR PRICES SO LOW.



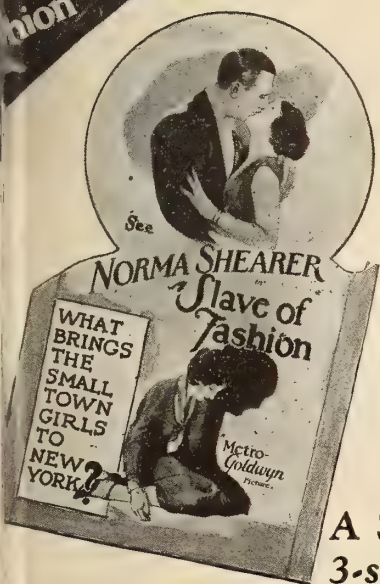
SNAPPY STREET STUNT

Dress up a very attractive young lady, in the height of fashion, clothed in extreme style, very short skirt—either rolled stockings or painted legs—walking stick—large wide-brimmed hat—ankle-watch—bobbed hair—plenty of make-up and a snappy-looking poodle, or any other new fad now the rage in your city. Place neat sign on girl's back reading “A SLAVE OF FASHION.”



STYLE DUMMIES IN LOBBY

A WINNING
STAR IN A
MEMORABLE
ROLE



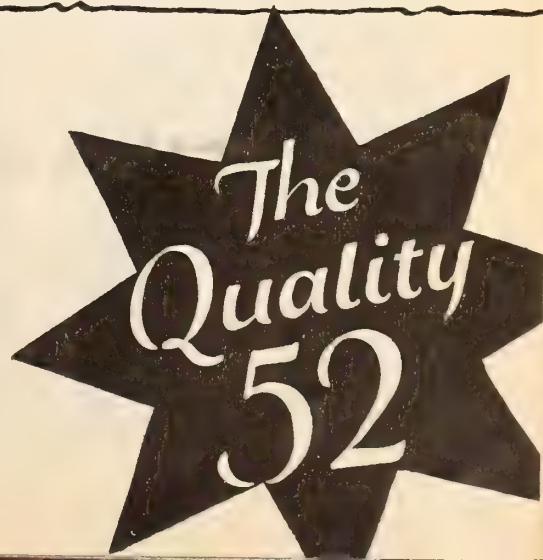
A Selling
3-sheet
Cut-out



The 6-sheet Cut-out
is a Box-Office
Draw in the Lobby

It's just one of the
Big Audience Hits in

Metro-Goldwyn-Mayer's
The Talk of the Industry

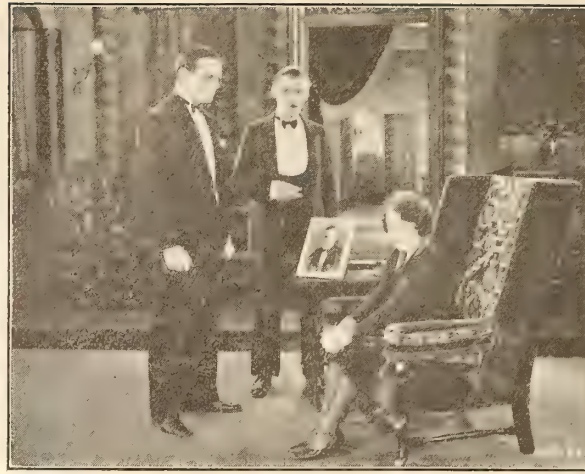


"CRACKERJACKS"

Still No. 15 depicts Aunt Sophia (Vivian Ogden) in a Ford car, paying a visit to the big city, to see her niece (Norma Shearer). The genial old lady is having an enjoyable time, munching on a box of Cracker Jacks.

Tie-up every candy and confectionery store in the neighborhood, for they all, almost without exception display and sell Cracker Jacks. These won't need any lettered window cards. Half a dozen stills from the picture with the No. 15 in the middle will suffice. Use your stills plentifully, for they are inexpensive and will invariably attract the attention of passersby. If you like, you can leave five or six free passes at the candy stores to be given with purchases of Cracker Jacks for some matinee performances.

Do you need some special display not mentioned in this section? Write us your needs. If we can possibly help you, we'll be tickled to do so.



A VERSATILE STILL

STILL Number 69 allows for more than one tie-up possibility. First, we see the rather pleasing display of silk hosiery on Norma Shearer. Then there is Lew Cody and William Haines in their fashionable Tuxedos. And then the popular frame for the picture shown on the table (department stores specialize in this merchandise.)

The beautiful chair that Norma is sitting in is also of value to any enterprising furniture store. Take this still to any of the stores that carry merchandise suggested, and you can very easily induce the owner to make up attractive cards to suit.

"SHAMPOOS"

The importance of hair shampoos to women need not be dwelt on here at length. Eight out of every ten women use and like hair shampoos of one kind or another, Stills No. 55 and No. 57 are excellent shots of beautiful Norma Shearer's hair.

Cooperate with every drug store available. Arrange for part of his window to feature that shampoo and your stills from the picture. Make up a small window card with the legend: Norma Shearer and her Beautiful Hair. Starring in "A Slave of Fashion" Metro-Goldwyn-Mayer production. Now Playing at the Strand Theatre. You can have hair like hers and be fashionable too, by using Am-belord (or Palmolive Shampoo or Van Ness Shampoo or whatever shampoo the druggist favors.)

How about letting the candy dealer insert several passes into boxes of Crackerjacks as prizes for the lucky kids? Big sale and lots of publicity.

Fine Window Display on Hair Tints

NOW is the time for you to arrange a window tie-up with the beauty parlors and druggists on the wonderfully smart window material put out by the **Inecto Rapid, Inc., (Notox) Hair Tints**, probably the most popular hair coloring material on the market.

Hundreds of women pass these parlors and stores every day who are in the market for Inecto Rapid. Every girl or woman who gets a hair bob, shampoo or permanent wave is a good prospective customer of Inecto. Don't let them go by without seeing this beautiful display in those windows and the beautiful stills of Norma Shearer's hair.

* * *

Mount Still Number 22 (shown below) on an easel ten by twelve inches in size, with a caption "Norma Shearer and Mary Carr in 'A Slave of Fashion' Playing at the Strand." Mount copy in third column similarly on card.



Below is a good suggestion of how to make your own window display material to go with the displays the Inecto Company will send you. Use the particular still shown below or any or all of the following, No. 2, No. 66, No. 26, No. 68. Remember that women constitute almost 70 per cent of your patrons today and by appealing to women through local store windows you cannot help but interest them in your picture. Most of them like Norma Shearer immensely and when they glimpse the photographs of her beautiful hair in beauty parlor windows they'll flock to see the film. And they'll bring their men with them.

* * *



Place the mounted still and this card below on either side of figure cut-out shown in Inecto Display (center) and altogether you will have as effective a piece of advertising as any exhibitor could desire.

THE SILVER GRAY
OF LOVABLE MATURITY

THE GOLDEN HUE
OF VIVACIOUS YOUTH

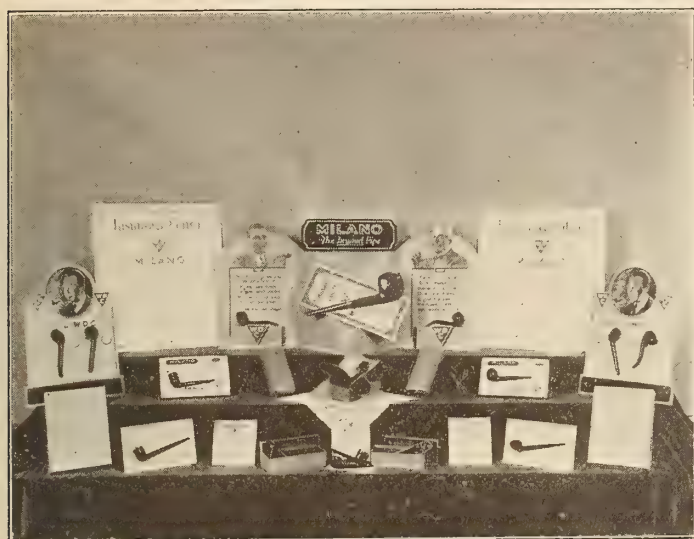
INECTO WILL GIVE
YOU YOUR DESIRE

SEE NORMA SHEARER AND
MARY CARR IN

"Slave of Fashion"

NOW AT THE STRAND

SMOKE UP, BOYS!



Reproduction of the window display made up by the W. D. C. Pipe Co. available for exhibitors playing "A Slave of Fashion," the new Metro-Goldwyn-Mayer production. On right is suggested layout for a window card tie-up the pipe with scene in still No. 15.

Popular "Milano" W.D.C. Pipe in Cooperative Tie-Up

JAMES Corrigan, who plays the part of Father Emerson in "A Slave of Fashion," with Norma Shearer takes a little trip to the city in his Ford with the family to see how Norma is getting along and he brings his trusty pipe with him, without which he wouldn't stir an inch. Here's a perfect tie-up with the Milano Pipe and there would be at least three or four good pipe or tobacco stores in your neighborhood who will be glad to use the Milano WDC Pipe display along with your own window card as illustrated above.

The WDC (William De Muth Company) issue an insurance policy on all Milano Pipes, which protects both the dealer and the smoker. It insures both the bowl and the bit. A new pipe will be given free if the bowl cracks or burns through and the bit will be replaced free of charge if it breaks.

Milano advertising cuts for your local papers are another advertising help which will be sent you upon request. Get together with the dealers on a series of small cut spaces the week you run the picture. Don't delay but send your requests for window display material and cuts.

* * *

Old Pipe Contest

Here is one that has never been tried before, and which ought to prove popular with the men. You know how men will nurse along old pipes until they are almost a shell of their original selves. Advertise for an exhibition of old pipes, and offer several W. D. C. pipes as prizes for the oldest, the best preserved, the oddest and such pipes.

You ought to find no difficulty in getting the newspapers behind such a contest, for there is some very interesting material on the history of pipes which will make excellent reading material.

INSURANCE
AGAINST THE
TOBACCO TASTE

W.D.C.
MILANO

ALWAYS WHEN
MOTORING



JAMES CORRIGAN ENJOYING A
PEACEFUL PIPE IN THE "SLAVE OF
FASHION"

"A Slave of Fashion"

PLAYING ALL WEEK AT THE STRAND

Exhibitor Must Use Caution in "Lucky Strike" Exploitation

EVERYBODY who smokes cigarettes is probably familiar with the merits and popularity of the Lucky Strike cigarettes—that toasted cigarette manufactured by the American Tobacco Company. Still No. 1 in "A Slave of Fashion" depicts two of the girls indulging in a harmless Lucky Strike party. Every cigar and cigarette store in your town sells Lucky Strikes and has also probably some sort of display material on the cigarette which can go into the window when you play the picture.

This tie-up is a very advantageous one in towns and cities where there is no law or local agitation against cigarettes. If there is a hindrance, lay off on this cigarette tie-up, but in most communities there will be no offense given if you arrange to display half a dozen stills from the film, with the Lucky Strike Still No. 1 in the center in as many cigar windows as you can. A simple card to the effect that those people who smoke cigarettes like Lucky Strikes best for their toasted flavor, even slaves of fashion should go into the windows along with the stills.

* * *

Newspaper Controversy

Is it all right for women to smoke? If not, what is the objection? Moral, physical, æsthetic. The tendency for women to smoke is not as prevalent as might be imagined, judging from the many who smoke in public, and if you got an article into the "Letters" column of your local newspaper, either for or against, you will be starting up quite a controversy.

Do that, and it will afford you the opportunity to get across an excellent reader which appears in the regular press book on "A Slave of Fashion" about one of the actresses who had to "learn how to smoke" in order to play her part in this picture.

SMOKE UP! BOYS

There is no quicker way to dampen a man's spirits than to say to him, "No smoking, please." Of course, if your theatre is so poorly ventilated and so poorly protected against fire as to exclude any possible arrangements whereby the men can smoke in some portion of the theatre during the performance, why then, this is out. But if your ventilation can stand it, if you have an open roof, for instance, and if the fire department will allow, then by all means, let the men smoke. And if you do, just shout it out as loud as you can.

MUST YOU PAY FOR EVERY INCH OF NEWSPAPER SPACE?

It probably will not shock you to death to know that there are many persons living in this country, and living well on the returns they get from submitting material pertaining to the motion picture folk for publication. Or to put it the other way, newspapers actually pay regular column rates for such material.

Now, for a certainty, are you losing a great deal of free advertising space if you don't submit at least one item a week to your local newspaper,—some item relating to the star or director of the picture that you happen to be playing at that time? There is no trouble attached to this at all. You do not have to write the article or to worry your head about where the news is coming from. Just get a pair of scissors and the press book on "A Slave of Fashion" and you'll find a dozen or more articles, in all lengths to suit the desire of the newspaper editor, all prepared for you. Clip them out, insert the name of your theatre, and mail it in. It's a free ad,

WE DO NOT wish to duplicate the work of the exploitation department of the Metro-Goldwyn-Mayer organization in reprinting the splendid readers it has arranged on matters pertinent to this latest production "A Slave of Fashion." But we feel that special mention must be made of them in order that every exhibitor make doubly sure that he use them. They are all real, live stories, just the kind that any newspaper is glad to print, and all movie fans want to read.

and an ad of even greater value than the one you run somewhere under the heading of "Amusements" along with perhaps five or eight others like yours.

Have you ever started a real, live controversy in the newspapers, about anything at all? The topic really doesn't matter, just so long as you get some fire-works started. For instance in "A Slave of Fashion," see the possibilities.

One, the controversy mentioned on another page, regarding the custom of

women to use cigarettes. Another, in conjunction with the fashion show, regarding the tendency of modern styles to weaken the morale of the young girl of today. Or another on the use of cosmetics. And many others.

It doesn't matter which position you adopt. After all, it is not your purpose to preach, but rather to start eyes and ears turning towards your theatre.

The procedure is simple. Using personal stationery in order to avoid any reference to your theatre, write to the "Letters to the Editor" column, stating your views about some matter discussed above. Make your letter very vehement, such that will be sure to get a rise out of persons otherwise minded. Then you will have started something. After seeing the pros and cons for several days, write again, and as a closing point in your letter, write "Why, even So-and-so—who plays the part of 'X' in 'A Slave of Fashion,' which is now being shown at the Strand, believes that etc."—and your object has been reached.

PLAY UP THE BEAUTY SHOPS

With the ever increasing popularity of the beauty shops for women, it would be a most deplorable loss if some effective tie-ups were not arranged whereby "A Slave of Fashion" could be exploited in these shops.

Marinello, the lettuce face cream, allows for one such entry. A very effective window card can be made at very little expense, as per the suggestion shown here. Using the still, number 64, cut out in the manner designated, and some copy along the idea presented, the whole will prove to be a dandy little attention getter.

Tell the shop keeper the story of "A Slave of Fashion" so that she may discuss it with each of her customers. That will tend toward a wider and wider scope of discussion with each succeeding day, and by the time the film reaches your theatre, there will have been plenty of talk about it.

MARINELLO
THE LETTUCE CREAM
FOR THE FACE
NOT ONLY FASHIONABLE
BUT USEFUL

"A Slave of Fashion"
with **NORMA SHEARER**
THIS WEEK AT
THE STRAND



GOOD STUFF IN VIVI POWDER

"Vivi" has just put out a new box of powder on the market. The display material won't be ready for several days, but a sample box has come to our attention, and it is as attractive as anything ever submitted her. Right across the band of the powder puff are the two words "Vivi—Paris."

O! Man, show a woman something from Paris if you want to get her attention. There are several stills in which Norma Shearer is holding a big bouquet of American Beauty roses. Use that still with a tie-up caption about "The bloom of a rose—Norma's complexion—Vivi powder."

Advise the shop keeper to place that card in the center of a display of several boxes of Vivi, one of them open to show the powder puff content, and you'll have an attention getter that could hardly be bettered.

Unusual Tie-Up Angle Developed for Ostermoor



Above, the window display Ostermoor has made available for Metro-Goldwyn-Mayer's "A Slave of Fashion," and to right, suggested copy for window card.

Ostermoor Will Place Displays Through Agents

Get in touch with the Ostermoor representative in your town, or if you have any difficulty in locating him, advise this Section, EXHIBITORS TRADE REVIEW. The Ostermoor Company will be furnished with a list of all bookings on "A Slave of Fashion" and will get in touch with you direct.

* * *

Importance of Window Displays Underestimated

The importance of window displays have certainly been underestimated by exhibitors. Otherwise dealers would no doubt demand compensation for permission to allow any exhibitor to effect any tie-ups in his windows.

See how much money is spent daily by organizations for, let's say, billboard advertising. It does not matter so much where the board appears, just so long as the advertiser knows that some few people will see the message.

DON'T WAIT TILL IT'S GONE

At the present time, window tie-ups are offering you the same opportunities at no cost whatsoever outside of the cost of the actual material used. There is no charge for space. No doubt, if there were a charge, exhibitors would be waiting in line for their "next."

Get all the space you can, right now, while the getting is good.

How Do The
Fashionable
Sleep?

Use either Still No. 54
or 58 here

Norma Shearer in
"A Slave of Fashion"

on

OSTERMOOR MATTRESSES

—no doubt

"A SLAVE OF FASHION"

Playing this week at the Strand

Ostermoor Product of National Reputation

One of the greatest known conductors of good sleeping is that of the Ostermoor Mattress, which has been built upon Honor and sold upon Merit for over seventy-three years. Their mattress is distinctively superior in restful sleep-producing comfort.

Ostermoor is both a luxury and an economy. They are not only the very best of Mattresses but the most health-

* * *

Is Sleep Fashionable?

Is sleep fashionable? You would be convinced of that after seeing the beautiful bed and boudoir that Norma Shearer uses in "A Slave of Fashion." It is the last word in luxury. Everybody is a devotee of sleep and all that goes toward making up that most delightful and comforting part of our lives. Science has produced statistics which prove that the average lifetime of 70 years is spent about as follows:

Sleeping.....	24 years	Eating.....	6 years
Working.....	16 years	Illness.....	1 year
Playing.....	15 years	Dressing.....	2 years
Waste.....	2 years		

The table printed above on the amount of sleep which a normal person does during a lifetime would make an interesting throw-away card which could be distributed. On one side an announcement of the picture and the play dates, name of theatre, etc., and on the other the dealer's name and the table. Get up a thousand of these for distribution at the mattress dealer's store.

ful and cheapest in the end. The Ostermoor Company's dealers, of whom there are over 1500 throughout the United States, will be glad to get together with you toward fixing up a luxurious window display of the beds and mattresses and other display material.

It is suggested that you make up a very pleasing and dignified card using still No. 58 or No. 54. These are excellent views of Norma Shearer and her bed, and placed in front of the mattress material in furniture and department store windows will attract widespread attention.

This tie-up is of such an unusual nature that the exhibitor ought to play it up big. People are accustomed to jewelry store tie-ups and such, but certainly have never seen one in a mattress store. That adds much to its value.

* * *

LIVE MODEL DISPLAY IN SHOW WINDOW

A good stunt to use with the mattress display is that of having the dealer arrange with a live model in negligee attire to recline in the bed for certain hours of the day in the window. This will more than attract the crowds to the window and bring still greater attention to your window card on "A Slave of Fashion" which will appear in the window. It has been tried before on other notable pictures with great success. The cost of this model's appearance will not be expensive and could be split between yourself and the store dealer.

Highlights From the Press Book on "A Slave of Fashion"

If you miss the press book that has been arranged by Metro for "A Slave of Fashion" you miss one of the best pieces of exploitation literature ever released by any company. It's a corker, from cover to cover. There is no hokum in it at all. Every page is replete with ideas, and every idea is workable. Nothing is omitted in this encyclopedia

of exploitation. There are lobby displays, street ballyhoos, ideas for lobby panels, prolog ideas, some unusual publicity stunts and even several national tie-ups.

Following are several of the outstanding stunts developed by Metro's exploitation manager who conceived the dandy press book.

Tie-Up With Brunswick Radiola

The Brunswick Radiola has launched a nation-wide advertising campaign, and each radio dealer in your city will derive the benefits that will accrue from it. Local exhibitors can also steal some of the thunder by telling each dealer that the Brunswick Radiola is actually shown in many scenes of the picture, "A SLAVE OF FASHION." Card copy, including the above statement, together with a stronger endorsement from Hobart Henley, who directed the photoplay and copy for the merchant's window, also furnish him with plenty of scene stills.

* * *

Bathing Beauty Clashes With Law

If you are showing this picture before the bathing season is over, here's a stunt that you can hook up with your newspaper friends to get a real splash. It has been done before with the legitimate—and should prove equally strong with a motion picture.

In your fashion show prologue, present a girl in the newest style of abbreviated bathing suit. This girl, during one of the performances, to be overcome by the intense heat, and dashes madly out of the stage entrance in her bathing suit; hails a taxi-cab, and is driven to one of the public watering places, where she dives in to get relief from the intense heat. Naturally she will be arrested by the local authorities and taken to court, and the newspapers will give you a real break on this unusual incident. A small fine to be paid by local manager. If you have a friend on the police force, you can arrange with him to make the arrest.

Diplomatic Relationship

As mentioned in previous paragraphs, the success of all tie-ups depends upon what you have to offer the dealer in return for his helpful co-operation. Exhibitors can give merchants loan of space in their lobbies, programmes and possibly their screens—also include Fashion Show announcements in your advance and current advertising.

He in turn will loan you his high priced model gowns, extra advertising, and valuable window locations. When presenting Fashion numbers have cards displayed on easel with visible lettering announcing each model and name of store from which gown was procured. The various lines of merchandise to be put on display are cloaks, suits, dresses, gowns, furs, skirts, lingerie, millinery, shoes, hosiery, corsets, shawls, sweaters, novel accessories, and so forth.

* * *

Big Trunk Tie-Up

A national tie-up is now being arranged between NORMA SHEARER and the Wheary Burgs Trunk Company, of Racine, Wis. Get in touch with your local dealer and arrange for window display furnishing him with stills below so that he may place same on neat announcement card. This tie-up was effected through the courtesy of David Visel of the Photoplay Magazine. Order stills No. M. P. G. P. 5913 from your local Branch Exchange

The "Norma" Hat

Put on display in leading millinery store, a Fall or Winter hat of unusual design—Call it a "NORMA HAT" and surround this creation with a display of stills from the picture. Have card in window reading:

NORMA HAT FREE

This beautiful hat, a reproduction of the one worn by NORMA SHEARER in

"A Slave of Fashion"

at the State Theatre, will be given to the lady patron receiving the lucky coupon ticket at theatre, during the presentation of this attraction.

Little dashes of spice from picture titles, to sprinkle through your ad copy.

Why shouldn't a girl have just as much chance as a man to go away from home and make good?

New York—the city of romance, adventure, success, failure, heart-breaks and despair—but what matter—it's a city of life.

In New York—to make good, you've got to be a good gambler.

There are nearly five hundred thousand unmarried women in New York—and I don't intend to be one of them.

You are the only woman I have ever known who looks charming in the morning.

What is the real attraction to man—the clothes—the superficial allurements—or the woman herself?

Value of Co-operative Ad Spread Recognized

It would be unwise to pass up a co-operative double spread on Fashions in newspapers—when suggesting idea to local advertising managers, be sure to give him the sales tip that you are going to give free tickets to see "A SLAVE OF FASHION" to persons detecting and correcting greatest number of errors in the various ads. This includes misspelled words and grammatical errors. These are to be planted so as to get reader to look through every ad and also makes it easier for the Advertising Manager in soliciting copy. In putting over this kind of a promotion stunt, the working arrangements must be left in the hands of the Advertising Managers of

newspapers, who are usually "live wires," understand their customers, and are thoroughly acquainted with contract rates. This doesn't mean that you are not to present him with a rough outline showing your "ad flash" in center. This will give him a good start. Also enlist the aid of Advertising Manager of Department Store with whom you arrange Fashion tie-up. He will furnish you with an attractive layout, including a big announcement about tie-up. It's the attractive layout that usually turns the trick with newspaper men. We might suggest a cross-word puzzle as an excellent center panel copy.

FASHION DEMANDS THAT YOU DANCE

With that caption as the lead-off, and the still, number 44 shown below as the attention getter, you can get up a dandy little tie-up with your local dancing school on "A Slave of Fashion."

When you come to figure that a great number of the younger element attend these dancing schools, and this element is usually way up front in the list of picture actors admirers, you will well appreciate the full value of a tie-up with a dancing school.

You might further arrange to have the star pupil of the school put on a solo dance as part of the fashion show at your theatre. It's great publicity for the school, very pleasing to the pupil, and certainly will prove a drawing card for your theatre.



Ears and Earrings

In Still No. 74 above we men see nothing more than a picture of Norma Shearer and William Haines. But let a woman look at that still, and what will ensue? "My Goodness! Look! She's showing her ears" . . . "And look at her ear-rings, aren't they beautiful."

If you don't take our word for the above, show the picture to your cashier, and see for yourself.

Exhibitor, don't pass up opportunities like these to cash in on pictures that were made to order for exploitation. Put these stills in every jewelry, novelty store, and hairdressing parlor in your town.

LUGGAGE TIE-UP

Besides the stunt which is explained in the next column, you can make other use of the luggage scene in "A Slave of Fashion" by using Still number 11 shown along side this for a tie-up with any luggage store that might be in your immediate neighborhood.

LAUGH GETTING BALLYHOO STUNT

The old luggage used by Mary Carr and her ensemble will attract the attention of the audience. It would be well, therefore to get up some stunt about old luggage. Here is one.

A man dressed in farmer clothes (or if that is not unusual, then in high-speed city clothes) walks thru the streets with an old valise which give the carrier continuous trouble in keeping its "body and soul" together.

Whenever he approaches enough of a crowd to warrant the act, he suddenly allows the valise to fall apart, and in it are all the latest of fashionable clothes. Then as he gathers his stuff, he displays a sign reading, "If I weren't 'A Slave of Fashion' I could afford better luggage."



Ballyhoo "A Slave of Fashion"

Ballyhoos for "A Slave of Fashion" may cover a wide range. They may be most simple or very elaborate, as the title lends itself to all sorts of publicity procuring stunts.

From time to time there has been a fad of having a monkey as a pet. Folks who follow this vogue are surely slaves to fashion. However, what will attract more attention than a stylishly garbed woman parading the streets with a marmoset, or some other variety of monk, perched on her shoulder, or led on a chain? A tip slipped to the newspapers should be enough to get the girl's picture in the paper with a caption reading that she is "A Slave of Fashion."

To effect the tie-up with your picture, the girl may distribute cards announcing the showing. If a sufficiently lively monkey is secured, added publicity can be obtained by permitting it to escape in some busy section. The animal can wear a blanket such as is used for a dog, and it may bear a legend that "My Owner is a Slave of Fashion."

The slave idea may be worked by

having a woebegone man in shabby clothing led about town on a chain by a girl who is dressed in a striking mode. A stylishly dressed man, equipped with cane and monacle may strut the streets bearing a plackard that he is "A Slave

of Fashion," or better still, a negro boy dressed in uniform may follow him carrying the news that he is a slave, and telling where the picture may be seen. If you wish to go to the expense of a motor float, an idea would be to have a girl, or a wax model seated on a sort of throne and other figures, men and women kneeling before her. Banners would tell what it was all about.

Another idea would be to have a number of odd types parade the streets in shabby clothing bearing banners saying that they were not slaves of fashion, but that the film was being shown at your theatre.

Any stunt at all, if it is done, will bring results. It does not have to be elaborate, but it must be pithy, and must tell some little story, tying it up with the title of the picture.

TIE-UPS and ballyhoo stunts submitted in this section are made for the small exhibitor, always keeping in mind that he has only a limited amount of money to spend for exploitation. But it must be assumed that every now and then, especially for a picture of the nature of "A Slave of Fashion," some few exhibitors suddenly wish to "step on it." It is for them that the few more elaborate stunts are suggested.

However there is plenty left for the 95% of the six and seven hundred seat theatres. For example, the window cards suggested in this section average a cost of not more than about one dollar a piece. This National Tie-up Section is for the little fellow.

Never Such a Tribute

from an Industry to one of its Greatest Stars

"Glad to know that the Metro-Goldwyn will again have Norma Shearer. She is the fastest growing star in the business and means something at the box office."

Herbert Effinger,
Strand Theatre, Phila., Pa.

"Your signing of Norma Shearer to star is one of the scoops of the past few seasons. She is without a doubt going to develop into one of the greatest screen personalities. Congratulations."

Walter Stumpf,
Germantown Theatre, Phila., Pa.

"Miss Shearer has all the accomplishments to make her one of the best stars in the business."

Oscar Perrin,
Leland Theatre, Albany, N. Y.

"If I am any judge of screen material I believe Miss Shearer will surpass the greatest in popularity."

T. G. Leitch,
Greensboro, Durham, Fayetteville, N. C.

"Miss Shearer has a great future. She has youth, beauty, talent."

U. Hill,
Strand Theatre, Albany, N. Y.
Troy Theatre, Troy, N. Y.

"I expect Miss Shearer to be one of my best bets during the coming year."

A. B. Huff,
High Point, Charlotte, N. C.

"I have just been informed you have signed up Norma Shearer. Heartly congratulations; she is unquestionably one of the most popular of our female stars and rapidly reaching the top of the ladder of fame."

Jules E. Mastbaum, Pres.
Stanley Company of America,
Phila., Pa.

"Sure a comer in the film world."

Dave L. Schumann,
The Ohio Amusement Co.
Cleveland, Ohio.

"Patrons leaving the theatre proclaim her as one of the fastest growing stars in the business. Looks as if the public is going wild over her which all means the business at the box office was great."

Charley Olsen,
Apollo Theatre, Indianapolis, Ind.

"Have watched meteoric rise of Norma Shearer to star in her own right. She is one of our best box office attractions. Season gives absolute assurance of firmly establishing her as greatest screen luminary of her sex."

B. Cheroske,
Egyptian, Long Beach, Calif.

"Norma Shearer one of best bets of the coming season. Metro-Goldwyn-Mayer's announcement that Miss Shearer would be featured very extensively in forthcoming productions will be good news to the San Diego public."

Jas. H. Rice,
San Diego, Calif.

"Congratulations to Metro-Goldwyn on signing up Norma Shearer to star in their pictures—she is one of the really worth while stars of today."

Joseph Forte,
Nixon Nirdlinger Theatre
Circuit, Phila., Pa.

"Glad to hear that you signed up Norma Shearer again as she is coming like a house on fire. A few more like her and you will have the greatest program in the business."

P. Mortimer Lewis,
Bijou Theatre, Atlantic City, N. J.

"One of our best bets, and a winner for our patrons."

Max Ascher,
Ascher Bros. Circuit, Chicago, Ill.

"Norma Shearer deserves to be ranked as one of the screens leading stars."

B. A. Johnson, Pres.
California Theatre,
Santa Barbara, Calif.

"I wish to go on record acknowledging as an exhibitor the arrival of Norma Shearer as a star. I congratulate the Metro-Goldwyn organization which has definitely fixed her as a drawing card for all motion picture theatres."

Sol Lesser,
West Coast Theatres,
Los Angeles, Calif.

"Norma Shearer a great attraction at the box office."

S. G. Lebendoff,
Managing Director,
Homewood and Liberty Theatre,
Minneapolis, Minn.

"My Box office has proven Norma Shearer has risen to stardom."

H. E. Hoffman,
Bluebird Theatre, St. Paul, Minn.

"From her first appearance on the screen, Norma Shearer has evinced combination of spiritual and physical feminine charm such as few of our women stars possess. A hundred per cent at the box office."

Finkelstein & Ruben,
Minneapolis, Minn.

"Norma Shearer one of the leading female stars of the day. She is inspiration in herself and wonderful to look upon."

Joseph Friedman,
Tower Theatre, St. Paul, Minn.

"Norma Shearer in 'Lady of the Night' newest screen star."

O. J. Wooden,
Alhambra Theatre,
Milwaukee, Wisc.

"First class. Norma Shearer will be one of the outstanding stars of the season."

Mr. Vanni, Poli Theatres,
New Haven, Conn.

"Beautiful and great."

Miss Mann, Daily News,
Chicago, Ill.

"No doubt in my mind that she will develop into one of our most favorite stars."

Max Balaban, Balaban & Katz,
Chicago, Ill.

"Norma Shearer is very good, dandy appearance and there is no reason why she should not make a wonderful star."

Morris Cohn, Strand Theatre,
Council Bluffs, Ia.

"If there ever was 'an audience-made star' it is Norma Shearer. She is not only one of the screen's most exquisite figures, but an actress of genuine dramatic power."

Herbert Grove, Manager,
Des Moines Theatre,
Des Moines, Ia.

"Norma Shearer wonderful. Not only possesses beauty but also brains and ability to act."

Mary Mac, Milwaukee Journal,
Movie Critic, Milwaukee, Wisc.

"Think Norma Shearer has possibilities of a great star within next year."

H. B. Robb,
Dallas, Texas

"Attractive and charming personality."

Genevieve Harris, Evening Post,
Chicago, Ill.

"Desire to commend your judgment in elevating Miss Norma Shearer to stardom. She is a great favorite."

I. M. Stromberg, Ritz Theatre,
St. Louis, Mo.

"Norma Shearer seems destined for stardom, because she has real screen ability that proved itself in the comparatively short time it has taken her to gain eminence on the screen."

Mrs. Haskell, Motion Picture
Editor, Knickerbocker Press,
Albany, N. Y.

"Norma Shearer becoming more popular each release. Without doubt will be one of the best box-office stars next season."

H. N. Britten, University Theatre,
Norma, Okla.

"Great news you are making Norma Shearer star. A few more bets like her and your program will be a Tiffany of the movies."

C. Busch,
Strand Theatre, Easton, Pa.

"Norma Shearer is a sure box office bet. Cannot praise too highly."

Tom Saxe, Wisconsin Theatre,
Milwaukee, Wisc.

No Wonder the Public
Is Waiting For
The Hobart Henley production

NORMA SHEARER

in with Lew Cody

A Slave of Fashion

by
SAMUEL SHIPMAN

A Metro-Goldwyn-Mayer PICTURE



COMING—

next week's issue

*The First Complete Tie-up
Section on a Two-Reel
Comedy Release ever issued—*

Hal Roach's

OUR GANG COMEDIES

The biggest booked, best known Two
Reel Comedies made
WATCH FOR IT!

PATHECOMEDY

News of Exhibitor Activities

CHILD SCARES OFF BANDITS HOLDING UP ST. LOUIS THEATRE

ST. LOUIS, July 10.—The bandits who have been feasting at the expense of the theatres and auditoriums of St. Louis in recent weeks without molestation from the police ran to cover when a small boy in celebrating the Fourth of July rather prematurely threw a toy torpedo against the wall of the Monarch Theatre, 1443 North Nineteenth street.

A trio of bandits, believed to be the same three that have held up many other motion picture houses in St. Louis in recent weeks, had just told Miss Margaret Towers, cashier of the Monarch Theatre, to hand over the receipts when the child exploded the torpedo.

RAPID INCREASE IN CHAINS ALARMS FILM SALESMEN

BUFFALO, N. Y., July 10.—Film salesmen are becoming alarmed at the increasing number of theatre chains and declare their jobs are threatened by the movement.

Chains are springing up all over the territory. Western New York now has the Schine Theatrical Corporation; Genesee Theatrical Enterprises; Affiliated Theatres, Inc., the Sharondale corporation of North Tonawanda, Western New York Theatrical Enterprises, Inc., the Shea Amusement Company of Buffalo and many others. It now looks like a race to see which company can get the most houses in this region.

NEW ORLEANS MAN LEASES DOWNTOWN HOUSE IN ST. LOUIS

ST. LOUIS, July 10.—Hector M. E. Paszemoglu leased his Criterion Theatre, Broadway near Olive street, to N. Florita of New Orleans. Florita also operates the Florita Dream Theatre in New Orleans. The Criterion was constructed by the Famous Players Missouri Corporation several years ago and was designed to cater to the women shoppers. It has 654 seats.

It is rumored that Paszemoglu will dispose of all his other houses. He has the Plaza, Delmar, Congress and Yale and operates them under the banner of the Super-Theatres Corporation.

TOLL IN KANSAS CITY THEATRE BLAST SET AT THREE

KANSAS CITY, Mo., July 10.—With the recovery of only three bodies from the ruins of the Gillis theatre, Kansas City, which was wrecked by an explosion last week, the total loss of life is fixed at four. This includes a fireman who was killed in attempting to rescue others.

Various theories as to the cause of the explosion are being offered. One is that recent blasting on "Hobo" Hill near the theatre might have weakened the gas mains which entered the house. It is rumored that gas was noticed in the afternoon of the explosion. Labor trouble also was advanced as a possible cause.

In the meantime lawyers representing victims of the disaster, filed suit against the city.

Woman Organist Wins Membership in Guild After Two-Day Quiz

MT. CLEMENS, Mich., July 10.—Miss



Katherine C. Melcher.

Katherine C. Melcher, organist and musical director at Macomb theatre, here, was elected associate member of the American Guild of Organists, after passing with honors a two-day examination in technique and composition.

She is the first theatre organist in Michigan to receive this honor, and has received the congratulations of fellow organists all over the country on her success.

SEEKS TO ATTRACT SUMMER MOTORISTS

COOPERSTOWN, N. Y., July 10.—Holding that there are hundreds of persons with automobiles these days who do not hesitate to drive ten or fifteen miles in the early evening to a neighboring town in order to enjoy a picture, William Smalley is advertising in Cooperstown, Sidney, Stamford and Worcester and the dancing pavilion which he also runs in Cooperstown in the newspapers.

As a result of this, Mr. Smalley caters to a territory far greater than the ones in which his houses are located.

AMUSEMENT FIRM VOTES DIVIDEND, INCREASES STOCKS

ST. LOUIS, July 10.—The Board of directors of the Park Circuit and Realty Company, owners of Forest Park Highlands here and Fountain Ferry Park, Louisville, Ky., have voted a stock dividend of 80 per cent and will increase the capital from \$560,000 to \$1,000,000.

The company's assets total \$1,168,854.28 and liabilities, \$160,755.

HOUSE INSPECTION AIDS THIS SHOWMAN

TROY, N. Y., July 10.—Julius Berinstein, proprietor of Palace theatre, a ten-cent house, has raised it to such standards that now it caters to the best people in town and instead of being a losing proposition as at first, it is proving a veritable little gold mine.

Mr. Berinstein attempts nothing in the way of exploitation or long programs, but relies more upon the cleanliness of the house and the way things are run than to any stunts to attract patronage. He makes a weekly inspection of the theatre and employees who are found guilty of violating any of the rules are suspended with a loss of anywhere from a day's to a week's pay.

BUFFALO ZONE TO DROP SUPPORT FOR SEASON CAMPAIGN

BUFFALO, N. Y., July 10.—Members of the Buffalo Zone, M. P. T. O. of New York, following the refusal of exchanges here to defray one-third of the cost of putting over the Greater Movie Season, have rejected the plan.

However, several leading downtown exhibitors decided to go ahead with the campaign. Al Beckerich, manager of Loew's State, was named chairman of this group.

The following are among the exhibitors and houses which signed up at the meeting: Walter Hays, Victoria; Vincent R. McPaul, Shea's Hippodrome; M. Slotkin and Fred M. Shafer, Lafayette Square; William Dilleuth, Broadway Lyceum; J. H. Michael, Regent; Jake Rappaport, Lovejoy; F. Nowak, Lincoln; Barney Vohwinkel, Oriole and N. Vassiliadis, Clinton-Strand. These exhibitors also subscribed to the fund.

Exhibitors of the Syracuse district endorsed the Greater Movie Season. The following committee were named: Walter McDowell of the Strand, general manager; Dave Harrison of the Empire, treasurer; Cliff Lewis of the Strand and Mitchel Fitzer of the Rivoli, to handle the publicity and advertising.

The city will be divided into zones, each of which will be in charge of a captain to collect assessments on the various houses. A budget of \$2,000 was passed at the first meeting and \$1,200 was raised. Weekly meetings are planned.

THEATRE BUILDING IS ENJOINED FROM DROPPING MORTAR

ST. LOUIS, July 10.—Workmen erecting the east wall of the St. Louis theatre now under construction at Grand boulevard and Morgan street, have been enjoined from dropping mortar and bricks on the adjoining property owned by the Sarama Investment Company.

Circuit Judge Franklin Miller issued the order against the Fred Schmitt Real Estate and Investment Company which has the contract for the brick work on the theatre. He also fined the Schmitt company \$250 for violating a temporary restraining order issued on June 9, last.

The owners of the St. Louis theatre hope to have the structure ready for occupancy by Labor Day. It has been leased to the Orpheum Circuit.

OLD-TIMER QUILTS AS THEATRE MAN

TROY, N. Y., July 10.—Benjamin Apple, one of the old time exhibitors in Central New York, turned the key of the King theatre here and handed it over to James Rose, a younger exhibitor who has leased the theatre from Mr. Apple. The King theatre is a residential ten cent house. Mr. Apple once owned the more ornate American theatre, a house with which he at one time made a fortune, only to lose it through the incoming of other theatres with sharper competition.

DROPS LEGITIMATE FOR FILMS

TOLEDO, Ohio, July 10.—Toledo theatre, which is controlled by M. Sorber, of Indianapolis, will re-open in the fall as a straight moving picture theatre under management of Howard Feigley. The Toledo has been a legitimate theatre.

4 MICHIGAN CITY THEATRES GO TO CHICAGO STRING

MICHIGAN CITY, Ind., July 10.—Fitzpatrick & McElroy, of Chicago, have purchased the controlling interest in the property, business and operation of the four motion picture theatres in Michigan City, Ind. In a deal with Wallerstein Brothers, Fitzpatrick & McElroy have further extended the holdings of their circuit by adding Indiana to Illinois, Michigan and Wisconsin, in which they are represented. Total seating capacity involved is 3,500.

The Tivoli, a combination vaudeville and picture house; the Starland, Dreamland and Willard, are the theatres.

In this transaction also figure local banking and property interests represented by Dr. M. Lebetter and M. O. Cushman, and Harry cent construction of the famous Capitol Katz, brother of Sam Katz, president of the Balaban & Katz interests, of Chicago.

George Porter was transferred from Benton Harbor to take charge of the new houses.

* * *

CHANGES THEATRE POLICY

CLEVELAND, July 10.—Keith's Palace theatre changed its two-a-day policy to continuous vaudeville and pictures.

* * *

OPEN TWO DAYS WEEKLY

CLEVELAND, July 10.—Amphion theatre, West Twenty-fifth street and Walton avenue will be open Saturdays and Sundays only. This theatre is one of a chain of twelve controlled by the Washington Circuit, which Moe Horowitz heads.

* * *

APPOINTED MANAGER

CLEVELAND, July 10.—Albert W. Ochs, Jr., was appointed manager of new Euclid theatre, Euclid avenue and Ivanhoe road. The Euclid is owned by Lefkowitz, Polster and Greenberger.

* * *

MANAGER ON VACATION

BUFFALO, N. Y., July 10.—Arthur L. Skinner, manager of Victoria theatre, a community house, is on his vacation at his summer home at Point Abino, near Crystal Beach, Ontario.

* * *

BACK FROM GOTHAM

OKLAHOMA CITY, Okla., July 10.—Tom Boland, of Empress theatre and Bob Hutchinson of Liberty theatre returned from a ten-day visit to New York City.

* * *

SCHINE ON VACATION

GLOVERSVILLE, N. Y., July 10.—Louis Schine spent a week at Atlantic City. This was the first Mr. Schine has taken in years.

PURCHASES THEATRE

TEMPLE, Tex., July 10.—W. F. Sonnenman purchased Bell Theatre.

* * *

OPENS NEW THEATRE

FARMERSVILLE, Tex., July 10.—R. F. Cornes opened his new theatre here.

* * *

WOMAN BUYS THEATRE

SAYRE, Okla., July 10.—Mrs. J. H. Taylor purchased Princess theatre here.

* * *

WINFIELD, Mo., July 10.—Star theatre is closing during warm weather.

* * *

GRAFTON, Ill., July 10.—Mrs. James Chappee sold Gem theatre here.

* * *

PARAGOULD, Ark., July 10.—John A. Collins of this town purchased the theatre at Wynne, Ark., from G. Carey.

* * *

CLEVELAND, July 10.—Ed. A. Wheeler, former treasurer of Penn Film Service Corporation, Pittsburgh, Pa., and publicity man for Temple and Paris theatres, Lorain, Ohio, is now in charge of Cleveland Times motion picture department.

* * *

CLEVELAND, July 10.—Wade Park Orpheum, in Wade Park avenue, will close Tuesdays and Wednesdays until September 15. Orin Tarvin is manager-owner.

TOLEDO MUSICIANS THREATEN STRIKE, DEMAND INCREASE

TOLEDO, Ohio, July 10.—Union musicians are asking for a twenty per cent salary increase. From every indication they will walk out unless it is granted.

* * *

EXHIBITORS IN VISIT TO K.C. FILM ROW

KANSAS CITY, Mo., July 10.—Among the out-of-town exhibitors at this market were: M. W. Jencks, Orpheum, Topeka, Kas.; C. L. McVey, Dreamland, Herrington, Kas.; Ed. Peskay, Penn theatre, St. Joseph, Mo.; Barney Dubinsky, Tootle theatre, St. Joseph, Mo.; Mr. and Mrs. G. H. Frey, Peoples theatre, Pleasant Hill, Mo.; Stanley Chambers, Miller theatre, Wichita, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; W. H. Webber, Echo theatre, Great Bend, Kas.

* * *

OFF TO CANADA

CLEVELAND, July 10.—Beryl Steel, general manager of Penn, Terminal and Monarch theatres here left for a month's vacation in Toronto, Canada.

* * *

DROPS "TAB" SHOW

CLEVELAND, July 10.—Majestic theatre, West Twenty-fifth and Bridge avenue changed its policy of "tab" shows and pictures, to that of pictures only. The theatre will be open only Wednesday, Saturday and Sunday.

* * *

TOLEDO THEATRES CLOSE

TOLEDO, Ohio, July 10.—Elk theatre, S. St. Clair avenue, operated by George Ziller, will close during July and August.

The Diamond theatre in Broadway, owned and managed by Mr. and Mrs. Don Richardson, will close during the summer, and will reopen about September 15.

Tom Gardner, who operates several theatres here will close his Orient theatre at Bancroft and Franklin avenues during July and August.

* * *

TAKES FISHING TRIP

CANTON, Ohio, July 10.—Walt Halbert, of Odeon theatre, who was recently awarded the \$100 Universal serial prize, left for a fishing trip in northern Michigan.

* * *

PLAYS 2 DAYS A WEEK

CLEVELAND, July 10.—Mayfield theatre, 12300 Mayfield road, closed to two days a week during July and August. Mike Mastandrea is the manager and owner of this theatre as well as the Venus on the same street.

* * *

VISITS KANSAS CITY

KANSAS CITY, Mo., July 10.—S. A. ("Dad") Davidson, Neodasha, Kas., exhibitor, finally found his way to the film row here after a long absence.

* * *

An invitation was extended to Kansas City exhibitors by Roy Churchill, F. B. O. branch manager, to visit him at his 500-acre farm at Chillicothe, Mo.

* * *

DALLAS, Tex., July 10.—Dent-Musselman, Inc., has control of fifteen theatres in Texas and adding more daily. The Palace and Dreamland at Denton and the Connellee at Eastland, Texas, are the latest additions.

* * *

ENID, Okla., July 10.—C. F. McQuilkin, theatre man, of this city, was killed by lightning while playing golf at Guthrie, Okla.

Bob Browning, of Clinton, will take charge of the two Enid theatres, Rialto and Royal.

* * *

BUFFALO, N. Y., July 10.—Krieger Brothers, former exhibitors in Rochester, will, it is reported, take over the Border Amusement Company houses here July 15. The houses involved in the deal are Ellen Terry, Marlowe and Star.

* * *

CLEVELAND, July 10.—E. J. Brock will celebrate his eleventh year as chief projectionist at Gordon Square theatre here today. Mr. Brock is also the owner of the Best Devices Company in the Film Exchange Building, specializing in projection repairing and special equipment.

KANSAS CITY VOTES \$5,000 TO CARE FOR "SEASON" CAMPAIGN

KANSAS CITY, Mo., July 10.—A budget of \$5,000 for preliminary expenses in the Greater Movie Season campaign in Kansas and Missouri was arranged by R. R. Biechele, president of M. P. T. O. Kansas-Missouri; Bruce Fowler, manager of Newman theatre; Jack Roth, manager of Isis theatre, and Dave Harding of Capitol Enterprise.

An extensive poster display, which will be followed by newspaper advertising, is planned. A merchant co-operative campaign is planned for Kansas City. It will be under direction of Jay Means, vice-president of the M. P. T. O. Kansas-Missouri.

* * *

WESTERN NEW YORK STRING TAKES OVER THEATRE IN BATAVIA

BATAVIA, N. Y., July 10.—Jacob Farber, owner of the new Lafayette theatre here has turned the building over to Fred M. Zimmerman, president of Western New York Theatrical Enterprises, Inc., which has leased the theatre for fifteen years.

James Kelly, formerly at the Avondale, North Tonawanda, has been appointed manager of the Lafayette.

* * *

CUTTING SUMMER PLAYING

CLEVELAND, July 10.—Morris Landis, of Glenside theatre, 8914 Woodland avenue, will close his theatre to two days a week until September 1.

* * *

CLEVELAND, July 10.—J. Madigan, manager of Standard theatre, East Ninth street and Prospect avenue, installed the first "No-Blaze" film protector system invented by M. Liebler, operator at this theatre. It will be manufactured and distributed by M. Wolcott, owner of the Standard, Princess and a number of other theatres in this section.

* * *

TO MANAGE NEW HOUSE

CLEVELAND, July 10.—O. Stotter, manager of Carlyon theatre, will be the manager of the new Ambassador theatre now in the course of construction here. Mr. Stotter is also part owner of Ritz theatre, East 125th street.

* * *

CLEVELAND HOUSE SOLD

CLEVELAND, July 10.—Ball Park theatre at East Sixty-sixth and Lexington avenue, was bought by William Silberberg from Fred Meyer.

* * *

COLUMBIANA, Ohio, July 10.—Globe theatre, will operate one day a week only during July and August.

* * *

RENAMES OHIO HOUSE

NORWALK, Ohio, July 10.—C. O. Frederick bought Gilger theatre, Ohio. After extensive alterations he will rename it the Moose.

* * *

HUNTER, N. Y., July 10.—When Julius Byck, a deaf mute, and an exhibitor for fifteen years past with houses in Tannersville and here named his theatres "The Rudolf" after his father. According to Mr. Byck, business has picked up throughout the entire Catskill region during the past week which brought the summer crowd.

* * *

TO VISIT COAST STUDIOS

DALLAS, Tex., July 10.—Miss Jean Darnell, publicity director for Capitol theatre, will leave for Los Angeles to visit Universal City.

WICHITA FALLS, Tex., July 10.—Dent Musselman & Company acquired the Strand theatre here and the Fair at Amarillo, Texas.

* * *

CISCO, Tex., July 10.—Rob Rowley has taken over the Broadway and the Judia here. He will take over the King's Inn at Kingsville August 1.

* * *

DALLAS, Tex., July 10.—No less than fifty of the smaller Texas theatres have wholly or partly closed for the summer.

* * *

TEMPLE, Tex., July 10.—R. J. Stinnett bought a \$7,000 orchestral pipe organ for the Bell theatre here.

Sales News and Personalities of the Week

BUFFALO

Roy Crandall, former Buffalo newspaperman, and now a member of the publicity staff of the Fox Film Corporation, New York, was here to visit friends and confer with Bill Rowell, local branch manager.

* * *

Freedom Film Corporation's office in Franklin street is being furnished and fully equipped. Richard C. Fox, general manager, will soon stage a formal opening.

* * *

CLEVELAND

C. W. Perry, special representative for Fox in Chicago territory, was a visitor in Cleveland over the Fourth. He served formerly in this territory.

* * *

Metro-Goldwyn-Mayer raised C. E. Almy, branch manager at Cleveland, to district manager in charge of Detroit, Cleveland and Cincinnati, with headquarters at Cleveland.

Walter J. Brandt, Cincinnati manager, was transferred to Cleveland as branch manager, and E. J. MacIver has been appointed manager of the Cincinnati branch by Felix Feist, general sales manager for Metro-Goldwyn-Mayer.

Sam Burger, of the home office sales force, who has been in temporary charge of the Cleveland office, has been assigned special sales work in Ohio.

* * *

DALLAS

D. J. Coughlin, branch manager for Pathe at Dallas, is taking a months outing to the Dells in Wisconsin.

C. R. Van Scoy was appointed traveler for the Mid-West Exchange.

* * *

True Thompson, of the True Film Company, is in New York City on business.

* * *

Progressive Distributing Corporation entertained with a dinner at the Skirven Hotel. Following were present: Morris Loewen-

stein, Jim McKinney, Fred Pickrel, Wallace Walthall, Roy Avery, Sam Clayman, E. D. Brewer, Ish Clark, R. E. Griffith, U. M. Brainard, Cliff White, P. P. Pittinger and C. R. Zears. Ralph Morrow and E. S. Oldsmith were the hosts.

* * *

C. D. Hill, manager for Producers Distributing Corporation, spent the greater part of the week out in the territory.

* * *

KANSAS CITY

It was a hot and active week among Kansas City exchanges.

* * *

T. O. Byerle, First National branch manager, returned from the Kansas territory and was forced to do a lot of alibi-ing, due to badly swollen jaw, which, he said, was just an old fashioned tooth ache.

* * *

Louis Reichert, P. D. C. branch manager, left for Topeka, Kas., Atchison, Kas., and other key towns.

* * *

C. F. Senning, Educational branch manager, and C. E. Gregory, Metro-Goldwyn branch manager, are also on tour.

* * *

Charles Russell now is representing Midwest Film Distributors, according to E. C. Rhoden, branch manager.

* * *

R. H. Jones, who resigned as booker for Midwest Film Distributors, was succeeded by "Speed Spook" Thompson.

* * *

Henry Ginsberg, president of Henry Ginsberg Distributing Corporation, visited the Independent offices in behalf of his product.

* * *

M. A. Kahn, of Preferred Pictures, has been on the road for four weeks. It is reported that his brother, Al Kahn, formerly of Kansas City, is hitting 400 in the real estate game in Florida, since deserting the film business in Kansas City.

* * *

At the Standard exchange everyone appears jubilant over the outlook for the coming season.

* * *

Frank L. Newman, Jr., left last week for Peoria, Ill., where he will assume charge of the advertising sales department for Paramount branch office.

* * *

OKLAHOMA CITY

H. O. Stark was appointed booker for Producers Distributing Exchange here.

Ned Pedigo, former owner of the Pollard Theatre at Guthrie, Okla., is now salesman for the Metro-Goldwyn here.

* * *

Miss Lillian Collier, formerly with Pathe, is now cashier-bookkeeper for Producers Distributing Corporation.

H. E. Tabor and Glenn Ellison were added to the sales force of Universal at Oklahoma City.

* * *

PITTSBURGH

Jack Hays, of Universal Film Exchange, is back in the city after a trip through the territory.

* * *

Harold Weinberger, assistant manager of Universal branch, and Herbert Greenblatt left for Cleveland.

* * *

C. W. Dickinson, Universal branch manager, spent the week end in the country.

M. R. Edwards, formerly of Buffalo, is the new short product manager for Universal. He is visiting exhibitors in the district.

* * *

ST. LOUIS

W. L. Sheridan, formerly with Fox in Kansas City, is traveling Northern Illinois, Missouri and Iowa for the local Producers Distributing Corporation office.

* * *

Jack Weil, of Jack Weil Productions, returned from a trip through Northern Missouri. He reports that the hot weather took all of the "pep" out of the exhibitors in that territory. He also announced the acquisition of eight stunt pictures starring Richard Holt.

* * *

Sam Werner, of United Film Exchange, is back from the Shriners Convention at Los Angeles.

* * *

Out of town exhibitors seen along Picture Row during the week were: S. E. Pertle, Jerseyville, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; J. W. Cotter, Moberly, Mo.; Henry Lory, Highland, Ill., and Al McCormick, Poplar Bluff, Mo.

* * *

Columbia Pictures Corporation, headed by Barney Rosenthal, Nat Steinberg and Bob Taylor, set a new mark for independent exchanges July 4 when Johnny Hines in "The Crackerjack," opened at Loew's State.

* * *

ST. LOUIS

Mrs. Frances Murphy, First National Booker, and her husband were in the party motoring east with Harry Weiss, First National Manager, and Mrs. Weiss.

* * *

R. L. McLean, of First National, returned from his vacation from Louisville, Ky., with his family.

* * *

Lester Bona, city salesman, First National, returned from a vacation spent in learning to drive his new Dodge car.

Successor!

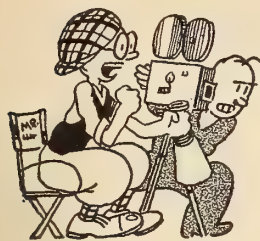
Lee Marcus Appointed F. B. O. Sales Manager to Succeed the Late Harry M. Berman.



Promoted!

Colvin W. Brown, Who Was Made Vice President of F. B. O. in Charge of Distribution.





HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA



By F. HEATH COBB
Hollywood

Diana Miller is now engaged in a featured role in the current picture of the Helena Warring series for Fox.

* * *

Helene Chadwick has donned modern clothes for final scenes in "The Still Alarm" after wearing 1908 clothes for earlier sequences.

* * *

A mystery kidnapping scene in George Melford's "Without Mercy" is praised by another director, Cecil B. DeMille, as one of the greatest thrills ever photographed.

* * *

Walter McGrail leaves Hollywood this week for Northern California for a four week location trip with Fox company filming "When the Door Opened."

* * *

"Greater than the Crown," Edmund Lowe's latest starring picture, has been cut, titled and edited.

* * *

Gertrude Astor is now at work in a featured vampire role in "Satan in Sabes," Lowell Sherman's first starring picture for Warner Bros.

* * *

Three of the screen's "grand old men" are seen in leading roles of "Thank You," the John Ford production of the John Golden stage play made at the William Fox West Coast studios. They are Alex B. Francis, who has the dominating part of the Rev. David Lee; George Fawcett, who is Banker Jamieson, and James Neill, who is Dr. Cobb, village physician. George O'Brien and Jacqueline Logan are the romantic leads.

* * *

Creighton Hale is again appearing in a picture with Eleanor Boardman. They have appeared together in "Three Wise Fools," "Wine of Youth," and "The Circle," and they are now working in "An Exchange of Wives," Hobart Henley's production for Metro-Goldwyn-Mayer.

* * *

Renee Adoree is playing her first American role in "An Exchange of Wives," which Hobart Henley is directing for Metro-Goldwyn-Mayer.

* * *

Theodor von Eltz this week signed a one year contract with Dawn Productions, Inc., to be starred in a series of sea stories. He has already started work in the first, titled, "Fires of Desire." An attempt will be made to make von Eltz to the sea what Tom Mix and Hoot Gibson are to the West.

* * *

Richard C. Travers, veteran stage and film actor, has been signed by Universal to play a featured role in "The Still Alarm" in which Helene Chadwick and William Russell are co-starring.

* * *

May McAvoy has not emulated Mae Murray and signed a contract with a foreign producer. Rumors that the feminine star of "Ben Hur" was to go abroad for twelve months were current in Hollywood this week. Miss McAvoy quelled them by stating that she is not under contract to any one concern and does not expect to leave the ranks of free lance actresses.

Dorothy Hope, English stage and screen actress, was accepted as an American film star in Hollywood with the preview of her first picture, "Reality." It was made by A. M. Foote Productions under the direction of John P. McCarthy.

* * *

Bradley King has finally been awarded one of the most sought after assignments in Hollywood. This is the difficult task of writing an original story of modern life, to be interwoven with her own version of the famous Coleridge classic, "The Rhyme of the Ancient Mariner," for Fox.

* * *

George Melford has finished filming "Without Mercy" and is now behind locked doors where he is completing the editing of the production. Melford is highly enthusiastic over the results he has obtained in this first Metropolitan production. Dorothy Phillips, Rockliffe Fellowes, Vera Reynolds and Lionel Belmore have the featured roles.

* * *

Stuart Paton will soon start filming "Through Veiled Eyes" at the Hollywood Studios. He recently completed "The Woman From Hell" with Blanche Sweet and Yor Stewart featured.

* * *

"Hogan's Alley," a title that can suggest most anything and a possible everything—A place where pathos, tragedy, heartaches, disappointments, joy, discovery—stalk with outward sordidness and inward beauty—a world of things that are significant of life that countless thousands live and few know anything about. It suggests a realm of stark reality.

Evelyn Brent finishes her latest picture, "Lady Robinhood" for F. B. O. She should have been elated, but she wasn't. She had been working overtime to get the picture finished earlier in the week, so she could see the opening of "Smooth as Satin" at the Capitol Theatre, New York, her Broadway debut. But the final scenes lagged and she was unable to make it.

However, there is a silver lining. The brunette F. B. O. star will start on a new picture next week, which will put her two weeks ahead of schedule, and, when it is finished, she is going—not to New York—but to Europe.

* * *

There is very little "between pictures" for Harry Carey. No sooner was his last Hunt Stromberg feature, "The Bad Lands" turned over to the cutting room than production was started on "The Prairie Pirate," actual shooting of which began yesterday.

* * *

For the first time in his career, Lew Cody is playing a straight comedy role in "An Exchange of Wives," which Hobart Henley is directing for Metro-Goldwyn-Mayer. Others in the cast are Eleanor Boardman, Renee Adoree and Creighton Hale.

* * *

William Haines completed one of the leading roles in Victor Seastrom's production of "The Tower of Lies," and is taking a week's rest before beginning work in his next picture for Metro-Goldwyn-Mayer, the name of which has not yet been announced.

Elaine Hammerstein and Al Santell in a scene in "Parisian Nights," Film Booking Offices Gold Bond Production.



PRODUCTION HIGHLIGHTS

FOURTH OF HIS SERIES of six will be put into production soon by Herman F. Jans, president of Jans Productions, Inc. It will be "Ermine and Rhinestones."

* * *

PRODUCTION ON THE FIFTH of the series of twelve Gotham Productions has started. It is entitled "The Part Time Wife." Alice Calhoun has the title role. Robert Ellis has the male lead. In the cast are Lloyd Whitlock, Edwards Davis, Laska Winters.

* * *

IRVING CUMMINGS was signed by Metro-Goldwyn-Mayer to direct "Dance Madness," by S. Jay Kaufman and Max Marcini. Aileen Pringle and Lew Cody will be featured in this production.

* * *

KING VIDOR is filming the final scenes for King Vidor's production of "The Big Paradise," starring John Gilbert, at Ft. Sam, Houston, Texas.

* * *

JOHN GILBERT will play opposite Lillian Gish in "La Boheme," which King Vidor is to direct for Metro-Goldwyn-Mayer.

* * *

MAE MURRAY'S next Metro picture will be "The Masked Bride," by Leon Abrams. Josef von Sternberg will direct.

* * *

LUCILLE UPTON, young sister of Peggy Hopkins Joyce, will play a flapper in "The Pace That Thrills," which an Earl Hudson unit is producing for First National with Ben Lyon and Mary Astor.

* * *

WESLEY RUGGLES was engaged to direct the first Laura Jean Libbey story, "When His Love Grew Cold," for F. B. O.

* * *

DORIS ANDERSON is writing the scripts for F. B. O.'s new two reel series, Nell Martin's "Adventures of Maisie." Alberta Vaughn will play the lead.

* * *

F. B. O. PLANS a big railroad drama for early production. It will be called "The Midnight Flyer."

* * *

CARROLL CLARK succeeded Frank Ormston as art director at F. B. O. Studios. Ormston left for Italy to study.

* * *

GEORGE WALSH, who completed the second of his series, "Blue Blood," will start work on "The Prince of Broadway" for Chadwick.

* * *

CHADWICK COMPLETE cast for the next Charles Ray production, includes Gertrude Olmstead, Gertrude Short, Jack Clifford, Ida Lewis, J. P. Lockley, Frank Austin and Syble Johnson. It will be directed by Jerome Storm under supervision of Joseph de Grasse.

* * *

OLIVER ("BABE") HARDY is again cast to play an important role in the second feature length picture to be made by Larry Semon, "The Perfect Clown," for Chadwick. Dorothy Dwan, wife of Larry Semon, has been cast for the leading feminine role.

CLARA BOW, Lou Tellegen and Donald Keith were chosen for the leading roles in F. Oakley Crawford's melodrama, "Parisian Love," by B. P. Schulberg, who is supervising the production. Otto Mattheson was signed for an important character role. Gasnier will direct.

* * *

LIONEL BARRYMORE will play the leading masculine role in "The Girl Who Wouldn't Work," which will be the initial Preferred Picture to be made by Marcel De Sano. Other principals are Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

* * *

July 15 is the date set to start Jackie Coogan's new Metro-Goldwyn production. This new picture will be a sequel to "The Rag Man." It was written especially for Jackie by Willard Back. Kenneth Clark will do the continuity for "Old Clothes."

* * *

ETHEL WALES, who is to be remembered for her performance as the mother in "The Covered Wagon," plays a similar role in the second Waldorf picture which is to be released through Columbia Picture this season. The cast includes Dorothy Review, Ford Sterling, Bobby Agnew, Cissy Fitzgerald and Tom Rickett. It is titled "The Penalty of Jazz."

* * *

LOTUS THOMPSON was signed by Perfection Pictures to appear with William Fairbanks and Edith Roberts in Columbia Pictures release, "The New Champion." Reeves Eason will direct. The cast also includes Lloyd Whitlock, Frank Hagney, Marion Court, Bert Appling and Al Kaufman.

PRODUCTION STARTED on two two-reel westerns at Universal City. Edmund Cobb is starring in "Hearts of the Range," with Ernst Laemmle directing. The other is "The Rustlin' Kid," starring Fred Humes, under William Crinley's direction.

* * *

WARNER BROTHERS arranged with Arthur Somers Roche, novelist, for screening all his stories. Under the contract the author will spend at least two months of each year at the Warner studio where he will supervise the preparation of his stories for the screen.

* * *

WITH COMPLETION of "The Beautiful Cheat," Laura La Plante is taking a vacation before starting her next starring vehicle at Universal. Edward Sloman, director, is editing the picture. Miss La Plante's next picture will be "The Love Thrill," by Byron Morgan.

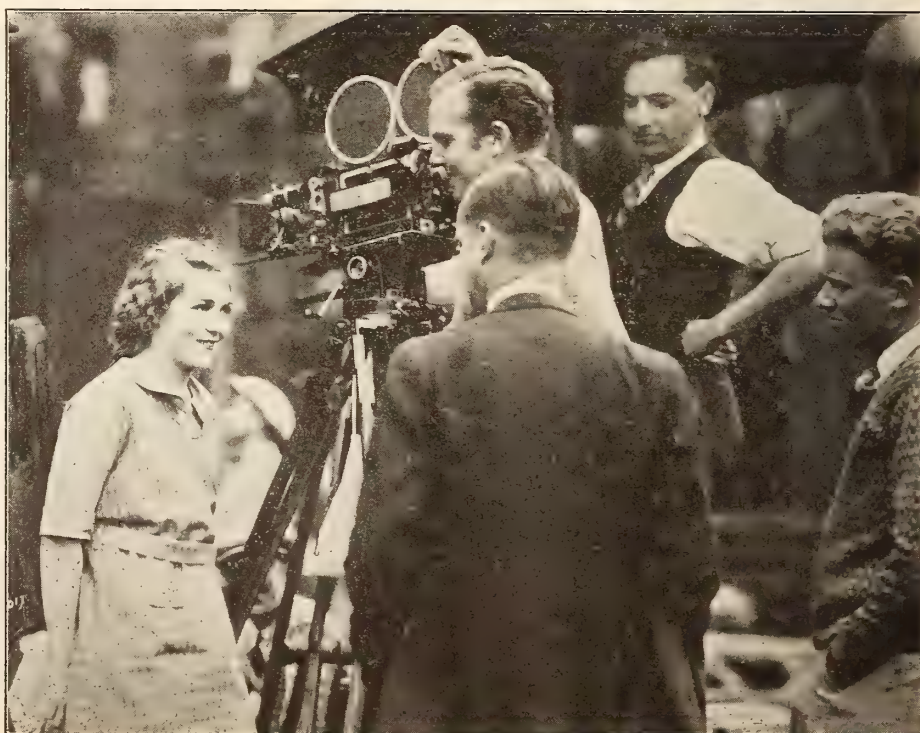
* * *

ALICIA CALLES, daughter of Plutarcho Elias Calles, president of Mexico, played an atmospheric bit in "Sporting Life," Maurice Tourneur's production, during a visit to Universal City.

* * *

TWO COMPLETE UNITS left Universal City for Canada, where two westerns will be filmed. One will be made at the annual Calgary Stampede in July, the other at the ranch of the Prince of Wales, in Alberta, Canada. Both pictures will star Hoot Gibson. Herbert Blache will direct both.

Mary Pickford, Charles Rosher (cameraman), E. de B. Newman, general manager, in a conference while making "Little Annie Rooney" for United Artists release.





The Big Little Feature



"Hot and Heavy"

Educational 2 reels
Eddie, an optimist, through a series of accidents becomes the bouncer of the Blue Bird cafe. A party of slummers arrive at the restaurant and they are given a rousing reception. The former bouncer returns to throw out Eddie. Eddie is chased about by the bouncer until they arrive at a bridge, when they both jump into the water.

Eddie Nelson, Otto Fries, Ford West, Phil Dunham and Estelle Bradley are the comedians in this Mermaid comedy. The titles given to several dishes that can be procured at the cafe are humorous.

This comedy abounds with slapstick and hokum. The thrills supplied by Eddy will help to keep the interest of your audience. Eddie in one scene is on the top of a flag pole and his enemy is beneath him. The pole snaps and luckily falls across the street onto another building, saving the life of Eddie.

Exploit the cast and the fact that it is a Mermaid comedy. * * *

"Travel Treasures"

Educational 1 reel
This Lyman H. Howe's Hodge Podge will do well as a filler on any program. Different points of interest in many lands are depicted. One subject of particular interest is titled: "What the Sailor Sees at Sea!" in which the gobs are seen going through their popular past time scrubbing decks. The cartoons are clever and in most instances comical. In one scene the longest range gun is depicted and two gobs are seen firing it. The shell travels around the worly, finally landing in a net which is held by one or the sailors.

"Bugville Field Day"

Pathe 1 reel
Another of the amusing Aesop Fables, this one will prove an entertaining filler for any program. Paul Terry's cartoon—animals frolic over the screen in many amusing bits which will please both children and adults in your audience.

The insects portray many types of human beings that abound in the various Bugvilles of the nation, and they will be found to humorously call to mind individuals that are prominent in your town.

Call attention to the fact that you are showing an "Aesop Fable", and run special matinees for the kids if your feature is suited to juvenile trade.

"Daddy Goes a Grunting"

Pathecomedy 2 reels
Glenn Tryon is a grouchy, clumsy husband, and wife Kathleen Collins decamps leaving him a long list of instructions regarding the care of their infant, "Husky" Hayes. Glenn has all sorts of humorous accidents, and in the end believes himself poisoned by strychnine tablets placed in the food by his smiling baby. His screams for help bring home friend wife, and all ends well except for Glenn's sufferings from the various antidotes administered by the neighbors.

This is a corking good short subject that will help save the day for any exhibitor who is showing a not-so-good feature. Much of the appeal is contributed by the infant, who is an appealing tot as has been screened for many moons.

Glenn Tryon does good work throughout and is especially good in the sequence in which he puts lard on the feet he has par-boiled in a too hot bath, and then goes through the motions of skating across his hard wood floors.

The heronie has not much to do but makes an appealing picture when she does appear.

SHORTS REVIEWED IN THIS ISSUE, JULY 18

Travel Treasures
Hot and Heavy
Polo Kid

A Battle of Wits
Discord in "A" Flat
Bugville Field Day
Daddy Goes a Grunting
Pathe Review No. 29
Sneezing Beezers
For Love of a Gal

Educational
Educational
Universal
Universal
Pathe
Pathe
Pathe
Pathe

It wouldn't be fair not to mention the dog in the film. His antics in holding his head with a very woebegone, morning-after, expression are good for a laugh from an audience of chronic dyspeptics.

Feature the star, the baby and the dog.

* * *

"For Love of a Gal"

Pathe 1 reel
This cartoon by Paul Terry deals with the adventures of a poor young suitor who is not fortunate enough to possess an expensive car. He takes his sweetheart out for a drive; on the way the machine breaks down and she is forced to wait for him. In the meantime the suitor's rival drives past in his costly auto and takes the girl away with him. A gang of pirates attack the couple on a lonely road. The rival escapes and leaves the girl. Hearing her cries for help, the true lover pursues the gang and engages in a hand to hand battle. He finally overcomes the last of the ruffians and wins the girl.

"Discord in 'A' Flat"

Universal 1 reel
Arthur Lake and Marceline Day are the players in this Bull's Eye comedy. The story is what the title implies, however, the author overlooked the fact that laughs are necessary in a comedy. Most of the action centers about a mischievous little girl who destroys everything she can lay her hands on.

Arthur is carrying on a conversation over the telephone with his girl when the kid cuts the wire. Marceline, thinking Art has hung up on her, comes over to his house and asks him what he means by insulting her. Art explains everything and she remains long enough to witness the behaviour of the kid.

Exploit this as a Bull's Eye comedy and feature Arthur Lake and Marceline Day.

* * *

"A Battle of Wits"

Universal 2 reels
"Teddy" Ramsay, the fast riding owner of the Cross K. Ranch, is the victim of a plot in which Hodge, a scoundrel, attempts to force her into marrying him by threatening to expose her wild brother as a horse thief. The sheriff intervenes by bringing to justice the real thief who was in the employment of Hodge. "Teddy" marries the sheriff and all ends well.

Josie Sedgwick as "Teddy" Ramsay lives up to her reputation as the fast riding owner of the Cross K. Ranch in this actionful Mustang picture. Edwin Lowe is the heroic sheriff who after a series of escapades wins the hand of his lady love. The picture is filled with fast riding but little combatic action.

In one thrilling scene "Teddy" tells Hodge and the sheriff that she has not seen her brother. Hodge notices a pair of feet behind the portieres and as the posse departs he remains and hides behind a bush. Fortunately "Teddy" sees him and she changes clothes with her brother.

In exploiting the picture, play up to the cast and mention the fact that it is a fast riding Western.

* * *

"Polo Kid"

Universal 2 reels
Rodney Lownsdale, a street cleaner, is being hounded by the town's leading politician. Rodney saves the daughter of the bully, and to show Rodney his appreciation he tears a newspaper to bits and tells him to go out and clean it up.

Eddie Gordon and a trained Dobbin supply the laughs in this Century comedy. Although it is not above the average, it will please your patrons, as some of the stunts depicted are humorous.

In one instance Eddie attempts to pick up a scrap of paper and deposit it in the ash can. The paper leads him on a merry chase, finally alighting upon the coat of the politician. Eddie throws his pick at the paper and it sinks into the body of his enemy, causing him to jump up and fall into a pond.

Exploit this as a Century comedy and feature the name of the star.

* * *

Pathe Review No. 29

Pathe 1 reel
"Animal Appetites" is the title of the first subject depicted in this review. It deals with the feeding of different well known animals at the London Zoo. The Pathecolor is "San Francisco, the Golden Gate City." The last is "Submarine Salvage" showing how the steel of sunken ships is cut under water. The description of this work is given in minutest detail and it will prove to be interesting to your patrons.

The House of FEATURETTES

"EVOLUTION"

A Red Seal Special.

The most timely film of the decade.
Everybody is talking about it.
Everybody wants to know about it.
Everybody wants to see the film.

GET YOUR DATES!

Hugo Riesenfeld has booked it for the
Rivoli beginning July 12th.

Dramatic! Intriguing! Authentic!

18 months in production by the **Urban-Kineto Corp.**

Edited by **Max Fleischer.**

In five absorbing reels. Get it while
"Evolution" is a front-page story.

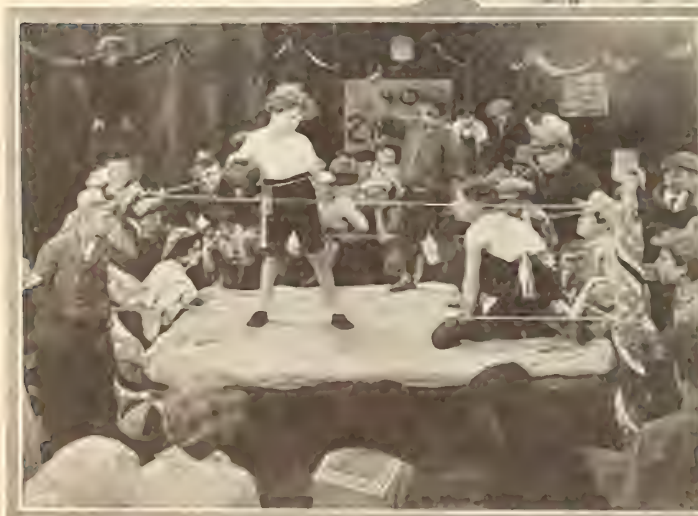
1600 B'way N. Y. C.

Edwin Miles Fadman, Pres.



"It's a grudge fight, boys! and there is a 'womyan' concerned." Action! We'll say. As lively as a lively gang can make it.

The same old stunt, tying up the clothes of the unsuspecting swimmers. But boys are boys, and that's what makes this film a continuous session of laughs.



"Saturday," a "Heyfellas" Comedy

Newest Davis Distributing film scores a big laugh

"Sneezing Beezers"

Pathe

2 reels

The ex-king of Anchovia is recalled by his country. He makes the trip in a taxi driven by one of his debtors. The villain desires to gain control and attempts to kill the king. He fails. The king robs the treasury and escapes in a balloon with his daughter and the taxi driver. The villain follows them in an aeroplane and overtakes them. However he is defeated and the taxi driver marries the princess.

Andy Clyde, Madeline Hurlock and Billy Bevan are the fun-makers in this comedy. There are many comical situations. The locale is any foreign country. In one sequence Billy hides inside of a balloon, while hiding it is blown up with gas. The king fleeing from the army hops in it and they fly away. Billy in the meantime has fallen asleep. Upon awaking he lights a match to see where he is and the balloon explodes. The trio find themselves in a strange country.

Exploit this as a Mack Sennett comedy and feature the cast. Also dress a man as a king in uniform and have him parade about the streets.

* * *

TWO NEW DIRECTORS FOR ROACH.

Hal Roach added two new directors to his already large staff making pictures for Pathe release.

They are Eddie Dillon and Roy Clements. Clements, a veteran director, was signed by Roach to co-direct with Fred Wood Jackman the next feature production starring Rex, the wild horse star of "Black Cyclone."

* * *

HIERS COMPLETES ANOTHER

Camera work is nearly complete on Walter Hiers' first comedy for Educational release under his 1925-26 starring contract. It is being directed by Archie Mayo. The final subject of his last series, "Oh, Bridget," has just been released by Educational.

* * *

NATIONAL BOARD LISTS MANY PATHE

Pathe subjects listed in the May Monthly Report of the National Board of Reviews as especially good for all types of audiences are: "Mary, Queen of Tots," which is an "Our Gang" comedy; two Grantland Rice "Sportlights;" and all the Pathe Reviews issued during the month.

"Mary, Queen of Tots," one of the most novel "Our Gang" comedies ever made by Hal Roach, was directed by Robert McGowan. Exceptional effects were obtained through the building of special "props" and trick photography.

"Dude Ranch Days" and "Learning How" are the Grantland Rice "Sportlights" listed. The former shows ranch life as it is really lived today; while the latter proves that a right start is all-important in mastering sports. J. L. Hawkinson produces this series.

The four releases of Pathe Review mentioned are Nos. 21, 22, 23, and 24. Outstanding subjects in these reels are: "The Last of the Hawaiians;" "Sugar Industry of Hawaii;" Camera Interview with Henry R. Rittenberg, American portrait painter; dancing of the Albertina Rasch Girls and Pathecolor views of Jacksonville, Florida; Richmond, Virginia; and Fougges, France.

First Chapter of "Play Ball" Leads Pathe Releases

First chapter of the new Patheserial, "Play Ball," a Mack Sennett and a Hal Roach comedy, leads the Pathe program of short subject entertainment for the week of July 19. Other pictures listed are "Yes, Yes, Nanette," a Roach one-reeler; "Topics of the Day," "Aesop's Film Fables," Pathe Review, and two issues of Pathe News.

"Play Ball" is a baseball serial adapted by Frank Leon Smith from an original story by Manager John J. McGraw, of the New York Giants. Allene Ray and Walter Miller head the cast. Spencer Bennet is responsible for the direction. "To the Rescue" is the title of the first chapter of this ten-episode Patheserial.

"Sneezing Beezers" is a two-reel Mack Sennett comedy with a mythical kingdom locale. Andy Clyde plays an ex-king, Madeline Hurlock enacts the role of his daughter, John J. Richardson is a crook, Kewpie Morgan appears as a revolutionist and Billy Bevan is a taxicab pilot. Del Lord directed this.

"Daddy Goes a Grunting" is a Hal Roach Star comedy in two reels, directed by James W. Horne, with Glenn Tryon as star.

Pathe Review No. 29 presents the following subjects: "Animal Appetites," one of the secrets of nature series; "Submarine Salvage," showing how the under-water torch reclaims sunken ships, and "San Francisco, the Golden Gate City," one of the American cities in Pathecolor.

Other subjects on the schedule are "For Love of a Gal," one of the Aesop's Film Fables; "Topics of the Day," the reel of wit and humor, and two issues of Pathe News.

* * *

RALPH CEDER WILL DIRECT

"ADVENTURES OF MAISIE"

HOLLYWOOD, July 10.—Ralph Ceder was engaged by General Manager B. P. Fineman to direct the new two-reel F. B. O. series, "The Adventures of Maisie." Casting is being completed, and the twelve stories, which are adapted by Doris Anderson from the magazine originals of Nell Martin, are ready for filming so that production will begin within a few days.

Alberta Vaughn will be starred, with Larry Kent, F. B. O.'s juvenile "find," Al Cooke and Kit Guard.

* * *

RED SEAL WILL DISTRIBUTE

FIVE REEL "EVOLUTION" FILM

Red Seal Pictures Corporation will distribute "Evolution," the five-reel scientific film, according to Edwin Miles Fadman, president. The arrangement was made between the Urban-Kineto Corporation and Red Seal upon completion of the film by Max Fleischer.

"Evolution" was booked by Dr. Hugo Riesenfeld for the Rivoli Theatre in New York, for an extended run beginning Sunday, July 12.

News Reels in Brief

Kinograms No. 5098

45 killed in Boston dance hall collapse—Boston—Gay throngs are hurled to death as fashionable Pickwick Club structure falls. 1—Headed by Commissioner Glynn, firemen search for bodies of victims. 2—Tottering walls are razed. 3—Police are hard-pressed to handle the crowds. Coolidge pledges U. S. peace support—Cambridge, Mass.—President promises Europe helping hand in backing up her security pacts. 1—Mr. Coolidge heads parade celebrating 150th anniversary of Washington taking command of Continental army. 2—As the girls used to look. 3—Alice Longfellow, daughter of poet, in her first movie pose. Daring firemen in life-saving feats—Poenixville, Pa.—Leaps into nets and hair-raising ladder stunts thrill crowds. 1—These boys from Wilkesbarre would make a monkey jealous. British cadets in brilliant review—Pangbourne, Eng.—Lord Jellicoe sees England's pride in picturesque stunt drill. 1—"Turning the windlass." Suzanne retains her tennis title—Wimbledon, Eng.—Mlle. Lenglen defeats all comers for sixth time in English championship tournament. 2—Rene Lacoste who won men's championship. 3—Borotra, who lost the title to Lacoste. 4—The American team who qualified for the finals—J. Hennessy. 5—R. Casey. 6—Suzanne watches the men. Nations birthplace celebrates birthday—Philadelphia—Independence Hall, where liberty document was signed, draws July 4 throngs. 1—High School student reads Declaration on 149th anniversary. New York's finest in defense parade—New York—Big city celebrates with colorful march of fighting cops in review before army and navy heads. 1—The riot battalion. 2—Admiral Plunkett, Police Commissioner Enright, General Summerall. Speed boats vie in 18th annual dash—White Lake, Mich.—Fast motor craft show mile-a-minute speed in Mississippi Valley race. 1—Water vs air. 2—At the finish line.

* * *

International News No. 57

N. Y. City—(N. Y. City only) Entire nation joins in Defense Day celebration. Stirring scenes like these in Manhattan enacted throughout the country. Leguna Beach, Cal.—(Omit N. Y. City, Boston, Milwaukee & Indianapolis) Motor daredevils find hill thrilling but futile attempts to scale steep-est of grades. 1—Just a series of spills. 2—And none get to the top. Cambridge, Mass.—(Boston only) Pres. Coolidge leads "Revolutionary" parade. Joins Cambridge in celebration 150th anniversary of Washington's assumption of Colonial army command. 1—The parade passes many historic rhines immortalized by the contact of George Washington. 2—Gov. Fuller, Mayor Quinn, the President and Mrs. Coolidge review the marchers. 3—The Shenandoah takes a peek at the procession. 4—Thousands hear Pres. Coolidge's address on patriotism. Milwaukee, Wis.—(Milwaukee only) Milwaukee children in Independent Parade. Young patriots by the thousands make brave showing. 1—The doll parade makes a hit. 2—Thousands join in the celebration at Mitchell Park. 3—The march of the winners. Indianapolis, Ind.—(Frisco, L. Angeles & Indianapolis only) Auto speed demons in 100 mile dirt track race. Indianapolis contest abounds in thrills as drivers set lightning pace. One driver went thru the fence. 2—The last swift laps—Fred Harde comes in a winner.



Two gripping scenes from the first chapter of Pathe's newest serial release, "Play Ball." The picture was made from an original story by John J. McGraw.



BOX OFFICE REVIEWS

GROUNDS FOR DIVORCE

Paramount Photoplay. Adapted by Guy Bolton from the play by Ernest Vajda. Scenario, Violet Clark. Director, Paul Bern. Length, 5,712 feet.

CAST AND SYNOPSIS

Alice Sorbier	Florence Vidor
Maurice Sorbier	Matt Moore
Count Zapata	Harry Myers
Marianne	Louise Fazenda
Guido	Andre Beranger
Labell	Gustave Von Seyffertitz
Marie	Edna Mae Cooper

Maurice Sorbier, Paris' most successful divorce lawyer, loses his own wife through absorption in securing freedom for the wives of others. She marries Count Zapata, much to the disappointment of Guido, ace of the air, and ace of hearts. She finds she does not love Zapata, who nevertheless declines to divorce her. Guido suggests that they get Sorbier to secure her divorce. She agrees, but with the ulterior motive of seeing Maurice, whom she still loves. Guido takes Zapata for a spin in his plane, and by means of perilous stunts forces him to sign a divorce agreement. Upon his return to earth he finds that Alice and Maurice have eloped together, and so seeks solace in the love of Marianne, a temperamental actress who has engaged herself to Maurice against his will.

A DISTINCTLY Frenchy farce abounding in lingerie and bedroom episodes, it is doubtful if this one wins approval from American audiences. Beside the innuendo, which is at times unpalatable, the picture is lacking in suspense, is quite obviously padded, and fails to call forth the laughter for which it strives.

One of the funniest scenes is that in which Count Zapata is carried to dizzy heights in Guido's plane, and then offered the alternative of signing "the papers" or being carried on a series of breath-taking stunts. The Count declines to sign, but after a few loops, autumn leaves, tail spins, and so on, he succumbs to the demands of the imperturbable aviator.

There is a smile, at least, in the sequence where Alice upbraids her first husband, who has conspired to compromise her in order that Zapata may give her the divorce she desires. Maurice has volunteered to do the compromising, but at the appointed time falls asleep. Hence the upbraiding.

Louise Fazenda again proves her right to a high place in the field of comedy with her interpretation of the role of Marianne, a French actress who is a bundle of nervous tension and temperament. She does everything she can to extract laughter from the onlookers, and in more than a few instances she is successful.

Florence Vidor is more sweetly charming than ever in the part of Alice, and tries hard to pull the picture through. Her performance is the best in the production by a very long way.

Matt Moore neither looks nor acts the part of a Parisian attorney, and while Harry Myers is a more acceptable type as Count Zapata, both of these clever farceurs have been miscast in this one.

Andre Beranger, who won much favorable comment in a recent part, plays the role of a dashing, philandering aviator. He portrays a type that is supposed to be utterly insincere and theatrical, but even so, he seems to overdo the "business" of his role.

The exhibitors' best bet in exploiting this one is to play up Florence Vidor. The gorgeous gowns she wears may help to interest your town's feminine population. The fact that the film is an adaptation of the stage play by Ernest Vajda may also help, although folks who have seen the play will be disappointed in the picture.

PASSIONATE YOUTH

Truair Films Photoplay. Scenario, E. Grubb Alexander. Director, Dallas M. Fitzgerald. Length, 6,400 feet.

CAST AND SYNOPSIS

Mary Rand	Beverly Bayne
John Rand	Frank Mayo
Henri Rand	Pauline Garon
Bruce Corbin	Bryant Washburn
Peggy D'Arcy	Carmelita Geraghty
Jimmy Wellington	Ernest Wood
Deacon Collins	James McElbarn
Judge	William McIlwain

Minister Rand and his wife agree to a divorce for economic reasons, he being unable to support his family upon his meagre stipend and she being a lawyer by profession. Through Bruce Corbin with whom she practices law and love, she is elected District Attorney, and her daughter, Henriette, takes full advantage of the latitude allowed her by indulgence in jazz parties. Corbin trifles with both mother and daughter, and, in a heated scene, is shot, presumably by Henriette. At her trial, the father, also an ex-lawyer, appears to defend her. He proves the fatal bullet was from the gun of Jimmy Wellington, and secures the girl's dismissal. Mary and John are reunited.

AN acceptable program attraction, this one starts off with rare promise, but the promise is not fulfilled. However, it is entertaining and suspenseful, and will meet the requirements of the usual audiences.

The early scenes show the poverty stricken preacher, Rand, and his discontented wife agreeing to a divorce for economic reasons. That is, she knows her money-making capacity is greater than that of her husband, and that their daughter is of an age where she requires many things that money will bring. Moreover, she must be free of marital ties in order to practice her profession, the law.

Here is a likely premise for a problem drama, but "Passionate Youth" rapidly deteriorates into a melodrama depicting the struggle of mother and daughter for the affections of a worthless man.

The story is liberally interspersed with shots of allegedly riotous jazz parties, and we are shown the illuminating spectacle of the daughter of the house indulging in what a subtitle terms an "affectionate" jag.

There are no really big scenes, although in this it would seem that an opportunity had been missed in not realizing more fully on the potentialities of the story. The best moments, as intended by the director, are those in which Henri fires at Corbin, and where his former flame takes the stand to clear the girl of a murder charge through her knowledge that the crime was committed by the daughter's jealous suitor.

Pauline Garon, in her accustomed role of a frivolous flapper of the "Jazz Baby" type, renders the outstanding performance of the production. Frank Mayo has very little to do, but does that little well; and Beverly Bayne seems too repressed for the type she portrays. Bryant Washburn might register better as a trifling villain, but is fairly convincing as the fellow who plays the philanderer to his own undoing.

In the less important roles, Carmelita Geraghty is fine as the former sweetheart of the inconstant Corbin, and gives an excellent characterization in the part. It is to be regretted that she has not more to do.

The lighting and photography are satisfactory, and there are some fine shots in the sequences showing the various parties at which the several characters appear.

The title, for which there is small excuse may be a help in some spots, but consider the type of your patronage before you play it too strongly. Feature the cast, and make the most of the question as to whether or not a divorce for "economic reasons" is justifiable or desirable.

WILDFIRE

Vitagraph Photoplay. Adapted from the stage play by George V. Hobart and George Broadhurst. Director, T. Hayes Hunter. Length, 6,470 feet.

CAST AND SYNOPSIS

Claire Barrington	Aileen Pringle
Myrtle Barrington	Edna Murphy
Garrison	Holmes Herbert
Woodhurst, Sr.	Edmund Breese
Ralph Woodhurst	Antrim Short
Matt Donovan	Tom Blake
John Duffy	Lawford Davidson
Chappie Raster	Arthur Bryson

Claire Barrington is the real owner of the Duffy racing stables, although Duffy, who is in love with her, retains notes from her father. She wishes to hide the fact of her ownership because of the engagement of Myrtle to Ralph, whose father is rabidly anti-racing. Garrison, Claire's lover, returns after several years' absence, and renews an old feud with Duffy. Not knowing Claire owns the stables he buys a horse capable of beating "Wildfire," the Duffy Stable entry. Duffy fires the stables in an attempt to destroy "Wildfire," and Claire blames Garrison for the atrocious villainy. Duffy conspires with Raster, "Wildfire's" jockey, to throw the race, but Claire outwits them and her entry wins. Explanations between Claire and Garrison follow, and the two are reunited.

AN old fashioned racing melodrama has lost none of its crudities in transference to the screen. It still savors of the black-mustached villain, who holds the papers upon which depend the happiness of the heroine and her curly-haired sweetheart. At the same time there is a good racing sequence and a few other thrills that should carry the film across in the smaller houses.

The story is based upon an impossible situation, for had Claire confided in her lover, she would have avoided many difficulties. And there is no apparent reason why she should not have given him her confidence. There are also other inconsistencies, and the director has wandered about rather aimlessly in the earlier sequences.

The entire plot leads up to the day of the race, which is the big climax of the production. The race itself is excellent. It has been filmed against authentic track background, and the shots of "Wildfire" and her rival "Jackdaw" speeding neck and neck over the turf, are bound to arouse enthusiasm.

Another good bit is that in which the villain fires the stable which houses the racer. The horse is led to safety through smoke and flame.

There is some good black-face comedy, and a bit of a thrill and a laugh in the scene showing Claire outwitting Duffy and giving the signal which tells her false jockey that he must ride to win.

The best performance in the production is given by Aileen Pringle in the leading role. She does her best to make Claire convincing, and appears to advantage in a part somewhat different from those which she has heretofore essayed. Edna Murphy is satisfactory as the little sister, and Holmes Herbert looks the heroic role. On the whole the acting is nothing to enthuse over, the best bits being contributed by those in minor parts.

The production is well mounted and the lighting and photography are very distinctive assets.

The racing element is your best bet in exploitation. Recall the popular stage melodrama "Wildfire" to your patrons, dress the lobby like a track entrance, put on a jockey ballyhoo, and, in a word, make all your exploitation savor of the track.

BEFORE MIDNIGHT

Banner Productions Photoplay. Director John Adolphi. Length 4,895 feet.

CAST AND SYNOPSIS

Tom Galloway	William Russell
Helene Saldivar	Barbara Bedford
Dobbs	Brinsey Shaw
J. Dallas Durand	Alan Roscoe
Julie Saldivar	Rex Lease

Tom Galloway, a suspected crook, falls in love with Helene at a week-end party. Helene has an agreement with a detective to watch Galloway into which she was forced in order to save her brother from a forgery charge. Tom bribes the detective and the sleuth accepts the money, not knowing that each bill is marked. The detective is thus branded as dishonest, and it turns out that Tom is on the square and that his suspicious actions are due to the fact that he is investigating the detective agency before investing his money in it. All ends well with happiness in the offing for Tom and Helene.

AN exciting melodrama dealing with a hero who is a supposed crook, this photoplay should prove a satisfactory attraction for the average smaller theatre.

Little time is wasted in getting into the action, and the story moves along in a lively manner right up to the final climax. There is enough suspense to hold audience interest, and a surprise twist when the hero proves to be an honest young business man, and the man-trapping detective is caught in his own snare. The mystery element is well developed, and there is a nice little love story with a satisfactory happy culmination.

The ending supplies one of the highlights of the production, and the other scenes that are most effective are those in which the detective falls for Tom's marked money bribe, and when he engages several thugs in a good lively combat from which he emerges triumphant.

In this sequence a bootlegging element is injected, as the marauders whom Tom overpowers are engaged in the lucrative, if perilous business of rum-running.

And the types that have been selected to portray these parts are sufficiently villainous in appearance to satisfy the most imaginative. They certainly qualify in looks as the modern pirates of Long Island's many coves.

There is lots of action in the fight sequence and the hero takes full advantage of the opportunities offered to display his fistic prowess. The bribery scene helps along quite materially in furthering the mystery of Tom's real identity, and will almost convince any skeptic that he is really avoiding the law's long arm.

This makes the final denouement more impressive, and lends an added kick to the discovery that the detective is in reality a crook, while the presumed crook is indeed a detective.

This turning of the tables is well done, and the whole action up to this point helps to build to the climax.

There are some good love scenes between Tom and Helene, and a touch of comedy here and there to form a bit of relief.

The lighting is satisfactory and the photography clear. The settings are one of the assets of the production, especially that depicting the spacious home where the hero and heroine meet and love.

William Russell does good work in the leading role, and Barbara Bedford renders no little assistance in the supporting part of Helene. The remainder of the cast is entirely adequate.

Stress the title and exploit the picture as a fine melodrama. As the thugs with whom the hero battles are also bootleggers, this angle may also be used to attract patronage.

THE HAPPY WARRIOR

Vitagraph Photoplay. Author A. S. M. Hutchinson. Director, J. Stuart Blackton. Length, 7,855 feet.

CAST AND SYNOPSIS

Ralph	Malcolm McGregor
Dora	Alice Calhoun
Aunt Maggie	Mary Alden
"Stingo"	Anders Randolph
Ima	Olive Borden
Rollo	Gardner James
Egbert	Otto Mattieson
Lady Bordon	Eulalie Jensen
"Foxy" Pinsent	Jack Herrick

Lord Bordon dies abroad, and a distant branch of the family inherit the title, their son becoming "the honorable Rollo." Bordon's secret wife appears with a baby who is the real Lord Bordon. Because of the treatment received at the hands of Lady Bordon, she dies, and the infant is left with his Aunt Maggie. She determines to conceal his identity until maturity in order to gain full measure of revenge. Ralph develops into a happy warrior, battling his way with a smile. Rollo is decidedly a weak sister. Ralph returns from the Argentine on the eve of Rollo's marriage to his false sweetheart, Dora. Aunt Maggie discloses her secret. After a terrific battle with himself, Ralph does the noble thing and maintains silence. He marries Ima, whom he really loves.

HERE we have picturized a tale that has its place in the "East Lynne" school of fiction, belonging to another day. Properly cut it will prove interesting entertainment to those who revel in that type of literature.

It is slow in getting under way and badly burdened with lengthy, preachy titles. But Malcolm McGregor surely romps through the film as a truly happy warrior, and stages a couple of the best battles that have appeared for some time.

The premise seems to be that blood will tell, and that real nobility will show itself under any circumstances. It is a sort of brief for the French doctrine of "Noblesse oblige."

The character of Ralph, the real Lord Bordon, is well cast throughout, and from boyhood he is shown as a game, lovable chap, well able to meet the world face to face and fist to fist. In a word he is competent to live up to his family motto "I Hold." The family of usurpers are not of the happy warrior class, the son, Rollo, being a very weak weak-sister.

There are several big scenes, notably that showing a real lively circus "clem" in which rival factions wreck "Stingo's" tent show. This scene is a veritable melee of flying fists and whirling tent stakes. The elephants break loose, and there is the deuce to pay all over the lot. The sequence is somewhat too long.

A boyhood feud is renewed when the lithe, happy warrior, and the heavy-muscled, scowling puglist stage a battle replete with gore and knockdowns. In the end, of course, the hero wins, but his friends have some mighty anxious moments before he connects with his opponent's chin.

Another thrilling bit depicts the crazed Egbert, recently escaped from prison, stealing the papers that contain proof of Ralph's nobility, and displaying them to the hated Lady Bordon. Frustrated in his plot for dire revenge by the sudden decision of the happy warrior, Egbert kills Lady Bordon most realistically.

Malcolm McGregor is excellent as the happy warrior, and the cast renders him most capable support. Otto Mattieson makes the crazed Egbert horribly realistic, with the aid of topsy-turvy titles that serve to convey the impression of his insanity.

Mary Alden does creditable work as Aunt Maggie, and Anders Randolph contributes a fine characterization as "Stingo," the circus owner. In less important roles Olive Borden and Jack Herrick do their shares in making a good picture.

Play up the interest-attracting title, and make the most of an exceptional cast. The circus atmosphere renders it possible for you to stress the "big top" angle. You may advertise for Ralph Redpath, saying that you have information he is the real Lord Bordon.

THE LUCKY DEVIL

Paramount Photoplay. Author, Byron Morgan. Scenario, Townsend Martin. Director, Frank Tuttle. Length, 5,935 feet.

CAST AND SYNOPSIS

Randy Phelps	Richard Dix
Doris	Esther Ralston
Mrs. McDee	Edna May Oliver
Mrs. Hunt	Mary Foy
Sheriff	Charles Sellon
Sailor Sheldon	"Gunboat" Smith
The Professor	Joe Burke
Rudolph Franklyne	Anthony Jowitt

Randy, a camping outfit Gemonstrator in Franklyne's s.o.re, wins a speedy racing car in a raffie, and sets forth for the "open spaces." Enroute he encounters Doris and her aunt on their way to Nampa City to claim an inheritance. Arriving there, they find the uncle who sent for them insane, and are left stranded. Randy stays two rounds with the champion and earns enough money to enter his car in the county races. Meantime the car is attached by the sheriff for Randy's hotel bill. The sheriff accompanies Randy in the race, which he finally wins by shooting across the finish line in reverse after having stripped his gears in saving a child. He wins the big prize, and Doris' love.

THEY have given Richard Dix a good vehicle for his type of work, and the result is that this is the best of his starring pictures. It is fast-moving, dashing comedy, with a liberal supply of thrills.

There is no time lost in getting under way and the first laugh comes a few feet after Randy's introduction as a demonstrator of camping outfits for the great open spaces. Things move along at a merry clip, with a pleasingly whimsical sequence where the hero relates a totally impossible adventure story to his new-found sweetheart, Doris.

Lots of funny things happen as the trio trail along to Nampa City, and after their arrival the pace of the action is even more greatly accelerated. Randy learns of the predicament in which a lunatic uncle has placed Doris and her austere aunt, and spends his last dollar to gain admission to the training quarters of "Sailor" Sheldon, a local pugilistic champion. He takes advantage of the standing offer of two hundred dollars for anyone who can stay two rounds with the "Sailor," in order to be able to enter his racing car in the ten thousand dollar prize race.

Randy takes a severe beating, but at the end of the second round is still on his feet, much to the disgust of the "Sailor's" handlers and backers.

In a humorous sequence, Randy meets the pickpocket who has relieved him of his pocketbook along the road. He has regained the purloined cash when a minion of the law accuses him of robbing the "poor old man," and returns to the pickpocket, not only the money he had formerly stolen, but that which Randy has just won at the price of two black eyes.

However, the sale of Doris' flivver provides the entrance money for Randy's car, and in a wildly thrilling race in which he is accompanied by the sheriff, he manages to back across the line a winner. The various hoodoos that come his way are good for chuckles anywhere. His license number is a series of thirteens; he is entered under number thirteen, and in the middle of the race, he hits a dog-catcher's wagon causing a black cat to alight on his shoulder. In spite of all, he triumphs, and everyone is happy.

Richard Dix makes the most of his opportunities, and as they are plentiful in this one, he does some of the best work of his career. Esther Ralston is a charming Doris. Edna May Oliver renders an outstanding performance in the role of the heroine's Aunt, and Charles Sellon contributes his share of mirth-making as the sheriff. "Gunboat" Smith is capable in the fight bit.

Exploit this as Dix's best to date. Make the most of the star and play up the fight with "the gunner," and the thrilling automobile race. Address motorists in your advertisements, asking what they would do in a race if they stripped their gears. Use handbills and throwaways advertising the automobile races.

THE LADY WHO LIED

First National Photoplay. Adapted from Robert Hichen's novel "Snake Bite" by Lois Zellner and Madge Tyrone. Director, Edwin Carewe. Length, 7,111 feet.

CAST AND SYNOPSIS

Horace Pierpont	Lewis Stone
Fay Kennion	Virginia Valli
Fifi	Nita Naldi
Dr. Mortimer	Edward Earle
Merton	Leo White
Sir Henry Kennion	Louis Payne
Ahmed	Purnell Pratt
Saad Ben Youssef	Sam Appel

Fay Kennion breaks her engagement to Pierpont because of Fifi's successful artifice, and marries Dr. Mortimer in Algiers. Some time later they three meet in Algiers, and Pierpont persuades the now drunken Mortimer to join his caravan together with Fay. Despite their efforts, Pierpont and Fay drift more and more together and are finally seen by Mortimer in a close embrace. Pierpont is bitten by a deadly snake. Only Mortimer can save him. Fay admits her love, but promises to give up Pierpont in return for Mortimer's ministrations. Almost against his will Mortimer saves Pierpont, and the caravan sets forth for home. Bandits attack it and Mortimer is slain. The other two find happiness in facing a new future together.

ROBERT Hichens popular novel, "Snake Bite," has been transferred to the screen, and should prove a satisfactory attraction for both patrons and exhibitors. It is a colorful romance with settings in Paris, Venice and the oases of Algerian deserts. The story unfolded is sufficiently probable, and there is real drama in the situation where the husband is alone with power to save or destroy the life of the man who is admittedly his wife's lover.

The scenes preceding those in the desert are merely preliminaries, the real action takes place from the time the trio set forth across the shimmering sands of the desert, until their flight and escape of Fay from the Bedouin bandits, and the heroic death of her husband.

Despite the fact that Dr. Allen Mortimer is the villain of the play, he is not really a villainous villain and will gain more or less audience sympathy, especially in the scene where he retrieves himself in the battle he puts up against the robber attack.

The finest shots of the production are those showing the caravan at night. The dusky chieftains are seen gathered about camp fires and the background is one of swaying desert palms, and sphinx-like camels. There has been some color treatment in these sequences which make them all the more effective.

There is a thrill of horror in the scene showing the horned viper, personification of squirming death, gliding through the sands toward the perspiring white men, who are mentally battling for the woman they both love.

And plenty more excitement in that scene which shows the bandit scourge of the sand wastes leading his turbaned band in swift attack upon the sleeping caravan.

There is a note of stealthy tragedy in the brief sequence depicting the romance of two dusky sheiks. One is shown the striped tent sheltering the fierce-eyed husband, and a short shot of the wife whose eyes have looked too often on his rival. It is not hard to guess that when the fires die down, a curved dagger will do its work quickly and quietly.

Lewis Stone renders a typical performance in the role of the world-ranging Pierpont, and is at his best in the repressed love scenes between the adventurous wanderer and the physicians wife. Virginia Valli is at her best in the part of Fay, and Nita Naldi is satisfying as the vampish Fifi. Edward Earl, as Dr. Mortimer, renders one of the best characterizations of the production, and the supporting cast is adequate throughout.

The photography, especially those shots depicting the night scenes, are especially fine, and the sets are in keeping.

Make the most of the tie-up with the Hichens novel "Snake Bite," feature the cast, and stress the desert atmosphere. A sheik ballyhoo and lobby display will help business.

CYRANO DE BERGERAC

Atlas Distributing Corporation Photoplay. Adapted from the stage play by Edmund Rostand. Director, Augusto Genina. Length, 9,000 feet.

CAST AND SYNOPSIS

Cyrano	Pierre Magnier
Roxane	Linda Moglia
Christian	Angelo Ferrari
De Guiche	Umberto Casilini
Ragueneau	Alex Bernard
Duenna	Gemma De Sanctis

Cyrano, best and bravest swordsman of the Gascony cadets, as well as poet and lover par excellence, is cursed in the possession of an enormous nose. He loves his cousin Roxane, who confesses to him her passion for Christian. Christian is handsome, but cannot write and is devoid of words with which to express his love. Cyrano, abashed by his nose, lacks courage to press his own suit, but aids Christian by writing his love letters and prompting his love making. Christian and Roxane marry. War calls Cyrano and Christian to the front. Facing death, Cyrano tells Christian of his love for Roxane, and Christian sacrifices his life. Cyrano lives, but his sense of honor prevents him from taking advantage of Christian's sacrifice. Years later while making one of his weekly visits to Roxane, Cyrano is mortally wounded by assassins. Before dying he makes known his love to Roxane.

PRODUCED in France and Italy by the Unione Cinematografica Italiana, entirely in color, and with a foreign cast, this film is a faithful screen translation of Edmund Rostand's immortal love drama.

It is a great story, well told, beautifully photographed, competently acted and skilfully directed. In locale, period and action it is somewhat the type of tale made familiar by "The Three Musketeers." Indeed, in one sequence we meet the famous D'Artagnan, himself, as he steps forward to congratulate Monsieur De Bergerac upon his feat of impaling a duelling adversary while voicing a rhyme with every thrust and parry of his blade.

Perhaps the most exciting scenes are the several in which Cyrano meets and beats whole hundreds of opponents, intimating them as much by his ferocity of demeanor as by the vicious attack of his invincible sword.

Beside the fight shots there are some affecting love scenes, and a deal of humor to relieve the underlying note of tragedy and pathos. One comedy sequence depicts the bearded troop of Gascons in awed silence while they await the result of a presumed conflict between Cyrano and Christian. When they finally enter the room to view the remains of De Bergerac's latest victim, they are amazed to find the two embracing and laughing over Cyrano's latest satirical ballad.

On the whole, the coloring of the film enhances its beauty, but there are times when false tones mar the spectacle and detract from the picture. It would also be benefitted by some judicious cutting, as the footage is somewhat lengthy. There are an unusual number of titles employed, but many of these have been lifted from the play and reflect the lyric note of Rostand's genius.

Pierre Magnier proves himself a screen actor of the first water in his portrayal of the long-nosed soldier-poet. Cyrano is a theatrical character, and the part lends itself all too well to exaggeration. But Magnier does not overdo the business of his role, and at all times displays convincing repression. He is particularly effective in the final sequence showing Cyrano's heroic death. Here he arises to great dramatic heights.

Linda Moglia is a somewhat buxom heroine, fair in the foreign manner. She does well as Roxane, making the most of her opportunities. Angelo Ferrari is satisfactory in the rather unappealing part of Christian. The supporting cast is entirely adequate, and special mention is due the many extras who help to make the realistic atmosphere of the production.

Stress the fact that this is a faithful reproduction in colored photography of the play written by Edmund Rostand and made immortal in this country by Richard Mansfield and Walter Hampden.

THE LITTLE GIANT

Universal Photoplay. Adapted by William Nigh from the Satevepost story "Once a Peddler," by Hugh McNair Kahler. Director, William Nigh. Length, about 6,000 feet.

CAST AND SYNOPSIS

Elmer Clinton	Glenn Hunter
Myra Clinton	Edna Murphy
Uncle Clem	David Higgins
Brad	Jim Bradbury, Jr.
Olga	Jean Jarvis
Enfield	Dodson Mitchell
Royce	Leonard Meeker
Mrs. Dansey	Louise Mackintosh

Elmer, who has been raised by his Uncle Clem, an itinerant country peddler, wins the post of sales manager with Enfield and Company, manufacturers of washing machines. Enfield's dissipated son, Royce, wishes his father to sell the business, and plots to ruin Elmer whose pet sales campaigns prove unproductive. Uncle Clem, a born salesman, surreptitiously canvasses and secures many orders which are intercepted by Royce. Elmer is discharged and learns of Royce's duplicity. Elmer whips Royce and goes out to personally sell the machines. He succeeds. Enfield finds the orders Royce has stolen, and re-engages both Elmer and Uncle Clem.

GLENN Hunter is at his best in this entertaining comedy drama which offers many laughs and just a touch of pathos. The title has a two fold meaning, referring both to the swell-headed young salesmanager and the brand name of the washing machines which he endeavors to sell.

In the beginning of the picture Elmer is shown as the familiar type of "go-getter," making all the motions of a busy executive, and really accomplishing very little. As the action progresses the villain gets in his fine work, and the sales manager gradually succumbs to the blandishments of the parasites who surround him. Finally comes disaster in the form of a lost position, and then the rebuilding of character and fortune on a firmer foundation.

Perhaps the best scene in the production is that in which Elmer having lost his job, is confronted by the boss's son, his erstwhile friend, who sneeringly remarks, "Go on home, Rube, the parade is over." In a flash the former egotist sees the error of his ways, and realizes that he has been the victim of false friendship. He turns over a new leaf, and starts very thoroughly by administering a well-deserved sound thrashing to the man who has caused his downfall.

Uncle Clem is a pathetic and appealing figure. An almost unwanted guest in the home of the young folk he has reared, it is the old peddler who finally saves the day. With his wealth of experience he puts to shame the new-fangled selling methods of the upstart sales manager, and the shots showing him making a house to house canvass in order to secure orders for "The Little Giant" contain a wealth of both humor and pathos.

Glenn Hunter is fine as Elmer Clinton. He never once is out of character, and lends the production a notable portrayal that is full of the whimsicality that earned him fame as "Merton."

Edna Murphy proves herself an actress of no small ability as the young wife. David Higgins is excellent as old Clem, and contributes a large share towards making the picture real good entertainment. Special mention is deserved by Jean Jarvis, who enacts the role of a Scandinavian servant girl who is not too bright. Her work is one of the outstanding features of the production, and adds many laughs that might have been missed by a less able actress.

Exploit the name of the star and the fact that the picture is an adaptation of a widely read *Saturday Evening Post* story. Stress the title and make use of the obvious washing machine tie-up. Make a special appeal to salesmen and sales managers in your advertising copy.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

Boilers Put on Roofs of European Theatres

Radical improvements in heating and ventilating design have been effected in the recent construction of the famous Capitol Theatre of London, generally regarded as the most luxurious and perfectly equipped motion picture house in Europe.

The entire system, which is fired by city gas, is put into operation simply by turning on and lighting the gas in the tubular gas boiler, and starting the pumps and fans. The engineer requires no additional man to assist him to run the plant, as the gas boiler needs no further attention once it is lighted, and involves no stoking.

This system has received the special commendation of the local government authorities, whose approval of heating and ventilating systems in such buildings must first be obtained. The tendency of the government is to encourage those installations in which efficient heating can be obtained only in conjunction with suitable mechanical ventilation.

By using gas, the theatre has also aided the "brighter London" movement to eliminate the smoke nuisance.

Another interesting feature of the system is the fact that the gas boilers are placed on the roof, where they are entirely out of the way. Instead of using the basement and part of the first floor for the housing of heavy boilers, these valuable portions of the building are used for other and more remunerative purposes. The gas, of course, requires no mechanical device except piping, to deliver it to the top of the building.

Had solid fuel been used, space would have had to be provided for the storage of fuel and ashes, in addition to which the labor required for stoking and tending the boilers and the removal of ashes was estimated to amount to half of the time of two men.

Had oil been used, storage space for the oil would have been required, and it is estimated that 25 per cent of two men's whole time would be involved in the running of the boiler and the handling of the oil. Further, the boilers and oil storage room could have been situated only in the basement or on the ground floor.

With gas, the supply of fuel is automatic, as is also the working of the boilers, and the engineer requires no additional man to help him in running the plant.

Without a good screen the finest projection, the best music, in fact, the best of everything is of no use. The screen is one of the most vital parts of your house and in choosing your screens the greatest care must be taken. There are many fine companies, such as the Sunlite Screen Company, of New York City.

WURLITZER SALES ACTIVE

Lake Geneva, Wisc.—During the past few weeks the new Wurlitzer Unit Organ in G. A. Van Slyck's Majestic Theatre has been going across big with the audiences of this house.

Long Island, New York.—Middle Village has a new Wurlitzer Unit Organ. One has been purchased for the Gilrose Amusement Company for their Ario Theatre.

Staten Island, New York.—The tendency towards finer smaller theatres is indicated by the increasing orders for equipment being placed by the houses of smaller capacity. For instance, the Thompkinsville Amusement Corp. has just inaugurated a new Wurlitzer Unit Organ in their Victory theatre.

Greenville, South Car.—Installation work has just been completed on two Wurlitzer Unit Organs purchased by the Greenville Enterprises, Inc. One is in their Rialto Theatre and the other in the Colonial Theatre.

Sebastopol, Calif.—Albert Huntley has equipped his Starland Theatre with a new Wurlitzer Unit organ.

WHAT HAPPENED TO THE OLD

POOLROOM IN UNION CITY

A most interesting letter has just been received at the offices of the EXHIBITORS TRADE REVIEW from R. S. Wenger, manager, of the new Miami theatre, Union City, Indiana.

This section has always been on the lookout for the unusual in theatre equipment and construction, but without an exception, the story Mr. Wenger submitted on his new theatre beats all previous articles to a standstill. The substance of his letter deals with nothing less than how he made a theatre playing first run pictures out of two little stores.

"We were not in position to get the services of a first class architect to draw up our plans for this little theatre," writes Mr. Wenger, "and so we simply had to take our chances on the knowledge I had acquired in my many years of theatre operation." Simply that, and nothing more.

As Mr. Wenger goes on to explain, he "found a man with money and a nice double store in the choicest location in the town." That was enough for Mr. Wenger. One of the stores was a poolroom and the other was a barber shop. These stores were three steps up from the sidewalk, or rather, what there was of the sidewalk. The stores had old-fashioned fronts, but the building was built of brick, and looked substantial enough to Mr. Wenger to stake his chances on.

The plans were roughly drawn by Mr. Wenger. All fancy accoutrements were eliminated (for lack of experience, he writes). The partition between the two stores was thrown down, a big 25-inch steel beam put across the top, and half the job was over.

Work began from the outside, putting in a one-piece sidewalk, extending 16 feet back into the theatre, for his lobby floor. The furnace was installed under this walk. Inside the theatre, the floor was dropped about three-quarters of an inch to the linear foot.

Then work began in earnest upon the interior.

The orchestra pit, was made large enough to accommodate several musicians, being twenty feet long by five feet deep.

A good deal of attention was given over to the construction of the projection room, making it modern and as efficient as was possible under the circumstances.

The overall dimensions of this room were 10x16 feet, with two ventilating rooms, one on each side of the projection room. These ventilating rooms were equipped with radiators, so that when the fresh air was pulled through them (this for winter only) it would reach the projection room warm. There was also an outlet for air from these ventilating rooms through the ceilings. Two blower fans were installed under the stage back of the orchestra pit.

The size of the theatre is only 30 by 104 feet, and it contains 380 chairs, American Squab, dark blue. The seats are of Spanish leather with steel gray backs.

The equipment used is of the best, two Powers 6-B projectors with generator being installed, projecting on a Gradner screen. An eight-foot marquee covers the width of the theatre outside, full thirty feet.

This entire project, according to the advice received, "cost about \$12,000 to complete. Using a piano at the present time, although space has also been provided for the installation of a good organ."

And so a theatre was built, where a barber shop and a poolroom stood before.

Mr. Exhibitor: Ask at the Film Exchanges
for the



It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

DEVELOPING—PRINTING—TITLING

A Service that brings repeat orders.

LOCAL MOVIES PRODUCED

Prices on application

ALPHA FILM LABORATORIES

Established 1915

3437 Park Heights Ave., Baltimore, Md.

New Theatres Reported

Arch't. Walter W. Ahlachlager, 65 East Huron st., Chicago, Ill., is drawing up plans for theatre, stores, offices and apt. bldg. on the S. W. Cor. Halsted and 35th sts. Owner withheld.

Archts. Levine & Rupert, 822 W. 70th st., Chicago, Ill., drawing plans for theatre, store and apt. bldg. at Gravois Blvd., St. Louis, Mo. Owner withheld.

View Realty Co., Frank Rigas, 174 2nd st., Milwaukee, Wisc., has contracted with Arch't. B. Williamson, 405 Broadway, to build theatre, stores and offices at Kinnickinnic and Homer.

Colonial Amusement Co., W. F. Maertz, pres., building \$300,000 theatre at 15th and Vliet sts., Milwaukee, Wisc.

Arch't. W. W. J. Redden, 221 Grand Ave., Milwaukee, Wisc., building picture theatre at 1637 Douglas Ave., Racine, Wisc. Owner withheld.

Alfred Di Rose, 1137 Forest St., Racine, Wisc., building theatre at Douglas bet. High and Patrick Sts., Racine, Wisc.

Paul Guadanovic, Film Exchange Bldg., Cleveland, Ohio, building \$90,000 M. P. theatre at 11609 Lorain Ave., Cleveland, O.

Henry B. Jamison, Real Est. Tr. Bldg., Phila., Pa., drew plans for \$250,000 theatre at 1253 E. Cheltenham Ave., Phila., Pa.

W.E. Finigan, 870 Main St., Darby, Pa., contemplates M. P. theatre at Chester rd. and borough line.

Rothwell Co., Inc., care Eugene Rothwell, Willow Grove, Pa., building theatre, stores and apt. bldg., at York rd. and Davidsville rd.

Fred W. Mausert contemplates stores and theatre bldg. remodeled from church, at Warren st., Glens Falls, N. Y.

Arch't. Harold E. Padden, Herald Bldg., 35th St. and B'way, N. Y. C., building stores and theatre at White Plains Rd., White Plains, N. Y. Drawing revised plans. Owner withheld.

Economy Constr. Co., Harrison, Cohen & Blum, 28 Williams St., Newark, N. J., drawing plans for theatre, stores and offices at Millburn Ave., Millburn, N. J.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

VIOLINIST (LEADER OR SIDE) wishes permanent year-round position. Pictures, vaudeville; thoroughly experienced; reliable; union; married; good library; cue pictures right. D. C. HITTE, 600 Kitchell Ave., Pana, Illinois.

THEATRE OWNER—If in need of operator or manager, sign writer and good advertiser, write H. P. CHRISTY, Sophia, West Virginia.

A-1 LADY VIOLINIST, experienced musician, cue pictures and have large Schirmer library. Ruby Genohn, 1124 No. New Jersey, Indianapolis, Ind.

A-1 LEADER (VIOLIN)—Side. Long experience; pictures, vaudeville; fine library; reliable; neat. **LEADER**, 1 Walnut, Hudson Falls, New York.

WANTED POSITION AS MANAGER and projectionist, four years experience. Am employed as projectionist and manager; would want to give owner thirty days notice. State salary. Box 116, Willits, Calif.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Miscellaneous

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of EXHIBITORS TRADE REVIEW.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

For Sale

FOR SALE—Two Fulco arc controllers, used 1 month; \$175 for the two. W. H. Heffley, Duncannon, Penn.

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York.



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York



Free Mailing Lists

Will help you increase sales
Send for FREE catalog giving
costs and prices on classified names
of your best prospective employees—
National, State, Local—Individuals,
Professionals, Business Firms.

99% Guaranteed by refund of 5¢ each

ROSS-Gould Co. 670 St. Louis
16th St.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULO

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.



South Mountain Manor

WERNERSVILLE, PA.

A 400-acre estate on the crest of the Blue Ridge Mountains

Elevation 1,500 feet. Capacity 300. Saddle Horses, Tennis & Golf.
Daily Concerts and Dancing. Selected Clientele.

Write for Booklet

F. J. McNAMARA,
Manager

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE **ARCUS TICKET CO.**
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDED
TICKETS

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification “Eastman” and “Kodak” and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A Home Run For Your House!
It Will Pull Like a World Series

Play Ball!

with
Allene Ray and Walter Miller

From the story by John J. McGraw

Even without the baseball background it would be a history-maker among serials.

It's speedy, like a big league team. It's clever, like "inside" baseball. It's great to look at, like a championship team.

It's there and then some. You'll win a shut-out victory with it.



Directed by
Spencer Bennet

Scenario by
Frank Leon Smith

Pathéserial

TRADE  MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

PADS C & CO.
ORIGIN U.S.A.

FAMOUS PLAYERS - LASKY CORPORATION

LONG ISLAND STUDIO



Date JULY 8, 1925

A.M. Botsford
Advertising Manager
Home Office

Get all set to shoot the works on Herbert Brenon's new production "THE STREET OF FORGOTTEN MEN"! We saw a finished print today and the picture is positively a dramatic sensation. Another "Miracle Man." It has the hard-boileds here clutching their chairs and crying like kids - and loving it! IF THIS ISN'T THE GREATEST OF PARAMOUNT'S GREATER FORTY THE OTHERS WILL HAVE TO BE ROAD SHOWS!

Edwin C. King
Studio Manager

How Many Trade Papers

*ARE EDITED WHOLLY IN THE INTEREST OF
THE EXHIBITOR?*

How Many Trade Papers

*ARE GIVING THE EXHIBITOR UNBIASED
SERVICE IN NEWS, EDITORIALS, REVIEWS?*

How Many Trade Papers

*ARE TELLING THE WHOLE TRUTH ABOUT
THIS BUSINESS, WEEK BY WEEK, WITHOUT
REGARD TO WHERE THE CHIPS MAY FALL?*

ASK YOURSELF

ANSWER YOURSELF

THEN YOU'LL READ

Exhibitors Trade Review

(THE EXHIBITOR'S OWN PAPER)

45 W. 45th Street

New York

Is a New Distributing Organization Needed, to Provide Genuinely Independent Product?

Recent weeks have shown that some of the self-styled Independents in the distributing field are anything but what they claim to be.

The retirement of the Vitagraph trade-mark seems to leave a void in the field which ought to be filled.

Several men who are free from any entangling alliances of any kind are interested in ascertaining whether they are right in believing that there is a distinct opportunity at this time to *serve Independent Producers, and Independent Exhibitors, by providing a means of distributing Independent product on a fair and equitable basis.*

These men are believers in the theory that there is such a thing as *Good Will* in the motion picture business.

They believe, also, that there is an actual need of at least one more openly competitive, uncontrolled, national distributing organization, devoted to the marketing of good pictures at reasonable prices.

They are not interested in the field of million dollar productions. Nor in any product of monumental character.

If they engage in business, they will have *only such product as can be sold to the average theatre on a basis they are permitted to earn a profit.* Pictures with good BOX OFFICE NAMES, good DIRECTION, beautiful SETS, but produced WITHOUT EXTRAVAGANCE.

They are interested in hearing from INDEPENDENT PRODUCERS and INDEPENDENT DISTRIBUTORS who would be disposed to deal with such an organization, on being shown it is able to make good its representations.

All communications will be regarded as strictly confidential and will be answered as soon as the investigation now under way determines the course of action to be adopted.

If you are interested, write immediately,
INDEPENDENT NATIONAL DISTRIBUTOR,
c/o Exhibitors Trade Review,
45 West 45th Street, New York.

Telephone Beach 1190

ASTOR PRODUCTIONS, INC.

HARRY SEGAL, General Manager

49 CHURCH STREET, BOSTON, MASS.

July 13, 1925

6 James Oliver Curwood Productions
8 Forrest Taylor Comedy Dramas
8 Gen. Charles King's Frontier Features
6 De Luxe Circus Features with Marilyn Mills
8 Ken Maynard Productions Super Thrill Westerns
8 Secret Service Features with Peggy O'Day
8 Schumann-Heink Athletic Stunt Features
6 Al. Ferguson Out-Door Features

SHORT SUBJECTS

6 Two Reel Herrick Productions "Fragments of Life"
26 "Sheiks and Shebas" Young America Comedies 2 Reels
26 "Hey, Fellas" Korking Kid Komedies 2 Reels
2 Serials "The Mystery Box" "The Power God"

Mr. A. Emery
Majestic Theatre
Providence, R.I.

Dear Al:

Just a few lines to advise you that for the 1925-1926 season I have secured the entire output of the DAVIS DISTRIBUTING DIVISION for New England.

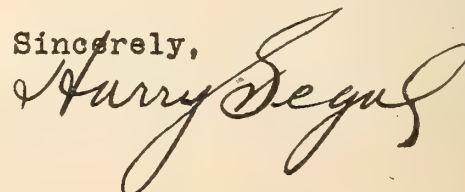
I wanted a heritage of honor to mark the corner stone of a new business. In DAVIS I found it. The rarest thing in filmdom is GOOD WILL; - that's just what I got when I acquired my DAVIS film contract. I found a code of dealing and a set of commercial conditions well worth my investment, and I bought that as thoroughly as I bought the excellent pictures that constitutes DAVIS merchandise.

The truth is that with the DAVIS PRODUCTIONS I expect to make fast my old bonds of exhibitor friendships and to win fast a goodly number of new ones. When I signed my DAVIS contract I felt that I was going on trial before the exhibitors of New England. You are the judges - my pictures will be the evidence. I am satisfied - I know what you have had in the past - I know what you expect in the future. I am here to tell you that if you saw what I saw on the screen that made me say "O.K." to DAVIS, you'd perfectly agree with me that I had acquired the best bet in the Independent market.

My doors are now open - and besides merchandise, you will find a system of dealing which will tell you better than words that here your patronage finds due appreciation.

A prospectus for 1925-1926 will soon be sent to you. Please give it your consideration. It is decidedly worth while.

Sincerely,



HGS:MCB

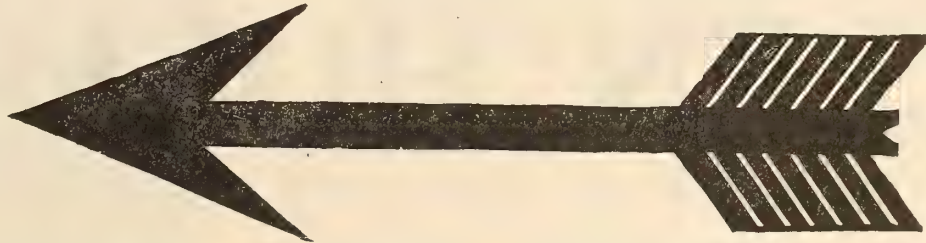
— A LIVE WIRE —

Harry Segal of Astor Productions, Inc., Boston, Mass.

Tells the New England Exhibitors Why He Is Sold on the Outstanding

Davis Distributing Division

1925-1926 Program



Here Are the Wise Exchangemen

who are handling the Davis Distributing

"Better Pictures for Less Money"

Astor Productions, Inc., Boston Harry Segal	100 %
Greiver Productions, Chicago Si Greiver	100 %
Bert Hall Exchanges { San Francisco	100 %
Los Angeles	100 %
Bert Hall and Fred Gage	
Kerman Films, Inc., New York The Kerman Brothers	100 %
Walter A. Baier Film Co., Milwaukee Walter A. Baier	100 % Features
Advance Film Exchange, Inc., Minneapolis H. Lande	Fergusons, Curwoods
Big Feature Rights, Louisville Lee Goldberg	Maynards, Fergusons
Liberty Film Corporation, Philadelphia Tony Lucchese	All Short Subjects
Specialty Film Co., Dallas Wm. J. Underwood	"Ken" Maynard Series
S. & S. Film Exchange, Pittsburgh A. Steinberg	Maynards, Curwoods, Kings, First Series Fergusons
Standard Film, Pittsburgh Hunt Miller	Second Series Fergusons, "The Mystery Box," "The Power God"

? When will YOUR name go ?
• on this profit sharing list •

Phone, wire or write

DAVIS DISTRIBUTING DIVISION, INC.

J. Charles Davis II, President

218 West 42nd Street

New York, N. Y.

Phones — Lackawanna 9721 — 9722



A TRIUMPH FOR INDEPENDENTS!

Anchor Film Distributors Presents the Greatest Program of Profit Producers ever offered independent exchangemen—

HELEN HOLMES

THE BRILLIANT STAR OF A HUNDRED SUCCESSES

IN A SERIES OF **8**

Of The Most Sensational
Railroad Melodramas Ever
Produced

Here They Are—

- 1—"PERILS OF THE RAIL"
- 2—"WEBS OF STEEL"
- 3—"THE TRAIN WRECKERS"
- 4—"THE OPEN SWITCH"
- 5—"MISTAKEN ORDERS"
- 6—"THE LOST EXPRESS"
- 7—"THE MAINLINE WRECK"
- 8—"THE FAST FREIGHT"



THE FEARLESS
HELEN HOLMES

Directed by J. P. McGOWAN

This bonanza series is a sure-fire clean up. They'll all want it. You simply can't afford to delay action on these patronage pullers. The only series of its kind on the market.

*See the Next Three Pages for the Powerful "Anchor" Output
This Year*

DISTRIBUTED ONLY BY

ANCHOR FILM DISTRIBUTORS, Inc.

1442 Beachwood Drive

Hollywood, Cal.

More of the Great "Anchor" Program

THE REIGNING WESTERN STAR

AL HOXIE

A HERO OF THE FRONTIER

IN

PONDEROUS FEATURES OF THE
GREAT OUTDOORS. SPEED—
—THRILLS—ROMANCE AND AD-
VENTURE IN THE INDESCRIBABLE
GRANDEUR OF THE FAR WEST
OPEN SPACES.



AL HOXIE

8

LOOK THEM OVER—THEY SPELL DOLLARS

And They're Backed by "Anchor's" Reputation

BOX OFFICE MAGNETS—ALL OF THEM

- 1—"RIDING ROMANCE"
- 2—"UNSEEN ENEMIES"
- 3—"THE TEXAS TERROR"
- 4—"RED BLOOD"
- 5—"ACE OF CLUBS"
- 6—"A LOST TRAIL"
- 7—"HIDDEN GOLD"
- 8—"THE ROAD AGENT"

Directed by J. P. McGOWAN

DISTRIBUTED ONLY BY

ANCHOR FILM DISTRIBUTORS, Inc.

1442 Beachwood Drive

Hollywood, Calif.

Still More of the "Anchor" Money Getters!

THE BRILLIANT WESTERN IDOL

BOB REEVES

THE MIRACLE MAN OF THE PLAINS IN

EIGHT PULSATING DRAMAS OF THE FAR WEST

Produced by LARRY WHEELER

*Here's the Program
of Go-Getters*

\$—Cyclone Bob
D—Ambushed
O—Riding Straight
L—Fighting Luck
L—The Iron Fist
A—A Desperate
Chance
R—Riding For Life
S—A Narrow Escape



We present this
scintillating series
of western epics as
guaranteed box of-
fice attractions and
back every one of
them with the rec-
ognized "Anchor"
seal of protection.

TRIED AND FOUND TRUE—BOB REEVES PICTURES
ALWAYS PACK 'EM IN—LET US PROVE IT TO YOU

"ANCHOR" PICTURES ARE PROVEN PRODUCTS
So Let Success Follow Success

LOOK AT THE NEXT PAGE FOR MORE OF THIS GREAT
PROGRAM AND THEY'RE DISTRIBUTED ONLY BY

ANCHOR FILM DISTRIBUTORS, Inc.

1442 Beachwood Drive

Hollywood, Calif.

MAKING THE WHOLE WORLD LAUGH!
WOW! WHAT A SERIES OF SIDE SPLITTERS
INDEPENDENTS! You've Waited Long
for Big League Comedies and Now
"Anchor" Presents—



TWELVE "RADIANT" COMEDY
FEATURES—2 REELS EACH THAT
WILL SIMPLY PULL 'EM OUT OF
THEIR SEATS.

Featuring

BOBBY RAY

The Greatest Laugh Provoker of the Year

THESE HILARIOUS GLOOM CHASERS ARE THE
BEST COMEDY BETS OF THE SEASON

THEY ARE FOR INDEPENDENTS
BUT YOU'D BETTER ACT NOW

Get the Entire "Anchor" Program

AND YOUR BOOKING TROUBLES ARE OVER

DO IT NOW!

ANCHOR FILM DISTRIBUTORS, Inc.

1442 Beachwood Drive

Hollywood, Calif.

FOR JULY!

One of the biggest
spectacles of
any year

another big money making hit

Frank J. Carroll presents

"The SCARLET
WEST*"*

with
Robert Frazer
and Clara Bow

First National Pictures

Best by  Test

Foreign Rights Controlled by
First National Pictures Inc.
1345 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays President

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor

H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager

H. J. SCHLEIER, Business Manager

L. S. HARRIS, Equipment Manager

Vol. 18

July 25, 1925

No. 9

CONTENTS

PICTORIAL PRESENTATIONS

"AMERICAN PLUCK"Frontispiece

HIGHLIGHTS IN THE NEWS

FOX BUYS INTEREST IN COAST CHAIN	13
ROBERTSON WITH MEADOR	13
UNIVERSAL THREATENS TO BUILD	13
SEIDER CHALLENGES HAYS	14
NATION SET FOR "MOVIE SEASON"	14
PLAN TRIBUTE TO COHEN	14
EXPORT FIRM LOSES INJUNCTION SUIT	14
FOURTH OF WARNER PRODUCT READY	15
KINOGRAM HEAD SAILS	15
"STELLA DALLAS" TO UNITED	16
ANNOUNCE BARBARA LA MARR VEHICLE	17
LETTERS TO THE EDITOR	18
DAVIS UNITS SPEED PRODUCTION	19

REGULAR DEPARTMENTS

EDITORIALS	11
EXHIBITOR NEWS	22
NATIONAL TIE-UP SECTION	26
HOLLYWOOD CLOSEUPS	41
SALES NEWS AND PERSONALITIES	42
BIG LITTLE FEATURE	43
BOX OFFICE REVIEWS	45
EQUIPMENT NEWS AND NOTES	48

Copyright 1925 by Exhibitors Review Publishing Corporation

Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE

F. HEATH COBB

1432 GOWER ST., HOLLYWOOD



OH BOY!

YOU AIN'T seen nothin' yet

TILL YOU'VE glimpsed

ANN PENNINGTON

DOING THE Charleston

IN MONTA Bell's picture

"PRETTY LADIES"

A RIOT at the Capitol

THE DAILY Mirror says:

"The kind of entertainment for which one ordinarily pays \$5.50. Ann Pennington (in person). Norma Shearer impersonating Frances White; Zazu Pitts as the Prima Donna. Be sure and put 'Pretty Ladies' on your MUST list. It's the kind of picture you'll enjoy seeing more than once."

AND THIS from the Journal:

"If I had a hat on I'd take it off to Monta Bell who directed 'Pretty Ladies.' It is one of the best pictures of the season. The story deals with pretty ladies of a big musical show. There are gorgeous scenic effects, beautiful chorus girls and a living chandelier with some of the scenes done in color. It is a great picture. Don't miss it."

THE N.Y. Times says:

"A thoroughly worth-while film. Monta Bell the director deserves the highest praise for this piece of work. Back-ground is 'The Follies' and a very fine one they make. You get a vivid sense that all these people are real. Constant little human touches. It is a pleasure to see so fine an actress as Zazu Pitts in a role so worthy of her gifts. Tom Moore is excellent, the others are all as gay and colorful and beautiful as they should be. The picture is a triumph."

AND THE Telegraph:

"Monta Bell scores again with 'Pretty Ladies'. He has turned out a picture of remarkable entertainment value. It is really a very sophisticated birds-eye view of back stage life. It contains some of the best natural color scenes yet made."

THE EVENING Post says:

"Elaborate revue scenes are presented in color for the benefit of people who have never been to a revue in the 'sticks.' All of it will be received with cheers. Will Rogers, Eddie Cantor, and other principals are impersonated."

AND THE N.Y. American:

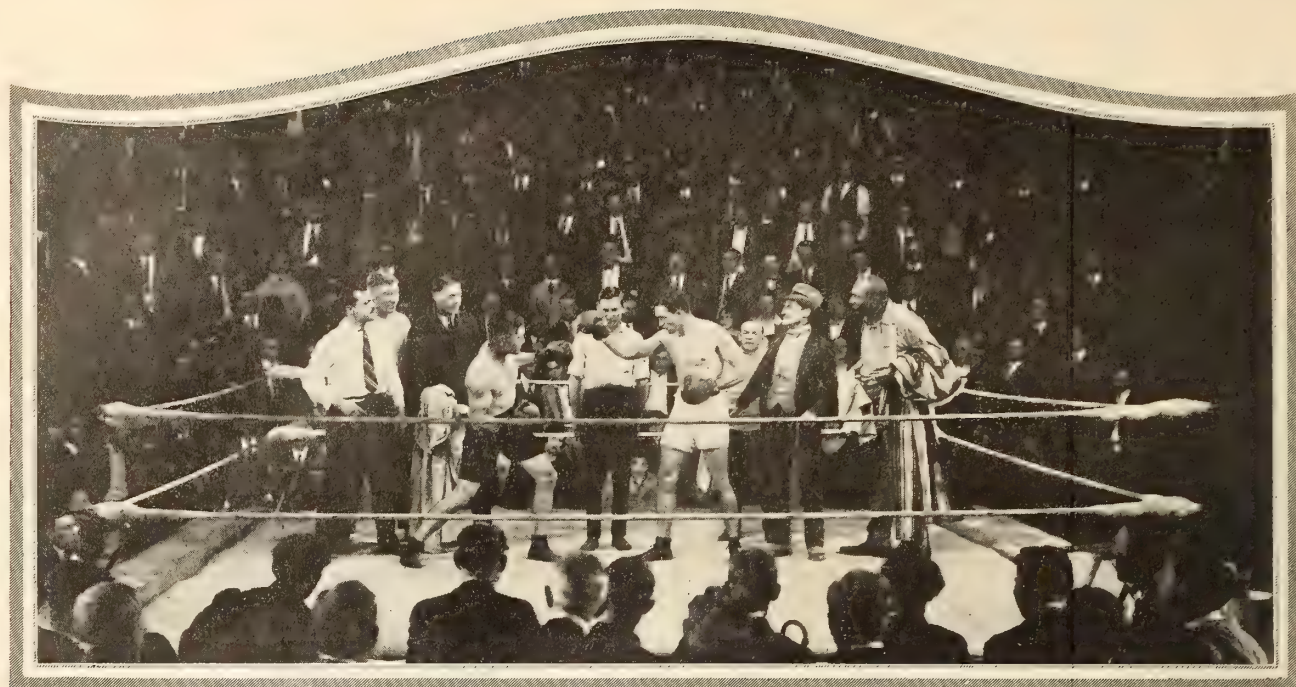
"If the footlights hold a glamor for you don't stay away from this picture. All the atmosphere of back stage is given in the picture. There are scenes in color of the revue performance, with imitations of many well-known actors. It is a picture worth getting excited about."

HOT STUFF for cool theatres

AND IT'S just a sample of what's coming

IN THE Quality 52

FROM METRO-GOLDWYN-MAYER



George Walsh, Chadwick Star, in the first of a series of six modern action romances, "American Pluck." This series present the famous star in his best element—the do and dare, die or win type of picture. Wanda Hawley is the feminine lead. Continuity by Ralph Spence; directed by Richard Stanton.



"American Pluck"

George Walsh's First Modern Action Romance for Chadwick

AUG -3 1925

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Should Uniform Contract Be Signed Under Protest?

IN VIEW of the fact that the M.P.T.O.A. and a number of regional theatre organizations have recorded their opposition to the uniform contract in its present form, plus the fact that the Film Board headquarters in New York believes 95 per cent of the reputable exhibitors of the country favor the arbitration system, it seems that a fairly definite issue has arisen as to the consensus of exhibitors on this entire question.

In the light of this fact, particular interest attaches to a letter received this week from Norman H. Samuelson, New York attorney who represents the M. P. T. O. of New Jersey and a number of other exhibitor interests, in which is presented a specific suggestion for the guidance of those exhibitors who object to the present arbitration system. Mr. Samuelson says:

July 15, 1925.

Willard C. Howe, Esq.,
Editor, Exhibitors Trade Review,
45 West 45th Street, New York City.

Dear Sir:—

My attention has recently been called to several cases in which exhibitors claimed to have been coerced into signing the "Uniform Contract" promulgated by the Motion Picture Producers and Distributors of America of which Hon. Will H. Hays is president.

Exhibitors may doubtless consent, if they so desire, to the use of the present "Uniform Contract" in purchasing motion picture films for exhibition at their theatres.

Where, however, an exhibitor objects to the form of the contract, particularly the arbitration clause thereof, it seems to me that he should unequivocally voice his protest and inasmuch as oral testimony is very often unreliable and hence unsatisfactory as a means of proving that such protest was in fact made, a clause should be inserted on the face of said contract, at the time of signing, which would read substantially as follows:

"This contract, particularly the arbitration clause thereof, is signed under protest."

This clause could be inserted either in writing or by

means of a rubber stamp when the agreement is signed by a protesting exhibitor. Such a course of action has heretofore been advocated at a meeting of the Board of Directors of the Motion Picture Theatre Owners of New Jersey.

It should of course be borne in mind that those who are satisfied with the present contract used by the distributors throughout the United States are perfectly free to sign same without restriction, but if we are to judge from the sentiment expressed at the Milwaukee convention of the Motion Picture Theatre Owners of America and the Asbury Park convention of the Motion Picture Theatre Owners of New Jersey, such feeling in favor of the "Uniform Contract" is by no means unanimous.

The writer is fully aware of the extraordinary pressure which may be brought to bear against any exhibitor, who, standing alone, manifests his objection to this document in the manner herein above outlined, but how long could the producer-distributor forces successfully withstand the constraint resulting from the uniform, yet individual, expression of a great number of independent exhibitors acting along the lines indicated?

To be sure, this is but a partial first step toward compelling the adoption of a fair and equitable film rental agreement, but its value as a means of revealing the true conditions in the motion picture industry cannot be overestimated, especially as a sidelight on the conduct of the exchanges, amounting to nothing short of absolute duress, in forcing exhibitors to accede to the terms of the document in question.

I have written you in the hope that you might see fit to call this matter to the attention of the exhibitors of the country through your columns.

Very truly yours,

(Signed) N. H. Samuelson.

If the numbers of exhibitors who object to arbitration in its present form is negligible, adoption of Mr. Samuelson's suggestion would tend firmly to establish the system. If, on the other hand, there is widespread opposition, such action would go far toward demonstrating the demand for reform, in which case it is safe to say that reform would come rapidly.

Can You Carry Main Street?



HERE was a time, I suppose, when a really good showman could be expected to make a success of almost any average motion picture theatre. While the business was passing through the stages of its infancy, wearing the varied characteristics of the nickelodeon and the circus, showmanship was the outstanding and very nearly the only requisite. Because, in those days, the business wasn't a business.

Today the showman who isn't also a business man is up against a tough problem. He is in exactly the predicament as the politician who can't carry his own precinct.

The Exhibitor's own precinct is Main Street.

The Exhibitor who doesn't enjoy the friendly co-operation of the grocer, the baker, the automobile dealer and the banker is fighting a lone battle against what eventually will prove impossible odds.

Not long since I spent a couple of days with an exhibitor in a small town that is distinguished for its community spirit. At a matinee he pointed out one by one many of the leading citizens of the county. At the evening show he repeated the process. As performances concluded he was in the lobby shaking hands with people who seemed glad to call him by his first name and to regard him as a friend. In the evening he took me on a tour of Main Street and I discovered that he was as much at home up and down Main Street as Main Street was at home in his theatre. He took me into the bank and the Cashier insisted on showing me the whole works, including the trick door on the vault and the fancy machine book-keeping system, because, he intimated, I came in such good company. Everywhere people went out of the way to indicate their pride in the theatre and their satisfaction with its management.

This exhibitor, it seems to me, is sitting pretty. He can carry Main Street any time and because he can, because everybody knows he can, he generally doesn't have to do it. His position is so sound, his business so firmly established, his status as a business man so widely accepted that he doesn't have to worry

about a lot of things that are making grey hair for some of the good showmen in this business.

This sort of situation can't be built alone on the temperamental qualities that are supposed to be symptoms of showmanship. Particularly in the small community, people exchange confidence only for stability. They don't understand temperament.

So it seems that the exhibitor of today is under the necessity of developing something of a dual personality. The showmanship element must be cultivated, for motion pictures can't be handled on the same general theory that dictates the policies of the grain elevator. But the businessman status is equally as important.

It is easy and more or less natural—to say that this sort of thing is just so much apple-sauce. It is easy to feel that there is no time for "wasting" on contacts outside the motion picture business. But in these days of vicious competition, with exhibitors everywhere finding themselves forced out of business, with others constantly in the shadow of distributors' threats, some of these things that are commonly branded as applesauce are actually the strongest protection the exhibitor can build around himself.

Main Street forms the nucleus of public opinion. To a very large extent it determines whether any institution shall become the pride of the community or a target for popular antagonism. It exercises tremendous influence when money must be raised. It pins success on one man and failure on another. It rallies to the defense of those it approves and helps destroy those it dislikes.

To be able to carry Main Street; to become an active factor in its life and interests; to wear its endorsement as to your policies and standing—these are factors in the permanent insurance of your business as an exhibitor that can not be stressed too greatly. And the greater your profit is under present conditions, the greater need you have of just such insurance. It isn't the money-losing houses that draw competition.

Willard C. Howe

Next Week: "Evolution"

RAMISH SELLS HIS INTEREST IN COAST STRING TO WM. FOX

HOLLYWOOD, July 17.—Control of the West Coast Theatres, Inc., remains with the Gore Brothers and Sol Lesser. Minority holdings of Adolph Ramish have been taken over by the William Fox Corporation, according to M. Gore, president, and A. M. Bowles, general manager.

The closing of the deal in New York ends a spirited competition, in progress for several weeks, for control of the circuit, which includes more than 120 theatres throughout California.

Mr. Ramish, who has been one of the principal minority stockholders and a member of the executive board of West Coast Theatres, Inc., since its inception, sold out to the William Fox Theatre Corporation. This new affiliation will release to West Coast Theatres the forthcoming Fox productions, including "The Seventh Heaven," "Lightnin'" and the exclusive rights to the John Golden plays.

Officials of the West Coast Theatres will remain the same, including M. Gore, president; A. L. Gore, vice-president; Sol Lesser, secretary; D. M. Croft, treasurer, and A. M. Bowles, general manager.

The management of the company will continue with the same organization, said Mr. Bowles, and the present building and expansion program will be carried out.

"The completion of these negotiations will set at rest all rumors which have been circulating throughout the country during the past few days relative to the sale of the West Coast Theatres to outside interests," said Mr. Bowles.

* * *

COLLEEN MOORE SIGNED FOR 12 MORE PICTURES



Colleen Moore

Richard A. Rowland, general manager, announced First National Pictures signed a new contract with John E. McCormick to present Colleen Moore in a series of twelve feature productions. There will be four a year.

Immediately following the signing of the contract, Miss Moore and her husband, Mr. McCormick, left for Los Angeles, where work on the screen version of Israel Zangwill's "We Moderns" will be completed.

Lewis Stone was also signed for a term of years to appear in First National Pictures, Mr. Rowland reported.

* * *

ON SECOND HONEYMOON

Mr. and Mrs. J. K. Adams are celebrating their twenty-first wedding anniversary with a second honeymoon trip in the Adirondacks. This is the first time in many years that Mr. Adams, who is vice-president of the Davis Distributing Division, Inc., of New York City, has taken time for a vacation.

* * *

DESIGNATES COMMITTEEMAN

At request of Motion Picture Theatre Owners of North Carolina, R. F. Woodhull, president of M. P. T. O. A., designated C. W. Picquet, of Pinehurst, N. C., as the national executive committeeman from that state in the Motion Picture Theatre Owners of America.

Robertson Signed To Make Series For Meador's Company

John S. Robertson was signed by J. E. D. Meador, president of Trucraft Pictures, Inc., to make a series of special pictures, to be known as John S. Robertson Productions. The first, which will go into production immediately, will be "Queen Calafia," by Blasco Ibanez.

Exteriors of "Queen Calafia" will be filmed in Spain and Monte Carlo. Blasco Ibanez will assist in the production in an advisory capacity. Interiors will be made in New York.

* * *

PARAMOUNT AFTER WILMER - VINCENT FORTY-ONE HOUSES

Famous Players-Lasky is negotiating for purchase of Wilmer and Vincent theatre circuit. Wilmer and Vincent control forty-one theatres in Pennsylvania, Virginia and Georgia.

Famous Players is also concluding arrangements to take over the houses operated by the Robbins Amusement Company in New York State. Theatres in Buffalo and New York City are understood to be withheld from this transaction.

Walter Reede, who owns fourteen theatres in New Jersey, denies reports that Paramount is seeking to buy control of his chain. Reede is reported to have asked \$9,000,000 for the circuit.

* * *

BURTON KING TO DIRECT FOR ASSOCIATED EXHIBITORS

Burton King, director, was signed to make a picture for Associated Exhibitors' release in their new season's program.

Continuity for the new Burton King production is now being prepared by Arthur Hoerl. The working title of this Associated Exhibitors' picture will be "The Attorney for the Defense." King is now casting the production.

* * *

CANADA GETS CREDIT

OTTAWA, Ont., July 17.—Earl Hudson, of New York, producing head of First National Productions, Inc., officially advised the Canadian authorities at Ottawa, Ontario, that Canada will receive full screen credit for the exterior scenes of the Milton Sills feature, "The Knockout," which were taken in Northern Quebec recently.

* * *

SULLIVAN STORY REFILMED

"The Pinch Hitter," in which Glenn Hunter is starring for Associated Exhibitors under management of Oscar Price and direction of Joseph Hennaberry, is a screen story written by C. Gardner Sullivan.

Sullivan wrote "The Pinch Hitter" originally as a vehicle for Charles Ray when the famous Triangle pictures were at their heyday.

* * *

PIERSON TO EXPORT FILMS

H. Wayne Pierson, recently general manager in the Far East for United Artists Corporation, opened an office at 807 Longacre Building, New York, to handle films for export to Japan, China, The Philippines, Indo-China, Straits Settlements and F. M. S., Java, India, Burma and Ceylon.

Pierson has spent the past three years in the Far East.

UNIVERSAL THREAT TO BUILD FOLLOWS BOOKING REFUSAL

ST. LOUIS, July 17.—Announcement Universal Pictures Corporation will build a 2,000-seat motion picture theatre to cost more than \$250,000 in Hannibal, a small Missouri town, caused a sensation in Missouri film circles.

The plans to build the new house are said to have followed unsuccessful attempts to close contracts for Universal Pictures with the string of theatres in Hannibal owned by Mr. and Mrs. C. E. Lilly and associates, on terms satisfactory to the Universal officials.

Negotiations for a contract for Universal pictures with the Lilly group of houses in Hannibal were under way for several weeks. The principal points at issue are said to have been the prices to be paid for Jewels and program pictures and also the number of pictures to be used.

The Lilly houses are the only ones operated in Hannibal. The houses are the Star, the first run picture house; the Orpheum, now closed, but which operates on Sundays and Saurdays during the regular season, playing pictures and vaudeville; a small popular price picture house, and the Grand Opera House, which has been closed permanently.

At Universal's St. Louis exchange, "Hicky" Goldhammer, assistant manager, confirmed the report Universal plans to build in Hannibal.

"They locked us out of the town," was his explanation of Universal's decision to build an opposition house to the Lilly group of theatres.

Mr. and Mrs. C. E. Lilly were in St. Louis during the latter part of the week arranging contracts for pictures for the 1925-26 season. Both were reticent about discussing the threatened invasion of Hannibal by Universal.

However, it has been learned that when the owners of the Hannibal houses were told that Universal would build they politely but firmly told them to "go to it."

The Lilly houses in the past have played Universal pictures, principally the program groups and a few of the Jewels. However, the houses do not play any distributor's pictures 100 per cent. Paramount, First National and Metro-Goldwyn get more play dates in Hannibal than other producers and distributors, and after the "big three" features are set available remaining dates are distributed among other exchanges.

St. Louis and Missouri exhibitors are watching developments at Hannibal with considerable interest.

* * *

BLINDERMAN CONTROLS SITUATION IN HARLEM

Harry Blinderman and his associates now control the motion picture theatre situation in Harlem, New York City.

The Blinderman group recently acquired the Harlem, Grand, Cosmo, Stadium and several other theatres.

The chain also includes the Regan, Jewel, New 125th and Fifth Avenue theatres, as well as the newly acquired group. They also control six large theatres on the East Side with four more in the course of construction.

* * *

Jack Cohn, of Columbia Pictures, returned to the New York office from a trip to the Chicago territory.

HAYS ORGANIZATION REPORTS COUNTRY SET FOR "MOVIE SEASON"

The entire country from New York to Los Angeles is reported organized for the national "Greater Movie Season" in August. Field representatives of the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, have developed, in conjunction with exhibitors and exchange heads, ninety co-operative campaigns all territorial in scope.

Cincinnati, Baltimore, Spokane, Akron, Houston and Birmingham, Ala., adopted the national plan, with William A. Clark, of the Palace Theatre, general manager for Cincinnati; Sam R. Abrams, of the Rialto Theatre, for Houston; Ray Crombacher, Liberty Theatre, for Spokane, and L. J. Callinan, assistant secretary of the Akron Motion Picture Theatre Owners' Association for Akron.

Officers and committeemen elected at a meeting of theatre owners in Birmingham are: B. H. Morney, Trianon Theatre, chairman; R. M. Kennedy, Capitol Theatre, secretary; D. R. Faunce, Strand Theatre, finance; E. A. Vinson, Loew's Temple Theatre, director of publicity, with the duties of general manager.

In almost every center parades will announce the opening of the season. Besides, the exhibitors the principal producing and distributing companies will be represented by floats built in accordance with standard designs that the Hays organization is sending to each exchange.

Los Angeles, San Francisco, Seattle, Chicago and Salt Lake City are among the cities that will hold film balls.

Governors and mayors in many centers have given the season official recognition by proclamation, while the extent to which business concerns generally desire representation in the drive is indicated by the donation of \$100,000 in prizes by Chicago merchants for the Greater Movie Season newspaper contest there. In Chicago the amount of co-operative advertising is estimated at \$500,000 above the \$50,000 constituting the exhibitors' campaign fund.

Under present plans the Chicago parade will be an industrial exposition of local manufactures. Floats already entered include Crackerjack, the Gold Dust Twins, the cow that poses for Horlick's Malted Milk and the dog that has sat listening to His Master's Voice for years. The parade will be headed by the "King and Queen of Movie Patrons," to be chosen by a popular voting contest from men and women living in Chicago.

INDEPENDENTS PLANNING TESTIMONIAL TO COHEN

Leaders among independent producers and distributors in New York are planning a public tribute to Sydney S. Cohen, chairman of the board of directors of the Motion Picture Theatre Owners of America.

Arrangements committee follows: Chairman, Samuel Zierler, president of Commonwealth Film Corporation; Whitman Bennett; B. P. Schulberg, head of the company bearing his name; J. G. Bachman, treasurer of the same company; Fred H. Elliott, executive secretary of the Independent Motion Picture Association of America, and Ben Amsterdam, of Philadelphia, vice-president of that organization.

"SPEED MAD" READY

"Speed Mad," second of the Perfection releases which are being distributed by Columbia Pictures, was sent to exchanges.

SEIDER CHALLENGES HAYS TO DEBATE ARBITRATION AND PRESENT CONTRACTS

Will Hays is challenged to debate publicly the arbitration system set up by his organization and the uniform contract in a letter from Joseph M. Seider, president of the M. P. T. O. of New Jersey and chairman of the arbitration and contract committee of the M. P. T. O. A. The letter reads:

"The statement made by your office that 95 per cent of the theatre owners of America are pleased with your Film Boards of Trade and arbitration as practiced in this industry, is clearly disproved by the attitude of the theatre owners of America in refusing to ratify your contract at their Chicago Convention in 1923 and again at Milwaukee in 1925. At the latter convention a demonstration against the Film Boards of Trade, the contract and the arbitration system was made when these subjects were placed before the theatre owners.

"We are for arbitration. The arbitration system in our industry, however, controlled by your Boards of Trade, is not arbitration but litigation. It is a convenient collection agency for your members.

"The contract itself is inequitable. Predicated on a contract such as this, no arbitration system, no matter how honest, earnest and sincere the arbitrators may be, can be fair to the theatre owner.

"When a theatre owner becomes enmeshed in your arbitration system, he not only loses his right to trial by jury but also the possibility of having his matter reviewed by a court of competent jurisdiction. Instead of the award of the arbitration board being made a judgment of the Supreme Court, upon proper motion, and collectable through its legal officers, as provided by law, the members of your Film Boards of Trade refuse to deliver pictures to exhibitor defendants. The exhibitor must either pay or close his theatre.

"The individual cannot take advantage of the protection afforded him by law. Injunctions are expensive. A review without injunction cannot be had because of the refusal of all the distributors at the same time refusing to deliver him pictures. And if he

* * *

THREE PLAYERS WIN CONTRACT THROUGH WORK WITH M. G. M.

HOLLYWOOD, July 17. — George K. Arthur was signed to a new contract by Louis B. Mayer, executive in charge of production at the Metro-Goldwyn-Mayer studios.

Athur is now playing in support of Marion Davies in "Lights of Old Broadway," directed by Monte Bell.

Carl Dane's remarkable work in "The Big Parade," John Gilbert's first starring vehicle, also earned him a long term contract with Metro-Goldwyn-Mayer.

Rose Blossom, who played the role of ingenue in the screen version of Channing Pollock's "The Fool," has also been signed on a long term contract.

* * *

IN "SOULS FOR SABLES"

Claire Adams was added to the cast of the Tiffany Production "Souls For Sables," adapted from the book "Garland & Co.," by David Graham Phillips. Claire Windsor and Eugene O'Brien play the leading roles in this production.

can protect himself, wherein is the benefit or advisability of arbitration?

"To be compelled to arbitrate after agreeing to do so is one thing. To be forced to sign a contract providing for arbitration is another. Where the theatre owner deletes the arbitration clause from his contract the contract is rejected. And every distributor at the same time does the same thing to the same theatre owner.

"We are pleading for a short, clear, fair contract, in simple language, so that all our members will know the extent of their obligations.

"We demand the right to appoint 50 per cent of the arbitrators instead of their being appointed for us.

"Since the Film Boards of Trade are the nucleus of the arbitration system, why not actually separate it from your organization? Then form a Film Board of Trade composed of Distributors and Exhibitors. Thus would the Arbitration Boards cease to be absolutely controlled by your organization.

"We did not refer this situation to the Department of Justice for investigation. We believe that our interests in our industry are interlocked. For the protection of our industry we must make every effort to adjust our differences within the industry. Outside investigations should be our last resort.

"Please permit me here to reiterate that the statements of your Mr. Pettijohn to the Department of Justice agents that 95 per cent of Theatre Owners are satisfied with this situation has no foundation of fact.

"Most of the eighty writers of letters are arbitrators. Naturally a judge feels that he decides fairly. And in a sense he does, the best way possible under existing conditions.

"Therefore, we respectfully offer to debate the existing contract, arbitration and Film Boards of Trade problem, with you personally, at time and place to be mutually agreed upon, decision to be rendered by three United States or State Supreme Court Justices on the merits.

"To both winner and loser will go an equitable contract, real arbitration, mutually protective rules and a give-and-take, a live-and-let-live policy of doing business."

* * *

EXPORTERS FAIL TO GET WRIT AGAINST SCHULBERG SALES

Judge Levy, of the Supreme Court, New York City, denied an injunction asked by Export & Import Film Company to restrain B. P. Schulberg Productions from negotiating with other firms for the foreign distribution of the twenty Preferred Pictures for 1925-1926. Export & Import handled the foreign sales of the Schulberg product during the past season and, claiming a four years' contract existed, sought to prevent B. P. Schulberg Productions offering the new product of twenty for sale elsewhere.

The affidavits filed by J. G. Bachman, general manager of distribution for Schulberg Productions, answered the allegations by Export with the claim that the contract between them called for yearly options on the mutual agreement to advances based on a fair sales valuation. Mr. Bachmann's claims were upheld by the court's decision.

Mr. Bachmann stated no channel for the foreign distribution of the new Preferred Pictures had yet been chosen.

FOURTH OF WARNER PRODUCT FOR FALL IS REPORTED READY

HOLLYWOOD, July 17.—More than 25 per cent of Warner Brothers' 1925-26 schedule is completed. Six companies are now in production and four others are making preparations to begin work as soon as studio space is available.

Harry M. Warner arrived at the studio to find it busier than ever before in its history. Because of matters constantly requiring his attention in the East, Mr. Warner on his return will take Mrs. Warner and their three children with him, to make their permanent home in New York.

To the list of productions finished or under way, two have been added in the last few days and work is to start on four others as soon as studio sets are available.

"The Love Hour," with Ruth Clifford, Huntley Gordon, Louise Fazenda and Willard Louis, is well started, with Herman Raymaker directing.

"Hogan's Alley," with an all star cast composed of Monte Blue, Patsy Ruth Miller, Louise Fazenda, Willard Louis, Eddie Gribbon, Frank Bond, Max Davidson, "Texas Kid" and Nigel Barrie, was started. Roy del Ruth is directing, under the personal supervision of Bennie Zeidman.

Preparations are being made by E. T. Lowe, Jr., to start production soon on "Compromise," a novel by Mrs. Jay Gelzer. Irene Rich, Louise Fazenda and Clive Brook will have the principal roles. Alan Crosland will direct.

As soon as he finishes "Hogan's Alley," Monte Blue will start work on "The White Chief," under the direction of Erle Kenton. Julien Josephson is now preparing the script for "Lady Windermere's Fan," the famous Oscar Wilde drama that Ernst Lubitsch is to produce.

Upon the completion of "Satan in Sables" it was decided that Lowell Sherman's next picture for the Warners will be "The Love Toy," by an anonymous author. Erie Kenton will direct.

* * *

PATHE SCOPES FILM FIRST ON BROADWAY

Opening of Scopes Evolution trial at Dayton, Tenn., was photographed by Pathe News and shown the same night at Atlanta, Georgia; while prints reached Broadway theatres in New York in time for the first shows the following afternoon.

These Pathe News scenes of the opening of the trial were the first on Broadway.

Pathe News used fast airplanes to transport the films, as Dayton, Tennessee, is located in the mountains off main rail lines. One plane flew north to Cincinnati, another to Cleveland, and another flew south to Atlanta, Georgia. From these points prints were gotten out in record time for national distribution.

The Scopes trial and events preceding it have been covered by Pathe News in Issues No. 56 and 57. In "Evolution on Trial," which appears in No. 56, William Jennings Bryan presented his views in an exclusive pictorial interview with a Pathe News staff man. Mr. Bryan not only exploited his views verbally in titles, but he also drew several diagrams which the News reproduced in cartoon form. The theory of evolution was also picturized. A picture of the "line of life" prepared by the American Museum of Natural History was also shown.

HEAD OF KINOGRAMS OFF TO EUROPE TO IMPROVE SERVICE

Forrest Izard, managing editor of Kinograms, news reel distributed by Educational Film Exchanges, Inc., sailed for an extended tour of Europe. He plans to increase and strengthen the foreign camera staff of Kinograms.

Mr. Izard will endeavor to cover the foreign field fully through European connections, but, if he finds it necessary, will extend his trip to Asia, India and the Orient. He expects to be absent about two months.

E. W. Hammons, president of Educational, said:

"Mr. Izard's trip should prove immense benefit to exhibitors, for it means that Kinograms within a short time will have the greatest assembly of news cameramen in the world. Its domestic staff is now, I believe, all that could be desired, both numerically and for ability.

"Events in foreign countries, however, have come to be more and more important in a news reel, so that a staff almost as big as the one we have in America is needed to cover the ground. Mr. Izard has been given carte blanche to establish news connections wherever he deems it advisable, and he will not return until Kinograms' foreign staff can be rated as second to none."

Sales and circulation of Kinograms, it was said, have been steadily climbing higher until they now far exceed all figures of past years.

* * *

SAX ARRANGES FOR RELEASE OF FILMS IN 3 MORE CITIES

En route to California, where he will complete all arrangements for productions on remaining Gotham productions to be released this year, Sam Sax closed three important territorial deals in St. Louis, Kansas City and Omaha for the distribution of his new series of twelve pictures.

The distribution contract for the St. Louis territory was made with Jack Weil Pictures, Inc. Negotiations for the Kansas City district were completed with E. C. Roden, of Midwest Film Distributors. In Omaha Gotham product will be handled by Independent Film Company, the contract being closed by J. O. Stern.

These firms distributed Gotham product last year.

* * *

ROCK SIGNS WITH STANDARD CINEMA TO PRODUCE 26 COMEDIES FOR F.B.O.

Joe Rock, who recently completed two series of two-reel comedies starring Stan Laurel and Jimmy Aubrey, which F. B. O. is releasing, signed a new contract with Standard Cinema Corporation, for two new series of twenty-six comedies for the distributing company.

The first series will be known as "Blue Ribbon" comedies, and will feature the most famous fat men on the screen. The Blue Ribbon series will be on the order of a grown-up "Our Gang." Work on the first comedy of this series was started with Frank Alexander, Hilliard Karr and Bill Ross in the cast. Billie Rhodes has been cast as leading woman, and James Davis will direct.

The second series of thirteen two-reel comedies will be known as the "Parisian Standard."

* * *

LOS ANGELES, July 17.—Lacy W. Kastner, president of Inter-Ocean Film Corporation, and Herbert Fajans, West Coast representative of Davis Distributing Division, with Mrs. Kastner and a party of friends, attended the preview of the second "Hey Fellas" comedy, "The Fire Flies," at De Luxe theatre here.

Mr. Kastner reported the audience "laughed its O. K. on this one."

SCHULBERG CLOSES DISTRIBUTION FOR TWO TERRITORIES

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, arranged with Harry Charnas, of the Standard Film Service, for distribution of thirty Preferred Pictures.

In the Cleveland and Cincinnati territories Mr. Charnas will release ten Schulberg Productions made in 1924-1925. They are "The Breath of Scandal," "White Man," "The Triflers," "Capital Punishment," "The Parasite," "The Mansion of Aching Hearts," "The Boomerang," "Go Straight" and "My Lady's Lips."

The 1925-26 program of eighteen Preferred Pictures will be distributed by Mr. Charnas in Cleveland, Cincinnati, Pittsburgh and Detroit. They are: "Shenandoah," "The Plastic Age," "Lew Tyler's Wives," "With This Ring," "Parisian Love," "The Girl Who Wouldn't Work," "The Other Woman's Story," "Eden's Fruit," "Horses and Women," "The Worst Woman," "Shopworn," "His New York Wife," "The Aristocrat," "Dancing Days," "Studies in Wives," "Shameful Behavior?" "The Romance of a Million Dollars" and "Exclusive Rights."

"Free to Love" and "The Lawful Cheater," two additional Schulberg pictures, featuring Clara Bow, were acquired by the Standard Film Service for Cleveland, Cincinnati, Pittsburgh and Detroit.

Distribution contract for new program of B. P. Schulberg Productions, eighteen Preferred Pictures in the St. Louis territory, was signed by Mr. Bachman and Skouras Brothers, owners of the St. Louis Exchange.

* * *

"EVOLUTION" FILM STOPS NEW YORK SHOW; BOOKING UP

"Evolution," the Red Seal feature playing at the Rivoli, New York, stopped the show that Hugo Reisenfeld put on to welcome Ben Bernie and his orchestra. At each performance the picture has drawn so much applause that on the day after opening Mr. Reisenfeld telephoned Edwin Weeks Feldman, president of Red Seal, and booked the film for both the Rivoli and Rialto for the following week.

The New York critics hailed the film. Harriette Underhill, in the *Herald-Tribune*, declared: "Don't miss it, whatever you do. We sat through it twice."

The *Sun* reviewer declared that "Evolution" is "an absorbing picture tracing the ascent of man. Your beliefs, pro or con, do not prevent your enjoyment of an exhibition presenting in pictorial form the beliefs and deductions of the best known scientists of the world. A wave of applause swept over the audience."

"Absorbing, timely and well done," says Rose Pelwick in the *Journal*. Quinn Martin, in the *World*, called it "enlightening and amusing!" "Unusually interesting and instructive as well," is the verdict of the *Post*. "Fascinating," says Dorothy Herzog, in the *Mirror*, and adds, "Hugo Reisenfeld should really issue a special invitation to William Jennings Bryan." The *Times* puts its official stamp of approval on it with "the audience applauded 'Evolution,' which proved interesting as a means of popularizing an abstract question." "Applauded for almost a minute," records the *Telegram*.

* * *

J. Charles Davis, 2nd, after a stop at the home office of the Davis Distributing Division, Inc., is off visiting again.

Elaborate settings fill "The Little Firebrand," William Steiner's latest Edith Thornton Production, released through Arrow Film Corporation.



MORGAN RETURNS FROM TOUR OF P.D.C. OFFICES

W. J. Morgan, sales manager of Producers Distributing Corporation, returned to New York enthusiastic over prospects for the year.

This was Mr. Morgan's first sales tour since his appointment as general manager. He visited the Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, St. Louis, Indianapolis and Cincinnati branches of the company. He reported an unprecedented volume of business being booked by each exchange.

With few exceptions, the entire 1925-26 program of Producers Distributing Corporation has been booked for first runs in Cleveland, St. Louis, Cincinnati, Indianapolis, Louisville, Dayton and Nashville in the territory covered by Mr. Morgan on his trip and contracts are in negotiation for other key points.

* * *

NEW OWNERS INCORPORATE MARSHALL NEILAN STUDIOS

HOLLYWOOD, July 17.—Incorporation in California of Marshall Neilan Studios, Inc., with a capitalization of \$250,000 marks the final formality in giving Marshall Neilan Productions a permanent home.

While incorporators are P. A. Powers, Marshall Neilan, Leeds L. Baxter, Mr. Neilan's manager since 1919, and Emil Offeman, coast representative of Mr. Powers, the control is said to be between Powers and Neilan.

The production studios are the original Selig plant. They have been occupied by Neilan for more than two months.

* * *

CAST FOR "LAWLESS LOVE"

First picture of the second Al Ferguson series to be released by the Davis Distributing Division, Inc., will be "Lawless Love," from the story by L. V. Jefferson. The picture is practically completed.

It was produced by MacMillan productions. The cast includes Jane Thomas, Lew Meehan, A. E. Witting, D. A. Caire and Bertram Fitch. Production is in the hands of William Bertram. It is being shot at the Grassmont Studios.

UNITED ARTISTS GETS "STELLA DALLAS"

Samuel Goldwyn reports that besides the forthcoming George Fitzmaurice productions and Henry King's "Stella Dallas" and "The Garden of Allah," the third Potash & Perlmutter production by Montague Glass, adapted from the Broadway stage play, "Partners Again," will also be released by United Artists.

Montague Glass recently arrived in Hollywood from Europe to prepare this third "Abe and Mawruss" story, which will go into production very soon.

Ronald Colman and Vilma Banky were selected to play the leading roles in "The Garden of Allah." Henry King will film the story in Biskra, as near as possible to the actual locations described by Robert Hitchens in his novel. He will take a company to Africa.

"The Garden of Allah" will be started immediately upon the completion of "Stella Dallas," the superspecial which Mr. King is now directing.

* * *

THREE AUGUST RELEASES

Three productions from Principal Pictures Corporation will be released in August by Astor Distributing Corporation, Harry Rathner, president of Astor, announced.

"A Lover's Oath," first, is a Ferdinand Pinney Earle production, with Ramon Novarro and Kathleen Key.

"The Business of Love" is the second production. Edward Everett Horton is the star.

The third Principal picture is "The Shining Adventure." This is a Madeline Brandeis production. The cast includes Percy Marmont, Mabel Ballin and Ben Alexander. Hugo Ballin directed.

* * *

VANCOUVER LEADS IN BOOKINGS

In First National's summer play date contest the Vancouver branch held first place at the end of the fifth week in the percentage of bookings actually played. Its standing, with a percentage based on last year's actual played time was 160.40 per cent. Chicago is now second and Atlanta third.

YOUNG ENGAGED IN EDITING THEDA BARA FILM FOR CHADWICK

HOLLYWOOD, July 17.—James Young, who directed Chadwick Pictures Corporation's "The Unchastened Woman," which will mark the return to the screen of Theda Bara, is now engaged in editing and titling that production at the F. B. O. studios, where the picture was filmed.

It is expected the completed picture will be ready for a preview showing at an outlying Los Angeles theatre within two weeks. A print will be in New York by August 1 and will be shown to the trade press for review immediately.

I. E. Chadwick, president of the corporation, who personally supervised the production of the Louis K. Anspacher play, is enthusiastic over the picture. Miss Bara's role in this picture is quite different from the exotic vampire parts which she first created for the screen.

"The Unchastened Woman," which has required several months in the making, is a modern drama of marriage.

"The Unchastened Woman" will be shown at a Broadway theatre in New York for an extended engagement before its general release early in the fall.

It is expected that Theda Bara will be in New York shortly. Much of Miss Bara's time has been taken up with the writing of a book which she will complete in time to visit the East for the opening of her picture.

* * *

WARNERS TO START WORK ON NEW HOLLYWOOD THEATRE IN 60 DAYS

HOLLYWOOD, July 17.—Plans were completed and approved by H. M. Warner for the new Warner's Hollywood theatre at Hollywood Boulevard and Wilcox avenue. G. Albert Lansburgh, of Los Angeles, is the architect. Work will start in sixty days.

The structure cost \$1,250,000, while the leasehold for the ground runs the figure to several million.

The theatre itself is to be a modern style of architecture and is to be one of the finest show houses in the country. Its seating capacity will be 3,600. The building will be four stories in height and will house in addition to the theatre auditorium, an immense ballroom, a roof garden and promenade, with the balance of the structure devoted to high-class shops and offices.

* * *

Stage Crew Gets Acts in Gotham's Studio Story "The Part Time Wife"

Hollywood, July 17.—A small army of mechanics, artisans, electricians, technical experts appear in the latest Gotham Production, "The Part Time Wife," being made at the Hollywood studios.

This story is of studio life. Alice Calhoun is featured. Henry McCarty is directing.

Sam Sax is personally supervising the shooting of this picture.

"The Part Time Wife" will be the fifth release on the schedule of twelve Gotham Productions to be released through Lumas Film Corporation.

* * *

CHRISTIANSON COMPLETES ORIGINAL

HOLLYWOOD, July 17.—Benjamin Christianson, Danish director, with Metro-Goldwyn-Mayer, completed his original story, "The Light Eternal," and is now putting the finishing touches on the continuity.

* * *

TITLES FLOWER FILM

Cranfield & Clarke selected Miss Beth Brown to cut and title the Holland flower show picture taken in conjunction with Doubleday, Page & Co., publishers.

Shooting Scene for F. B. O. Film "SPANISH SUNLIGHT" CHOSEN AS VEHICLE FOR MISS LA MARR



✦

**DIRECTOR AND
CAMERAMEN ALONG
WITH PLAYERS
WORE NETTING TO
PROTECT SELVES IN
MAKING SCENE FOR
"THE KEEPER
OF THE BEES"**

✦

Associated Pictures Corporation announced that the next Sawyer-Lubin vehicle in which Barbara La Marr will appear for release through First National Pictures, Inc., will be "Spanish Sunlight." This novel by Anthony Pryde was purchased for Miss La Marr's use.

This production will be made on the West Coast in the United Comedies of First National under supervision of June Mathis.

Barney Lubin, production manager of the Sawyer-Lubin unit, will leave for California for the purpose of conferring with Miss Mathis concerning scenario, cast and general production detail.

Mr. Lubin has been production manager for the three Sawyer-Lubin pictures presenting Barbara La Marr made in the East during the last year, "Sandra," "The Heart of a Siren," and "The White Monkey," and will have complete charge of all details pertaining to the actual production of the picture to be made in the First National West Coast studios.

Barbara La Marr, at present on a vacation in Canada, will leave for the Coast within a week and it is understood that "Spanish Sunlight" will present the combination of Barbara La Marr and Lewis Stone.

The making of "Spanish Sunlight" in California will mark the resumption of Sawyer-Lubin producing unit's activities in Hollywood. Prior to the arrival of this company in New York last year, all productions of this company were made in California under the supervision of Arthur H. Sawyer.

Actual production will start the middle of August from the scenario by Miss Mathis.

PARAMOUNT ADDS 2 TO SUPERVISING EDITORIAL STAFF

HOLLYWOOD, July 17.—After numerous conferences to create a staff of supervising editors adequate for the greatest production boom in Paramount's history, Hector Turnbull, supervisor of productions at Paramount's West Coast Studios, added Hugo Ballin and John Lynch to his organization.

In addition to these two new supervising editors, Mr. Turnbull's staff now includes Walter Woods, Lucian Hubbard, Bernard McConville and Garnett Weston, who served as Mr. Turnbull's assistant and whose promotion to supervising editor has been made. Kenneth Hawks, formerly assistant to Clarence Badger, director, becomes Mr. Turnbull's assistant.

"It is only through highly perfected organization that Paramount has been able to maintain a consistently fine standard of production," said Mr. Lasky. "By strengthening this very important part of the producing organization we will be in a position to achieve even more splendid results in the future."

"The extensive production schedule places great responsibilities on Mr. Turnbull's department. The addition of Mr. Ballin, Mr. Lynch and Mr. Weston as supervising editors will enable Mr. Turnbull to cope with the heavy and important work which faces him."

* * *

BRAY TO OFFER 26 TWO REEL COMEDIES TO F. B. O. PROGRAM

Bray Studios are taking additional space at 130 West Forty-Sixth street, New York, to accommodate an increased art staff engaged in the production of twenty-six subjects for F. B. O. release.

These will consist of thirteen Dinky Doodle cartoons, and thirteen comedies which will be known as "Unnatural History" cartoons.

* * *

THALBERG RETURNS TO STUDIOS

HOLLYWOOD, July 17.—Irving G. Thalberg returned to the Culver City studios, where he resumed his administrative duties as associated executive after an absence of several weeks, due to an attack of influenza. At the studios Louis B. Mayer and Harry Rapf gave a luncheon in his honor.

SALES NEWS AND PERSONALITIES IN ST. LOUIS ROW

Barney Rosenthal, of Columbia Pictures Corporation, returned from a successful trip through the territory.

* * *

G. C. Cradock, formerly on First National's sales staff at Kansas City, Mo., purchased the Grand Theatre, Macon, Mo., from William Shouse.

* * *

R. L. McLean, of First National staff, is back from his vacation. He motored to Louisville, Ky., with his family.

* * *

Lester Bena, St. Louis city salesman for First National, spent his vacation learning how to drive his new Dodge car.

* * *

The Fox organization will open a branch office in Memphis, Tenn., about September 15, with Charles W. McKean, of the St. Louis offices, as branch manager. His territory will include Arkansas, part of Mississippi and part of Tennessee. This field was formerly served out of St. Louis, Oklahoma City and New Orleans.

* * *

M. J. Goldbaum, formerly with F. B. O., is now travelling for Columbia Pictures Corporation. He returned from his first trip into the field with a bundle of contracts.

* * *

G. E. McKean, manager of Fox office, is back from Chicago, where he attended a sales conference presided over by J. R. Grainger.

* * *

C. E. Penrod, division manager for F. B. O., was a caller of the week.

* * *

The F. B. O. offices will be thoroughly redecorated during the next few weeks.

* * *

PRESS BOOK ON "MARRIED?"

Jans Productions, Inc., issued an attractive and helpful press book on its latest production, "Married?" with Owen Moore and Constance Bennett.

* * *

"PARISIAN LOVE" COMPLETED

When Gasnier finishes supervision of cutting "Parisian Love," his first B. P. Schulberg Production, he will begin directing "The Other Woman's Story."

Everybody is talking:
"EVOLUTION"

Everybody wants to see:
"EVOLUTION"

At Rivoli, N. Y., this week:
"EVOLUTION"

At both Rivoli and Rialto
next week:
"EVOLUTION"

A Front Page Story in Five
Absorbing Reels:
"EVOLUTION"

An Urban-Kineto Production
Edited by Max Fleischer

1600 B'way  N. Y. C.

Edwin Miles Fadman, Pres.

LETTERS TO THE EDITOR

Big Creek, Fresno County, Calif.,
June 26, 1925.

Editor EXHIBITORS TRADE REVIEW:—Have just finished reading a number of letters from exhibitors regarding Universal's Complete Service contract. It is evident that a number of these brother exhibitors do not know what it is all about. We use three changes a week (we are open five days a week) and have no trouble giving our patrons variety, even though we signed the Universal Complete Service contract. This contract is the reason we are open today, and solved a problem on which Mrs. Reardon and I had been working for months—how we were going to keep going.

In our several years as exhibitors we have consistently refused to advertise a trademark, but instead have educated our patrons to look for author, star or cast, rather than the company. We keep the idea before them that the show is at Reardon's theatre, and, therefore, the best show in town.

Universal is able to give us a great variety as Famous Players, First National or Metro-Goldwyn; still there are any number of exhibitors who signed up for forty or more from these companies. Personally, I do not see their logic. We know that they do not meet the price that Universal has given on this service contract. We are thankful we have this contract at this time; otherwise, we might be following the horses or even be mayor of our great city rather than be enjoying the calm and peaceful life of an exhibitor. We are very skeptical about praising producers, having been shaken down, as it were, several times, but feel that credit is due in this instance.

We do not want any brother exhibitor to get the idea that we operate a second run house because we use Universal. Ours is the biggest little theatre in the world and shows the best in pictures.

(Signed) PAUL R. REARDON.

Approves "Complete Service"

Estacada, Oregon, July 6, 1925.

Editor EXHIBITORS TRADE REVIEW:—It rather amuses me to read the "beefings" of some of my fellow exhibitors when they explain how to place pictures. This is all "bunk" to me for, excepting about six holidays a year, I care very little about what pictures I get providing they are the kind my community likes, namely, comedy or action.

My "woolen underwear" I buy from the exchange that gives you the "lift" when times are hard. From the way the Arbitration Board uses the name of one exchange, I feel like climbing on the roof and telling the board they are showing partiality. I can't see this firm myself and I suppose the board feels the same way.

I have read many articles about Universal's Complete Service Contracts and I want you to quote me as saying that Universal has given me the best film service and personal service of any company in America, and I don't import any film. I find the service exceedingly satisfactory as well as economical and want to know how in the "dickens" exhibitors can voice their opinions unless they have tried the service.

(Signed) AL FEYERABEND.

Works on Color Photography

Philadelphia, Pa., June 29, 1925.

Editor, EXHIBITORS TRADE REVIEW:—Through the kindness of someone I am in receipt of the July 4 number of the EXHIBITORS TRADE REVIEW, and a perusal of it brings back old times. I am especially interested in my old friend Laemmle's communications and advertisements. He is truly "the hero of a hundred fights" and deserves the fullest support from all independent exhibitors. Next to that is your own eloquent article on Variety as the spice of entertainment.

Since I retired from the moving picture

field and associated myself with my son, Duff C. Law, we have devoted all our time to the problem of natural color photographs. We know all about the attempts that from time to time are thrown on the screen and claimed to be motion pictures in colors. We have assigned to ourselves a more difficult task, namely, the producing of complete and true natural color photographs without motion. Until this has been accomplished, it is idle to claim "Movies in Color." We are not interested in approximations, or "effects," beautiful as many of the processes are. Nothing less than 100 per cent truth and beauty has been our goal and we have accomplished it. But not in Motion—no, not yet. We have only reached the real foundation for that. In the still, natural color pictures, however, we have a tremendous thing. Any subject or object can now be taken just as they are without doctoring, cobbling, or repainting and stenciling. It is as if looking in a mirror and the reflection is perfect in every detail.

There is only one drawback for us. To be available at fair prices the slides must be made in quantities and to do this requires a plant and an investment that, while not so much as a single feature film, is yet a large sum of money. If we could produce the slides in a varied program of twelve to twenty subjects every week, they alone would bring thousands regularly to the theatres. It would not only be a real novelty in Screenland, but a permanent asset to the exhibitors as the change of pictures weekly would sustain the interest.

The biggest as well as the smallest theatres could use this service, but until we raise the funds for quantity production, the splendid idea must languish. No fear of anyone else doing it. Hundreds of thousands of dollars have been spent to get what we have, and much money is still being spent for the same object. We cannot make a connection as we cannot afford to give away what has cost us so much to perfect, so we will have to wait till capital will see the opportunity as we have seen it for some time.

(Signed) JAMES D. LAW.

Believes in Block Booking

Wilkie Landis, Saskatchewan, June 25, 1925.

Editor, EXHIBITORS TRADE REVIEW:—I believe that block booking is about the only way for small town exhibitors who are in many instances far from the larger cities where there are film exchanges. It means a considerable saving in express and other charges; it also means less mistakes on the part of both exhibitor and exchange, and mistakes mean money when these films have to be shipped 500 miles.

I believe that the small town exhibitor is better off by booking for a certain time with just one company and it makes it worth while for that company to give him the kind of service that he has every right to expect and which he very seldom gets when booking with a number of exchanges at once.

Being a stranger, you will excuse me for venturing my opinion on something which is of a great deal more importance to the small town exhibitor; that is, the new advertising system where certain film producers have co-operated in holding up the small town exhibitor and making him pay famine prices for worthless unmounted paper. This paper is the very thing for the big house as they make a practice of pasting their paper on billboards, but it is not of much use to the small exhibitor where pictures are only shown for a night or two. It increases the overhead expense a great deal.

We are bound to have advertising of some kind and the only solution of the matter seems to be to book with those companies that have stuck to mounted paper, and stick with them after the other fellows have found

that they have fellows to deal with who are not going to be held up. I admit that these companies have lost money with mounted paper, but this is easily overcome. Make the exhibitor pay for the paper if he does not send it back inside a specified time. This is just plain carelessness on the exhibitor's part, and if it is going to cost him something, he will quickly become more careful.

I am speaking from experience in Canada. I know nothing about your U. S. conditions.

(signed) HENRY N. VEALE.

Who is Independent?

—, Arkansas, June 29, 1925.

Editor, EXHIBITORS TRADE REVIEW:—Not having started my services on Universal's Complete Service plan, I didn't feel like expressing my views or opinions, but after reading the various reports or letters on this subject in your issue of June 27, I feel my ideas with some facts in regard to my past experience with Universal pictures, and especially the branch exchange at Memphis, may be of some benefit to other exhibitors.

This plan was presented to me at practically my own price, asking only a fair and reasonable consideration based on my usual program prices, offering not very old stuff—in fact, some not then released, giving all gratis short product except the news reel. I accepted it at about one and a half regular or very ordinary program rental.

I feel absolutely satisfied from two standpoints. First, I've found Universal programs satisfactory from every angle, and I've always used one a week, and while playing them, running from three to six months on the contract. With this experience in mind, I had no hesitancy in accepting. The next important reason was I could use as much short stuff, especially comedies, as I cared to.

Heretofore, it had been impossible to give a well balanced and satisfactory program. They will not get prices down where we can afford to use them. To use comedies or some short reel on each program costs me anywhere from \$12 to \$20 per week. We can't pay that in addition to features. I make from four to five changes each week, so the question of not having enough variation for my patrons is eliminated. I've not run much Universal short stuff. It may not prove consecutively good, or as good as some other short subject companies that specialize, such as Pathe and Educational, but they have to hold their prices up as they have nothing to balance up with in the way of compensation.

Of course, I'm not in favor of block booking. The worst companies are Paramount and First National, but fifty-two isn't any worse than their thirty, forty, or eighty, and it'll take a week to get your breath after they quote their prices.

Another point that influenced me was the Memphis office's personal treatment of their accounts. If this communication should reach Mr. Laemmle's notice, I'd like to give him the tip that through the personal services of Universal's Branch Exchanges is his best, if not only, way of showing his friendship to the little fellow; i. e., putting in managers who are human enough to be fair and reasonable, based on the fact that only they have a say regarding the needs (that doesn't mean mere wishes) of their accounts, and I feel satisfied I shall benefit with this contract provided this branch office gives me its usual treatment. If I don't, I'll be willing to admit I've been "stung." Shall let you know more after I've started the service, which will be soon.

I'm like the "Wisconsin" writer. I'd like to know what an independent is, and most

(Continued on Page 19)

LETTERS TO THE EDITOR

(Continued from Page 18)

important of all to us is "who are the independents?" It is getting to the point of not being able to distinguish. Like same writer, I wouldn't consider the distributor who is buying theatres an independent; he is certainly not a fair competitor to the independent exhibitor. A very radically minded Paramount salesman said;

"Why, where we can't get our product in schools or theatres, we build a theatre."

I said

"All right, when Southern Enterprises builds in my little town of 1,700 population, the ——— theatre will then close its doors."

For an exchange to waste the expense of sending such a man on the road is the limit.

Of course, Mr. Laemmle didn't expect to lose on this proposition, but I don't consider it a hold-up. There isn't any forceful argument from salesmen in my territory. You know we don't have to take it if we don't want to, and if we don't know our business or our patrons better than to make this mistake, we need the lesson and more besides, which we'll get, if not from the Complete Service plan, from another source, and be "gyped" right.

This is somewhat lengthy, but there are points here I'd like to see discussed by experienced men including exhibitors in our trade papers. The Complete Service plan has certainly opened up a field, giving food for some serious thought and I welcome any discussion or information on the subject, it has so many angles. I've not seen any comment from Arkansas, though I know a number of contracts are sold here. I am hoping each fellow will express his views and experiences as well.

(Signed) B.

A Long Neglected Subject

Hollywood, California, June 25, 1925.

Editor, EXHIBITORS TRADE REVIEW:—I cannot withhold my expression of gratitude for your last week's editorial which in none too harsh terms lays the law down to the business office as regards meddling with the press department.

I am going to have it framed and hung over my desk at the risk of having my head chopped off—It's high time someone spoke a piece on this long neglected subject.

(Signed) LARRY WEINGARTEN.

"Beware of Gift-Bearers"

———, Pa.

Editor, EXHIBITORS TRADE REVIEW:—I have read carefully and with much benefit to myself, the opinions on Universal's Complete Service contract in the June 27th issue of the EXHIBITORS TRADE REVIEW. I am in agreement with the majority as expressed in these opinions, i. e., that the scheme is more in the interest of Universal than of the small exhibitors—to help them get a large part of the play-dates.

In case there is no opposition I have no doubt the exhibitor could buy all this very cheap. In my case I have opposition and the proposition offered me is about what I should pay for a Jewel and the shorts, and does not allow for the fact that almost half of the programs include a Western instead of a Jewel. The motto in this as in all, seems to be "beware of Greeks bearing gifts."

(Signed) L. M. J.

* * *

RECEIVE WESTI FILM

Cranfield & Clarke received negative and positive of a Westi Production named "Ara-bella." This picture features Mae Marsh.

Plays to Mining Camps

Castle Gate, Utah, July 4, 1925.

Editor, EXHIBITORS TRADE REVIEW:—My case is different from most exhibitors, I think. Here is the line-up. First, I think it would be foolish to book all the subjects from one exchange. I have five coal camps located in this county. They are not close together, being in different parts of the county. Two are seven miles apart, two are forty-four miles apart. They are among the mountains and you have to take a round-about way to get to them.

I show three nights a week in each camp—Sunday, Wednesday and Friday. Therefore, I use each subject one night, in each camp. For instance, I use F. B. O. features every other Wednesday and a Greater Features comedy on same night. Universal specials, serial and news every Friday. As I am up with the specials and will be unable to get any until August, I am running Warner's features for those open weeks. I use a Universal Jewel every fourth week. Every other Sunday I have a Vitagraph feature. Universal News every Sunday, and with Vitagraph feature I use a Pathe comedy; every other Wednesday a First National feature, and a Universal comedy, two reels; every other Sunday a Metro-Goldwyn-Mayer feature and F. B. O. comedy, two reels, and Universal News.

As I have been with those exchanges a long while, they give me a living rental price, and when I find I must ask for a favor, I get it. I manage to keep my bills paid up in full—seven days in advance. I overlook disappointments without a loud yell about it, and that helps some.

Now here is one. Joe called about nine months ago and said,

"Now, Uncle Bert, Universal is giving prizes and I want to win the watch and a trip to California."

"All right, Joe," I said, "book me with all the special features, one year's news twice a week, a two-reel comedy every other Wednesday, and twenty-four Jewels."

Well, he won the prize. Not long ago he called on me. He was with Warner Brothers.

"Now Uncle Bert," he said, "If I make a showing, it is just possible I might get the management of Warners Exchange in Salt Lake City. See if you can help me."

"All right, Joe," I said, "you can book me with forty features to be used in '25 and '26."

I guess he was on the road to the management but Warners bought out Vitagraph a few weeks later and now Joe is with F. B. O. Well, the price quoted me for rental was O. K., so why not help him. And there are several agents of other exchanges for whom I do the same. So I get a variety in features and comedies. But to book with one exchange—foolish.

(Signed) "UNCLE BERT"

* * *

"TRICKS" CAST COMPLETED

Cast for the first Marylin Mills picture to be released by the Davis Distributing Division has been completed. The principal parts will be taken by Miss Mills, J. Frank Glendon, William Lowry, Myles McCarthy, Eugene Paulette and Hazel Dean. The picture is in production from a story by Mary C. Breuning, on the West Coast.

Briefly, the story deals with the adventures of a school girl, the daughter of a ranch owner who leaves her boarding school after a number of pranks and goes back to the ranch in search of more excitement. The picture will also feature Star and Beverly, Miss Mill's two trained horses.

WEST COAST UNITS SPEED PRODUCTION OF DAVIS RELEASES

HOLLYWOOD, July 17.—West Coast organizations producing pictures for Davis Distributing Division, Inc., are extremely active.

McKnight-Womack Productions of Hollywood completed the second "Hey Fellas" comedy, "The Fire Flies." It is said to be better than "Saturday," first of the series.

The print was sent to the New York home office and will be ready for showing to the trade soon.

The second of the "Sheiks and Shebas" comedies, "Peggy's Pests," was completed. As soon as it has been cut it will be shipped to New York for screening. This series will carry the same group of actors, featuring Peggy, "Cudgy," the fat boy; "Specs," the studious young Lothario, and Bariow, the speed demon.

The Curwood unit started on production of "The Gold Hunters," from the novel by James Oliver Curwood. This film is directed by Paul Hurst.

The MacMillan Productions is working on "Lawless Love," first of Al Ferguson series of eight pictures.

* * *

CHARLES RAY IN FINAL SCENE OF LATEST FILM

HOLLYWOOD, July 17.—Charles Ray is now working on the final scenes of his second rural comedy drama for Chadwick Pictures Corporation, tentatively called "The Winner."

This picture, which will be released following "Some Pun'kins," will be completed next week. The cast includes Gertrude Olmstead in the leading feminine role, Gertrude Short, J. P. Lockney, Frank Austin and Sybill Johnson. Jerome Storm is directing under the supervision of Joseph De Grasse.

Fred Newmeyer, former director of Harold Lloyd comedies, is making rapid progress with "The Perfect Clown," starring Larry Semor, for Chadwick. It is expected that this picture will be completed in about three weeks.

* * *

Dolores Costello To Be Leading Woman For John Barrymore

Selected by John Barrymore, Dolores Costello, daughter of Maurice Costello, will play the feminine lead in "The Sea Beast," the first of the special productions which Barrymore is to make for Warner Bros.

The star is now working on the story, in cooperation with Miss Bess Meredyth, the scenario writer, and Millard Webb, who is to direct.

* * *

OPENS DES MOINES BRANCH

Producers Distributing Corporation opened a new branch office at 1003 High street, Des Moines. This is the thirtieth branch in the organization. It is in charge of E. J. Lipson, formerly Des Moines branch manager for Associated Exhibitors.

On August 1 Producers Distributing Corporation will open another new branch office in Portland, Oregon.

* * *

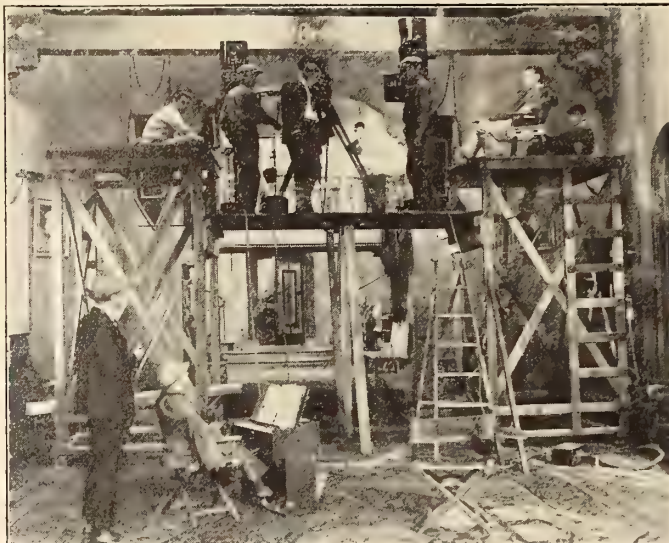
STUART PATON DIRECTING

Ruth King plays the part of Lucy Wallace in "The Lady from Hell," the first production of the Stuart Paton Pictures Company for release through Associated Exhibitors. Stuart Paton is directing the production.



Home again in Hollywood after a five months personal appearance tour, Priscilla Dean is ready for her next for Producers Distributing Corpora-

On the set with Ralph Ince shooting a scene from F. B. O.'s "Lady Robin Hood" in which Evelyn Brent plays the feminine lead.



A new gag for Colleen, the gag man being Mervyn Le Roy who helps make her First National



The Dancer is Greta Nissen, the new Paramount player who will soon appear in "The Wanderer" with Ernest Torrence and Wallace Beery.



College vamps in Harold Lloyd's latest Pathe picture, "The Freshman," are Jobyna Ralston and Hazel Keener.



The ol' Gray mare ain't what she used to be, but Tarzan, Ken Maynard's horse, helps put pep in his pictures for Davis Distributing Division.



International newsreel gets the mounted guards parading before H.R.H. King George on the monarch's sixtieth birthday.



Lige Conley cuts up at the Mermaid Comedy Studios where he makes funny pictures for release through Educational,



"The Corner Pocket," was Tom Moore's call, but he was only fooling because there aren't any pockets on a billiard table. The scene is a rehearsal for Paramount's "The Trouble With Wives."



A ukelele lady from the Mack Sennett lot, Lois Boyd shows how she will look in her next Pathe release.



"The Gold Rush" has been shown in Los Angeles and will soon be in New York, but they are making the latest United Artist's film starring Charlie Chaplin.



Here they are shooting a scene from Jack Hoxie's latest thriller at Universal City. Apparently Jack is riding freight cars instead of cayuses.



Hugh Allen, who hurt his wrist working with "our Mary," is now doing a picture for First National entitled "Joseph Greer and His Daughter."



The Shriners had a lot of fun during their Los Angeles convention; for instance, they were entertained at the Metro-Goldwyn-Mayer studios, and Conrad Nagel did his share.

"Play Ball!" says Gene Stratton who will appear in F. B. O.'s "Keeper of the Bees," an adaptation of the novel written by his relative, Gene Stratton-Porter.



News of Exhibitor Activities

HAYS' AIDE FAILS TO END STAMPEDE FROM SEASON PLAN

ALBANY, N. Y., July 17.—"Greater Movie Season" is apparently dead in Albany, Troy and Schenectady, N. Y., through lack of co-operation by exhibitors in these cities.

E. J. Farrell, of the Hays organization, hurried here from New York in an effort to revive interest in the project. His trip was fruitless as only one exhibitor attended the meeting which was to have been held at the Albany Film Board of Trade and Albany Zone committee rooms.

Tony Veiller, of Troy, who had been named to handle the details of the "Greater Movie Season" throughout the Albany Zone, reported calling four meetings of exhibitors here without any response. Similar attempts in Schenectady brought like results.

Mr. Veiller first planned to raise \$1,000 in the three cities to finance a campaign. At the first meeting only one exhibitor was present. He owned two small neighborhood houses.

MOGLER PRESENTS REGATTA TROPHIES

ST. LOUIS, July 17.—Joseph Mogler, president of the Motion Picture Exhibitors League, was master of ceremonies at the Grand Central theatre, when trophies for the big power boat regatta held in the Mississippi River were awarded.

Skouras Brothers, owners of the Grand Central theatre, donated several of the prizes, while Spyros and Charles Skouras also acted as judges of the big races.

QUADRUPLES ADVERTISING TO OFFSET HEAT WAVE

SCHENECTADY, N. Y., July 17.—Instead of reducing his newspaper advertising during the summer, James E. Roach, new manager of the three Farley houses here, is using four times as much space.

Mr. Roach is from Kansas City, Mo., where he managed Idle Hour and Globe theatres.

He plans to install a large orchestra at State theatre early in the fall. At the present time, an organ has been furnishing the music at this house.

MANAGERS SHIFTED

DALLAS, Tex., July 17.—Gene Oliver, manager of Majestic theatre here, was transferred to the Majestic at Little Rock, Ark. He is succeeded here by Mr. Leach, formerly manager of the Majestic at San Antonio.

ILLMO, Mo., July 17.—Charles Hartzman purchased Opera House here. He is also interested in the airdome at Chaffee, Mo.

WYNNE, Ark., July 17.—G. Garey sold his house here to John A. Collins of Paragould, Ark.

WINFIELD, Mo., July 17.—The Star closed for the summer.

QUINCY, Ill., July 17.—The Washington Square will close for about four weeks.

DAYLIGHT SAVING AND AUTOS SHUNT HEAVY BUSINESS TO THURSDAY, FRIDAY

SCHENECTADY, N. Y., July 17.—Daylight saving and use of automobiles are responsible for shifting the best business of the week in theatres here to Thursday and Friday nights from Saturday and Sunday nights, exhibitors report.

Endeared to Patrons

Castle Gate, Utah, Movie-Goers Affectionately Call Mr. and Mrs. Robert Martin, Owners of the Local House, "Uncle Bert" and "Auntie Martin."



ONTARIO SEEKS LICENSES FROM SCHOOL HALLS

OTTAWA, Ont., July 17.—Public fight is developing here as a result of the school board being requested by the Ontario authorities to take out theatre licenses for fifteen public schools where the assembly halls have been used for theatrical purposes.

The committee of management for the Ottawa schools has decided not to apply for theatre licenses but the Ontario Government claims that the class of entertainment presented in the school halls comes under the head of amusements and conflicts with performances at theatres for which annual licenses are paid.

A short time ago a stop was put to theatrical shows of a general nature in the high school halls of Ottawa, which are equipped with projection rooms and complete stages.

PURCHASES TWO HOUSES

SIKESTON, Mo., July 17.—O. F. Sitzes purchased from O. W. McCutchen of Sikeston, Mo., the theatres at Illmo and Fornfelt, Mo.

BUCYRUS, Ohio, July 17.—George Moore, manager of two theatres in Bellevue and two here, left for a fishing trip in northern Michigan.

HENRIETTA, Okla., July 17.—Murfhee and Walling purchased the Yale theatre here.

TERRELL, Tex., July 17.—Stallings & Marshall will open a new theatre here soon.

BEGGS, Okla., July 17.—Richard Waters purchased Empress theatre.

CHANDLER, Okla., July 17.—H. G. Stettmund will open his new theatre soon.

DAYLIGHT SAVING REFERENDUM LOOMS IN NEW YORK STATE

ALBANY, N. Y., July 17.—The New York State Legislature at its next session here will consider a bill that will be introduced by Senator George Fearon, of Syracuse, calling for a referendum vote in Syracuse on the question of daylight saving. This will probably have the effect of developing into a call for a State-wide referendum, particularly if a bill along such lines has the backing and support of the New York State M. P. T. O., as predicted.

In Syracuse the Common Council passed an ordinance calling for daylight saving this summer. It has since developed that there is considerable opposition to daylight saving in that city and in order to let all of the voters of the city decide the matter, the proposed referendum, authorized by the New York State Legislature, is offered as a means of clearing up the situation.

At the headquarters of the New York State M. P. T. O. here, it was said exhibitors were thoroughly aroused this summer as never before by their losses through the daylight saving ordinance in many localities. One exhibitor in Albany stated that daylight saving in that city will cost him about \$10,000 this year.

ALBANY BOARD FACES 40 ARBITRATION CASES

ALBANY, N. Y., July 17.—The next meeting of the Arbitration Board here will bring before the members the greatest aggregation of cases in the history of the Board, about forty. The large number is due to the fact that the board is meeting but once a month during the summer.

NEW YORKERS IN CANADA

OTTAWA, Ont., July 17.—Capt. and Mrs. Frank Goodale, of White Plains, N. Y., are here on a vacation trip. Capt. Goodale was manager of Loew's theatre here until August, 1924, and now has direction of two Loew houses in White Plains.

NAMED CLUB CHAIRMAN

OTTAWA, Ont., July 17.—J. M. Franklin, manager of B. F. Keith's theatre, here, was appointed chairman of the club's entertainment committee for the next year. Mr. Franklin had charge of the club's meeting at the Chateau Laurier, July 13.

"HIDDEN PROGRAM" PULLS

MONTREAL, July 17.—Harry Dahn, manager of the Capitol theatre, here, staged a successful stunt when he refused to announce any details of the program for the week in newspaper advertising, lobby displays or heralds. He called it "Take a Chance Week" and promised only a "big show."

THEATRE TEAM DEFEATED

MONTREAL, July 17.—The baseball team of the Papineau theatre, one of the chain operated by United Amusements, Limited, went down to its first defeat at L'Epiphanie, by 3 to 2.

WINNIPEG, Manitoba, July 17.—Back at the Province theatre after a vacation is Miss Grace Hyde, organizer.

PARIS, Ill., July 17.—This town will have a new theatre.

LOUISIANA, Mo., July 17.—Arrangements have been made for the construction of a 500-seat theatre here.

SIKESTON, Mo., July 17.—C. W. McCutcheon of this town sold his houses in Farnfeldt and Illmo, Mo., to O. F. Sitzes.

GRAFTON, Ill., July 17.—Mrs. James Chappee sold Gem theatre here.

ONTARIO M. P. T. O. SEEKING MEMBERS, REDUCES ITS FEES

TORONTO, July 17.—Motion Picture Theatre Owners of Ontario, meeting at the King Edward Hotel, announced club rooms would be opened here.

The group adopted this new fee schedule for out-of-town independent members: \$5 a year for each independent theatre in villages under 2,500 population, and \$10 a year for theatres in cities and towns over 2,500 population. It was felt this lower scale would encourage membership.

Greetings were extended to Canadians who have been elected to the new executive committee of the Motion Picture Theatre Owners of America. These are: J. C. Brady, owner of the Madison Theatre, Toronto; A. D. Denis of Montreal, who is president of the Quebec branch of the M. P. T. O.; H. Alexander of the Park Theatre, Toronto, and Ray Lewis, of Toronto, secretary of the Ontario Division. Mr. Brady, who is president of the Ontario M. P. T. O., was chairman of the recent luncheon at Toronto.

DRAFTS NEW RULES FOR M. P. T. O. OF N. Y.

NIAGARA FALLS, N. Y., July 17.—Committee appointed at the recent Syracuse convention of M. P. T. O. of N. Y., Inc., completed new by-laws. A copy was sent by A. C. Hayman, chairman committee, of Niagara Falls, to the chairman of the Albany zone for approval.

BUYS MISSOURI HOUSE

PIERCE CITY, Mo., July 17.—Strand theatre was purchased by H. L. Karr, who operates a string of houses in Southwest Missouri.

FAMILY OPERATES THEATRE

GEARY, Okla., July 17.—Horace Truman, new exhibitor, is running the Opera House "family style." His wife sells tickets and four sons do the rest. Dale operates the machine, Bob and Lynn janitor work and Mescal, ushering.

THEATRE FOR MEXICANS

BROWNSVILLE, Tex., July 17.—D. J. Young is constructing a new theatre for Mexican patronage.

TO REBUILD THEATRE

CLARKSVILLE, Tex., July 17.—Mission theatre was destroyed by fire. It will be rebuilt.

BURNED IN EXPLOSION

GREENSPRINGS, Ohio, July 17.—R. Schuster, of Opera House, is recovering from injuries caused by the explosion of a can of gasoline.

MINERVA, Ohio, July 17.—Howard Betz, of Dreamland theatre, is leaving for a three weeks' vacation in the Michigan woods.

PERRY, Okla., July 17.—N. B. Hinds purchased Lyric theatre from O. L. Sullivan.

MEDFORD, Okla., July 17.—Alvo theatre closed for the summer.

BARTLESVILLE, Okla., July 17.—Berryman Bros. purchased Lyric theatre.

BRAMAN, Okla., July 17.—Airdome theatre is being rebuilt.

PAWHUSKA, Okla., July 17.—Fred Jackson closed the Jackson theatre until August.

YOUNGSTOWN, Ohio, July 17.—Ground was broken for the erection of the new Orpheum theatre. This house will have a seating capacity of 2,000 and will be under the management of Joe Trunk, former owner of the Dome theatre. The structure will include a dance hall which will be the largest and most beautiful of its kind between Pittsburgh and Cleveland. The theatre will open about November 1.

FINDLAY, Ohio, July 17.—G. O. Dupuis bought Marvin theatre.

W. L. Bristol has bought the Victory theatre here from P. J. Marquard, who has been operating the house the past five years.

"My Old Dutch"

May McAvoy, Pat O'Malley and Little Sheila O'Malley in This New Universal Production.



SKOURAS, GOLDMAN THEATRES ENTER BOOKING COMBINE

ST. LOUIS, July 17.—A booking merger was concluded here by Skouras Brothers and William Goldman whereby the Skouras and Goldman first run houses will play day and date on some of the new season's biggest pictures.

The number of pictures to be set under the new arrangements has not been determined. Spyros Skouras, president of Skouras Brothers Enterprises, confirmed the merger, stating that it was merely a booking arrangement and did not affect the ownership of the houses.

The Goldman houses affected are Kings, Garden and Rivoli. The Skouras houses are Grand Central, West End Lyric, Lyric Skydome and Capitol.

The first picture to be shown under the new arrangement was "Just a Woman," which played the Capitol and Kings Garden the week of July 11.

OFFICE MANAGER RESIGNS

Miss Jennie Siegel, for four years private secretary to Samuel Zierler, president of Commonwealth Film Corporation, and more recently office manager of that organization, resigned. She will be associated with the Chromos Trading Company.

DROPS MOTOR TRIP

FOSTORIA, Ohio, July 17.—Arthur Buck, manager of Colonial theatre, who had started on an auto trip to California, was forced to return when he reached as far as northern Wyoming, on account of the bad roads.

DAMAGED BY FLAMES

BELTON, Tex., July 17.—Electric theatre was damaged by fire.

PECAN GAP, Tex., July 17.—Theatre will be built here.

HOUSTON, Tex., July 17.—A three-story brick theatre will be erected here.

DE WITT, Ark., July 17.—Don Milligan and Ray A. Wilson purchased Gem theatre.

LAMESA, Tex., July 17.—E. L. Huntsman & Son are erecting a theatre here. It will open August 1.

BUFFALO, N. Y., July 17.—Arthur L. Skinner, manager of Victoria, is spending a week at his new summer home at Point Abino, near Crystal Beach, Ontario.

GOLDMAN APPEALS FOR WRIT IN SUIT OVER NEW THEATRE

ST. LOUIS, July 17.—William Goldman, through counsel, applied to Missouri Supreme Court for a writ of certiorari against Circuit Judge Falkenhainer, of St. Louis Circuit Court. Proceedings grew out of a damage suit of Goldman against Harry Koplar, David Sommers, Sam Koplar, Sam Hamburg, Jr., and the Metropolitan Theatres Corporation, which was filed in the St. Louis Circuit Court last May 6.

In his suit Goldman alleged that the defendants had conspired to deprive him of his interest in the St. Louis Theatre now nearing completion at Grand boulevard and Morgan street and under lease to the Orpheum Circuit. He valued his interests at \$250,000 and asked judgment in that sum.

Testimony in the case was heard before Special Commissioner Leo S. Rassieur. The commissioner sustained objections to questions put to David Sommers, president of the Metropolitan Theatres Corporation which sought to show Harry Koplar had an interest in the new theatre.

Judge Falkenhainer later sustained the action of Commissioner Rassieur. Goldman's petition filed with the Supreme Court charged that the lower court's ruling was erroneous, and it is further urged that Goldman had a clear right to take competent and relevant testimony to establish his charges.

THREE BUFFALO HOUSES ACQUIRED BY CHAIN

BUFFALO, N. Y., July 17.—Krieger Brothers have taken over the Ellen Terry, Star and Marlowe theatres, formerly controlled by the Border Amusement Company. The Ellen Terry will be closed for a month for repairs and redecoration.

ERECTING \$125,000 HOUSE

BRENNHAM, Tex., July 17.—James H. Simon and Green Morgan are erecting a \$125,000 theatre here.

PLANS EUROPEAN TRIP

AMARILLO, Tex., July 17.—J. Levy, former owner of Fair theatre, will leave with his family for a tour abroad.

ACQUIRES TWO THEATRES

DOVER, Ohio, July 17.—Howard Frankel, of Columbus, bought Weber theatre here, and the State theatre at Uhrichsville, Ohio.

PUBLICITY MAN QUILTS

ST. LOUIS, July 17.—Harold Dygert resigned as publicity director of Loew's State theatre.

CHANGES FEATURES DAILY

MATTOON, Ill., July 17.—The Mattoon, owned by Guy Kneeder, will change feature pictures daily instead of twice a week.

TWO THEATRES UNDER WAY

HOLDENVILLE, Okla., July 17.—Two new theatres are being built here.

SAYRE, Okla., July 17.—Mrs. J. H. Taylor purchased Princess theatre here.

OPENS OHIO THEATRE

ORWELL, Ohio, July 17.—J. Walters opened Orwell Temple theatre here. The seating capacity is 300.

ST. LOUIS, July 17.—Missouri Theatre baseball team defeated West End Lyric aggregation at Fairground Park, 10 to 4. "Red" Roth of the Missouri nine held his opponents helpless throughout the fray. Theatrical League was formed here. The teams that will compete for a beautiful silver trophy are the Missouri Theatre, Missouri Stage Crew, Lyric Skydome, the Kings Theatre and Loew's State.

ST. LOUIS, July 17.—Leo Bernstein, of Springfield, Ill., and Charley Goldman, of Rainbow theatre, here, are motoring to Detroit.

Spyros Skouras, William Goldman and Harry Koplar have returned from a trip to Chicago.

PROPERTY OWNERS PROTEST BUILDING COMMUNITY HOUSE

KANSAS CITY, Mo., July 17.—City Planning Commission received nine letters protesting against the proposed construction of a motion picture theatre at Fifty-fifth street and Paseo.

The letters protested against the proposed modification of the building laws to permit construction of the theatre by G. M. Baltis, who filed a petition of 160 property owners in the neighborhood in support of his request.

EXHIBITOR SUED BY ATTORNEY FOR INJUNCTION FEES

ST. LOUIS, July 17.—William Goldman, owner of Kings, Queens and Rivoli theatres, was among several property owners on Washington boulevard sued for attorney's fees totaling \$944.15 by Douglas W. Robert, lawyer, in the St. Louis Circuit Court.

Robert represented the property owners in injunction proceedings to prevent the location of an undertaking establishment in the block. Later he presented a bill of \$6247.83 for his services.

Goldman and two others have declined to pay on the grounds that Robert's fees were excessive.

SEATTLE THEATRE CLOSES; \$100,000 RENOVATION BEGINS

SEATTLE, Wash., July 17.—Pantages theatre is closed for a fortnight while large crews of workmen are busy working in eight-hour shifts, to remodel it from foyer to stage, refinish, refurnish and install new lighting and ventilation systems.

The work is under the supervision of B. Marchs Priteca, architect for the entire Pantages circuit.

A newly built rest room promises to be the most comfortable and luxuriously appointed on the Coast, with a nursery adjoining for children. The work will cost \$100,000.

PARAMOUNT OPENS LOCKPORT THEATRE

LOCKPORT, N. Y., July 17.—The new Palace theatre, which Paramount leased, will be opened tomorrow. The theatre is one of the finest in western New York and boasts every modern kind of equipment available. The Palace has a \$25,000 Wurlitzer organ.

SHEA LEASES HOUSE UNDER WAY IN BUFFALO

BUFFALO, N. Y., July 17.—Shea Amusement Company entered into an agreement with Barney Wohwinkle to lease the new picture house which the latter will build in east Genesee street. The house will have a seating capacity of 1,700. It will feature a large Wurlitzer organ. It will be on the site of Mr. Wohwinkle's present Oriole theatre which he has operated for the last decade.

ILLINOIS TOWN RAISES TAXES ON STREET SHOWS

BELLEVILLE, Ill., July 17.—This town passed an ordinance greatly increasing the licenses of street carnivals. The old fee was \$35 for the first day and \$5 for each day thereafter. The new schedule is \$100 for the first day and \$50 for each additional day.

VISIT ST. LOUIS FILM ROW

ST. LOUIS, July 17.—Visitors here were Sam Hallowell, Scenic Theatre, Assumption, Ill.; S. E. Brady, Cape Girardeau, Mo.; John Rees, Wellsville, Mo.; Mrs. I. W. Rodgers, Cairo, Ill.; Oscar Wesley, Gillespie, Ill.; Melvin Weeks, Stanton, Ill.; and Mr. and Mrs. C. W. Lilly, Hannibal, Mo.

Novel Dress for Theatre Front



LOBBY AND
MARQUEE
USED BY
T. F. MCCOY,
MANAGER
WEST COAST-
LANGLEY
FLORENCE
THEATRE AT
PASADENA,
CALIF.,
FOR
BUSTER
KEATON'S
"SEVEN
CHANCES,"
A METRO
PRODUCTION

3-DAY INQUEST IN KANSAS CITY THEATRE BLAST

KANSAS CITY, Mo., July 17.—Three-day inquest, in which sixty-seven persons were summoned, was begun here in connection with the explosion and destruction of the Gillis theatre, combination motion picture and burlesque theatre.

A fourth body was found in the ruins. Cause of the explosion has not been determined.

THEATRE EMPLOYEE JAILED FOR THREAT

KANSAS CITY, Mo., July 17.—Sentence of thirty days in jail was given Claude E. Frick, an employee of Central theatre, when he pleaded guilty to a charge of sending threatening letters to his employer, Charles Gregg, owner of the theatre.

Frick admitted he sent the letters, threatening murder, to Gregg, saying he just wanted to "see him squirm."

\$50,000 FOR RENOVATION

ELMIRA, N. Y., July 17.—Fred Schweppe closed the Amus for the summer. He will enlarge the seating capacity to 1,200, put in new seats, install a new organ and lighting and ventilating systems, at a cost of about \$50,000.

SEATTLE THEATRE REOPENS

SEATTLE, Wash., July 17.—The Heilig reopened with "Zander the Great" after being thoroughly renovated and partially remodeled.

Charles McKee, manager, who books for the Heilig Circuit, with houses in Seattle, Portland, Tacoma, Eugene, Oregon, and Salem, Oregon, contracted for the entire Metro-Goldwyn output and part of the Fox product for the coming season.

EXHIBITOR AND SON RESCUED AS CRAFT CAPSIZES IN RIVER

EVERETT, Wash., July 17.—Joe St. Peter exhibitor and state senator from Everett, was rescued from drowning at Silver Lake, where he has a summer home.

Mr. St. Peter and his four-year-old son were out in a small boat which capsized while the father was adjusting an outboard motor. Mr. St. Peter suffered a heart attack following his attempts to rescue the boy who was pinned under the boat, and was confined to his bed for three days.

SEATTLE TO HOLD BALL

SEATTLE, Wash., July 17.—"Greater Movies Season" may be ushered in by a grand film ball at which a dozen film stars may attend.

\$100,000 THEATRE DESTROYED

SPOKANE, Wash., July 17.—Class A theatre, recently purchased from R. E. Neal by Ray Grombacher, was destroyed in a \$100,000 fire that started in the American Paint & Wall Paper Company.

BINGHAMTON, N. Y., July 17.—H. M. Addison, manager of O. S. Hathaway theatres, will join his family at Wildwood, N. J. for a brief vacation.

PALMYRA, N. Y., July 17.—H. L. Averill removed his motion picture equipment from the opera house to Grange Hall, while repairs on the opera house, necessitated by the recent fire, are being made.

MOBERLY, Mo., July 17.—Fourth Street theatre will attempt to give Sunday shows commencing this Sunday. It is anticipated that a legal battle will follow.

SEATTLE, Wash., July 17.—H. W. Adjutant, construction engineer, died at his home here. He has a number of Seattle's finer buildings to his credit, among them Hamrick's Blue Mouse.



Learn something from the big vaudeville people

The most successful showmen in the United States are the Keith-Albee Vaudeville Circuit.

They advertise their whole show!

Even though they present a big headliner, with salary running into the thousands, nevertheless they advertise their whole bill as well as the star act.

The exhibitor who only advertises his "feature," and fails to mention his comedy by name and brand, is neglecting his opportunities. He is passing up the big draw which first class comedies give. He is blind to the fact that "Our Gang" comedies actually bring him in more money, and cause more audience satisfaction, than nine tenths of all the features on the market.

It's time that the exhibitor realized that fact, and made more money because of it.

Start now, with this great big little feature—

Hal Roach *presents*

Ask Grandma

a Two Reel

Our Gang Comedy

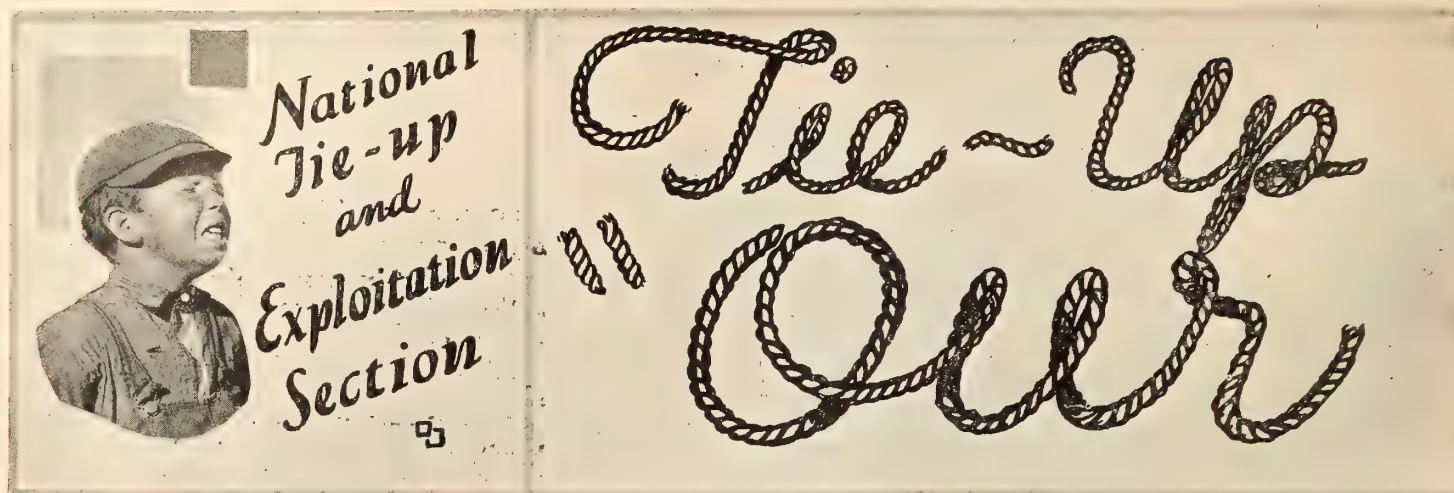
F. Richard Jones,
Supervising Director

Pathécomedy

TRADE



MARK



Mickey Daniels is a natural comedian. In "Saturday Night," an "Our Gang" comedy, he has kept audiences roaring with his natural boyish humor. This still can be used in a music store window.



OUR GANG" is one of the most popular short features played at the present time. This aggregation of "All American" youth is liked and laughed at wherever pictures are shown, simply because they represent ideals and ambitions to the youngster, and memories to the older patron. "Our Gang" has saved more than one otherwise flat program. Now, in the face of these facts, why not make these little comedies "FEATURES IN THEIR OWN RIGHT"?

They will pull patronage for you, patronage that you can depend upon from week to week, for every performance of "Our Gang." Play up these popular kids. Tell your town all about them. Place stills of one or more of the gang in every window in your town so that every man, woman and child will come to know them each individually. Then, instead of programming "—and a comedy," it will be

Short Feature . . . Hal Roach's "OUR GANG"
A Pathe Release

Plans are now in operation to make up a series of newspaper cuts of each of "Our Gang" kids in one or more of their characteristic poses. This will make great display matter for your newspaper advertising. Feature these kids right along with your main feature in newspaper ads. They are just as important. A two-reel comedy

will often prove more of an attraction than a doubtful "feature."

"Our Gang" comedies are the greatest entertainment in the field of screen comedy and worthy of publicity and exploitation.

That wide-awake showmen are very much aware of this, we have only to remark that whenever an "Our Gang" comedy plays a first-run theatre in New York and other key cities, it is prominently advertised in the lobby and in electric lights on the marquee.

A short time ago two "Our Gang" comedies played first-run theatres on Broadway and they were given an electric light display equal to that of the feature picture.



"Painting the Lily White" could well be the caption for the still on the left showing Farina in a scene from "Giants vs. Yanks," an "Our Gang" comedy. How effective that would be in a display of soaps. A tie-up has been arranged with "Ivory Soap." On the right are Mickey and Mary Hornman in "High Society."



With Gang

A Complete
Service
for
Little and
Big
Exhibitors



Meet the "Gang"—

FOR a long time "Our Gang" was entirely acceptable as a "gang"..... Each day, however, more and more of the followers of the series have become inquisitive about the individual youngsters who score laughs so very easily. First it was "Freckles" that stood out so prominently. Soon he was joined by "Farina," and the "girl" and "Angel Face."

Let your audiences meet the gang. Introduce them in the only way possible at the present time, that is thru the medium of photographs placed in your lobby and in windows of stores thruout your town.

The Pathe exchanges will provide you individual photo-

graphs. Mount these on suitable boards that will stand the wear and tear of about two months' display in a window, and caption them all in a similar style along these lines—

"Our Gang" Programs

If you make a specialty of program readers, "Our Gang" will provide you with some interesting personal material. A series of little life sketches is now being prepared, and will soon be ready for program insertion. Write to Exhibitors Trade Review with your requests for this matter, and you will be posted on the day of release.

Meet "Farina"
Allan Clay Hoskins
One of "OUR GANG"

After you have made the "introductions" run a little contest to determine the most popular of "Our Gang." This can be done in either a straight voting contest, or thru an essay contest. In the first case, it is suggested that you make it a "first and second" popularity stunt, offering prizes to those who submitted the two names which were counted up to

be the winners. A straight "winning letter" for first will suffice in the essay contest.

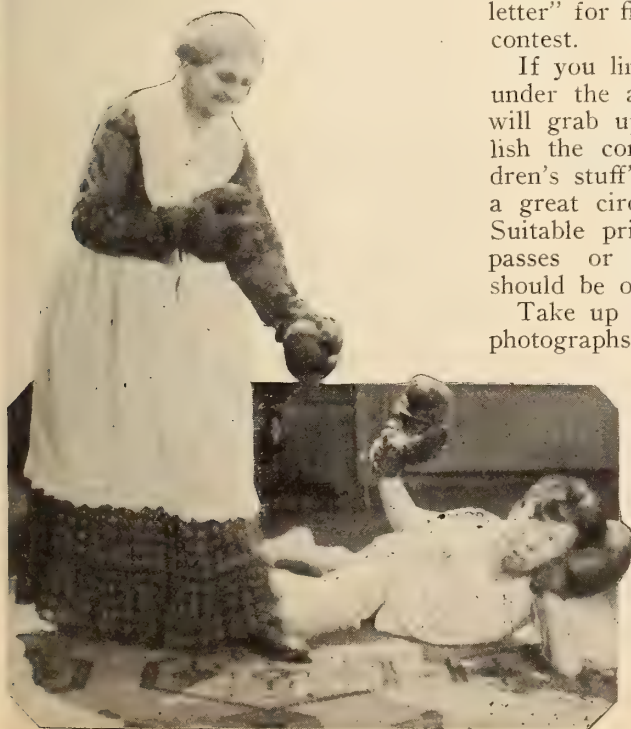
If you limit one contest to children under the age of ten, the newspaper will grab up the opportunity to publish the contributions, for this "children's stuff" has always proved to be a great circulation getter for papers. Suitable prizes, in the form of free passes or autographed photographs should be offered.

Take up the matter of autographed photographs of "Our Gang" kids with EXHIBITORS TRADE REVIEW about two weeks before you put the contest to work to insure against disappointment.

To the left, Grandma scores a knockout almost as conclusive as the picture itself. This is a scene from "Ask Grandma." To the right, Joe Cobb gives the cradle robbers in the comedy of that name something to rob.



The "Our Gang" comedy "No Noise" is everything but that if you judge from the reception of the audiences given the antics of the youngsters.



Big Manufacturers Enter Tie-Up Agreement Plenty of Window Cards Will Turn The Trick

THE RESPONSE that met the letter sent out by this department of Exhibitors Trade Review to manufacturers offering the Tie-Up privileges with "Our Gang" was most flattering to the "short features" field. Within a few days after the release of the letter, answers came from more than fifteen of the leading manufacturers of children's merchandise, were in hand. These merchandising items included food-stuffs, candies, clothes, toys, sporting goods and such.

Already the Hal Roach studios in Los Angeles are at work shooting special stills of "Our Gang" in tie-ups with the JANTZEN KNITTING MILLS, manufacturers of the popular brand of bathing suits and knit goods; PROCTER AND GAMBLE COMPANY, which manufactures the nationally known Ivory Soap; BEECHNUT PACKING COMPANY, which will cooperate on their candy product, "Beechnut Fruit Drops"; A. STEIN and COMPANY, famous the world over for their "Paris Garters" and "Hickory Products"; ARMOUR GRAIN COMPANY, producers of the breakfast cereals; H. C. WHITE CO., manufacturers of the "Kiddie Kar" and "Kiddie" vehicles; MECHANO COMPANY, which manufactures the popular "Mechano" construction toys; and the WILSON COMPANY, manufacturers of a full line of sporting goods.

Two other tie-ups already in operation, the Camelline Face Powder and the Huntington "Non-Skid" tan sole. Copies of the window streamers released by these companies are reproduced on the facing page, offering a fair idea of one sort of cooperation to be expected from the National Tie-ups arranged by Exhibitors Trade Review.

* * *

SPECIAL DISPLAY MATERIAL SOON AVAILABLE

Altho this section contains almost exclusively suggestions for cards and window displays that are to be made up by the exhibitor or by the dealer making the display, especially made-up material of all sorts will soon be available for these purposes.

Window streamers, window and counter display cards whose copy centers around some one or more members of "Our Gang," throwaway cards, newspaper and magazine advertising, etc., all these are now in the process of organization. When these plans are put into actual operation, "Our Gang" will become one of the most extensively advertised units in the comedy field.

"OUR GANG," an aggregation of America's funniest kids, under the tutelage of Hal E. Roach, who makes his releases thru Pathe. It's some gang for exploitation. Easy—and profitable.



STRETCH YOUR POCKET

Just because your short comedies do not cost you as much as the bigger features is no logical reason why you should not give them a fair share of your advertising and publicity budget appropriation.

Don't fool yourself about the idea that it is always the feature that pulls the crowd into your theatre. Very often, and probably more so than you think, young and old alike come in to "just get a couple of good laughs."

In them is the foundation for a cost-paying audience—an audience that need not be sold on the name of the picture or outstanding star. They want laughs. Impress upon them that "Our Gang" is the outfit that provides the laughs. They'll be with you for every showing.

Put laughter into your advertising. When you advertise, do not hesitate to play up the name of the "Our Gang" Comedy you're playing!

We Call Attention to an Obituary Notice appearing on Page 39 of this issue.

EXHIBITOR, this is no time to view lightly the ever-appearing line: "and put the card in the store window."

Whatever you may have thought about this form of advertising your pictures and your theatre before, forget it now, and put as many cards in as many windows as you can possibly arrange.

Don't omit a possibility. Get every window in your street. Get every window in your town. Hang the expense. You are not spending it on one picture: you are building up a patronage. It will repay you a dozen times. When you spend money to popularize short comedies, you

are insuring yourself against dull summer months when some of the best feature productions on the books can not fill your theatre.

Get in on every tie-up that is offered in this section of the Exhibitors Trade Review, and when later, other tie-ups are announced,—direct tie-ups for which manufacturers will offer you specially constructed displays and advertising material, get them. Get them and Use them. Hard-boiled manufacturers have agreed that the tie-up material will attract attention. They are ready to spend money to effect these tie-ups. Cash in on their business sagacity.

USE MUSIC SCORE

"Our Gang" Pathcomedies are among the best in the world. Give them the presentation that they deserve by spending a little time on the musical accompaniment.

LOCAL TIE-UPS ARE ALSO EFFECTIVE

Simply because here and there in this section a suggestion is made to tie-up with the local butcher, baker or candlestick maker, don't turn up your nose. In many cases a local tie-up will prove more valuable than a National.

Moreover, it is often the case that in small communities there is no outlet for certain goods mentioned in this section, and the only other course is to effect a similar tie-up with whatever merchandise enjoys the greatest degree of popularity in that community. The same is also true when some local product enjoys a greater degree of popularity than the Nationally advertised product with which the actual tie-up has been arranged.

Call on the local merchant and request his co-operation. Many merchants, even in the smallest towns, realize the drawing power of films and their effects on the buying public. Show him the tie-ups that have been arranged with the large manufacturer. Tell him how interest stimulated by the tie-up will mean more sales for him!

"Kiddie Kars" Enter Into Full Co-operation

THE H. C. White Company of North Bennington, Vt., manufacturers of the finest line of Kiddie-Kars in the country, have arranged to tie-up with "Our Gang" comedies. First off, the Our Gang boys and girls are shortly going to be photographed cavorting around on the H. C. White Kiddie-Kars at the Hal E. Roach Studio. These stills will be available in several weeks for your disposal, and these should go into every toy and department store in your town handling the Kiddie-Kar. Arrange for the use of their window on a certain week when you will be playing "Dog Days" from which the still shown on this page is taken, or any other "Our Gang" comedy. In advance send your requests to Exhibitors Trade Review for the special cut-out window display material which the H. C. White people will provide.

Several weeks later, send in your requests for the special photographs of the entire gang using H. C. White Kiddie-Kars and Wagons. The window-display material consists of three life-size Kiddies, lithographed in colors on heavy cardboard, which are mounted on actual kiddie-kars in the toy windows. They carry a genuine human appeal and will have every kiddie in town looking in with envious eyes. Make use of the window card suggestion on this page.

Another suggestion for material of the card is this: "Little Farina has her dog days with this home-made scooter. How joyful she would be with a real H. C. White Kiddie-Kar."

Play this window tie-up for all that it is worth. This is a wonderful tie-up that has been arranged for exhibitors and through the tremendous popularity the famous Kiddie-Kars have won throughout the country, their co-operation should pile the kids into the theatre.



"Farina," One of "Our Gang" has "her" own ideas about running a

KIDDIE KAR

"OUR GANG"
The Famous Hal Roach Kids

A LAUGH A MINUTE

Showing Every Friday at the Strand

"OUR GANG" PATHECOMEDIES

1st Series	2nd Series	3rd Series	4th Series	5th Series	6th Series
1. "One Terrible Day"	1. "The Champeen"	1. "Back Stage"	1. "Derby Day"	1. "Commencement Day"	1. "Every Man For Himself"
2. "The Firefighters"	2. "The Cobbler"	2. "Dogs of War"	2. "Sunday Calm"	2. "Cradle Robbers"	2. "Fast Company"
3. "Our Gang"	3. "The Big Show"	3. "Lodge Night"	3. "Tire Trouble"	3. "Jubilo, Jr."	3. "The Mysterious Mystery"
4. "Young Sherlocks"	4. "A Pleasant Journey"	4. "July Days"	4. "Big Business"	4. "It's a Bear"	4. "The Big Town"
5. "Saturday Morning"	5. "Boys to Board"	5. "No Noise"	5. "The Buccaneers"	5. "High Society"	5. "Circus Fever"
6. "A Quiet Street"	6. "Giants vs. Yanks"	6. "Stage Fright"	6. "Seein' Things"	6. "The Sundown Limited"	6. "Dog Days"
					7. "The Love Bug"

CAMELLINE NEWS



YOUTHFUL STARS "LEARN ABOUT WOMEN FROM HER"
While the rest of her sisters in Hal Roach's delightful "Our Gang Comedies" are surprised to discover her beauty secret, dainty little Miss Mary Kornman copies her older sisters of the screen and uses Camelline to freshen her complexion and preserve her youthful beauty.

Here are two wonderful tie-ups that have already been arranged for exhibitors.

To the left is a 17 x 14 window streamer gotten out for the Wakelee & Co. product "Camelline." These posters are available in quantity as well as window display sets. Send in your requests immediately. Tie up this illustrated matter with drug stores and beauty parlors.

To the right is an illustration of the Huntington Non-Skid Tan Soles streamer which you can also obtain in quantity for use on the windows of shoe stores, shoemakers, etc.



HEFL! HEEL! THE GANG'S ALL HERE!
Hal Roach's popular "Our Gang Comedies" are all ready for a new lot of promotion with their new Huntington Rubber soles and heels. Their feet will fly faster from the corner with the famous Huntington "Non-Skid" soles and heels attached to their shoes.




CAMELLINE

Renews Youthful Beauty

Flesh—White—Brunette

FOR SALE HERE

DAY TIME IS PLAY

A FINE example of what can be done to effect a tie-up for "Our Gang" comedies and sporting goods stores and department stores handling sporting goods is shown in the layout shown below. Take a piece of 4-ply bristol board, commonly used for lettering, and with rubber cement or glue, paste on the five stills illustrated here. Arrange them in the same order shown on the board, and in the center paste on a lettered card about 9½ x 7 inches with the text shown in layout below.

The size of the entire bristol board should be about 28½ inches high and 22½ inches wide. The stills used for this display are from the comedies "Giants vs. Yanks," and "Ask Grandma." They can be obtained from the Pathe Exchange near you.

EXHIBITORS universally for the last few years who have shown the "Our Gang" comedies released by Pathe know of the tremendous draw and popularity that these films have caused among all classes of patronage. While their success is the result of clever work, originality in gags and stunts and a spontaneous and wholesome tonic effect, there can be still greater results achieved at the box-office by a national exploitation tie-up, such as is offered in this issue of the Review.

One of the best direct tie-ups with local store windows, is done by capitalizing the sporting inclinations of "Our Gang" and the kids as well as elders in your town. There are any number of particularly appropriate stills, taken from several of the late comedies which would make most interesting displays in sporting goods stores and department stores.

Athletic Material Tie-up Bound to Attract Youngsters

To the left is one illustration for a typical window card employing these stills. The expense of this card is negligible. A definite tie-up has been made for "Our Gang" with the Wilson & Company, manufacturers of sporting goods and equipment. Arrange with your local sporting goods store, handling the Wilson & Co. product, to feature the window card during a certain week, to be picked by you and known as "Our Gang Week."

In addition you can make two or three other window cards using any or all of the sporting goods stills and place them in the windows of stores handling other sports stuff, like Spaulding's or Reach's. Or they would attract large attention in the window of your local department store. They all have sporting goods departments.

Kids all over town will be gazing at the windows with the stills as well as grown-up folks.

* * *

Run Baseball Game

ANOTHER stunt that is going to stimulate interest in "Our Gang" comedies for your theatre is this: get together with two of your local rival baseball teams. Get them to set a date for a Saturday or Sunday of whichever week you are exploiting the comedies, to play a game of ball for supremacy of their neighborhood. As a prize for the winning team, you can announce that the "Our Gang" troupe of kids in Hollywood will send an autographed baseball with all the names of "Our Gang" on it, a baseball bat with the names, and a catcher's mitt. To do this, apply to the Pathe Exchange of Home Office, a little in advance and explain your contest. They will be glad to wire "Our Gang" in Hollywood to send on the prizes.

In this connection, don't overlook the tired business men in your locality. Get them interested in the kids' baseball game through the newspapers and throwaways in their offices.

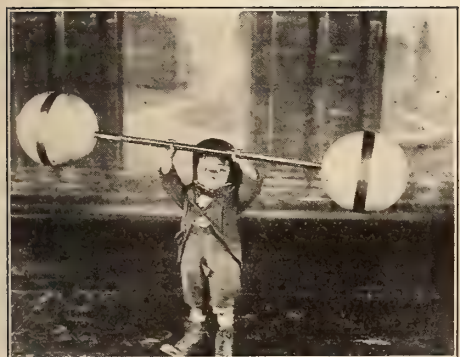


When "Our Gang" Goes
in for sports
they use only the finest.
Wilson & Co. Sport Goods
Give "Your Gang" the
Finest.




"Our Gang" Appears Twice Monthly at the Strand

TIME FOR "OUR GANG"



Y. M. C. A. Will Help Put Over Boxing Show

ASURE-FIRE interest producer, during "Our Gang" week in your town, would be to arrange a card of bouts for youngsters of ten to fifteen years of age. Advertise the fact in your programs and local newspapers and have boys distribute heralds or throwaways about the "Our Gang" boxing contest.

The contest could be held at the local Y. M. C. A., town hall, news-boys' club, etc., or your own stage if you have room. The reverse side of the heralds to be distributed can contain a still of the Gang in action and the fact that they play at your theatre every week. There isn't a youngster in town who cannot be reached in this way and induced to come in for your afternoon shows.

* * *

Inexpensive Exploitation

One of the most effective exploitation helps that Pathe has arranged for their Our Gang comedies is the furnishing of a special paper "Our Gang" hat. These hats are similar to the kind every kid used to make with newspapers, in the form of a soldier's hat. On the hats gotten up by Pathe, there is the wording, "Hail, Hail! Our Gang's All Here." There is space on the brim for an imprint of the Exhibitor's Theatre. These novelties sell for \$1.50 per 100, and \$15.00 per thousand. Distribute these liberally to your boy and girl patrons.



You could use the still in the upper left of this layout as an idea for a circus prolog for any of the "Our Gang" comedies. Plenty of laughs. Farina is a sketch.

Here are stills from two comedies which lend themselves to sporting goods store tie-ups, displaying rifles, camping equipment, dumbbells, etc. Try an "Our Gang" contest for boys, offering prizes for the best Indian outfit. Profitable publicity can be had from your local newspaper in return for your house program ad. As a showman you know the value of this kind of publicity. You cannot get any greater consistent box-office winners than with "Our Gang" Pathecomedies.

Stills illustrated on this page are from the "Our Gang" comedies, "Ask Grandma," "Back Stage," "The Champen" and "Derby Day."



THE possibilities of attracting strong attendance to your house whenever you have an "Our Gang" comedy booked, through athletics, are numberless. Every boy and girl in town will be "duck soup" for your theatre if appealed to through athletic exploitation, as embodied in some of the stills shown on this page. Let "Day Time Is Play Time for Our Gang—Your Boy and Mine" be your slogan on whatever work you do along these lines.

First off, make use of your local newspaper. Give them one or two stories to the effect that Freckle-Face, the leader of "Our Gang," has won the boxing championship of all the kids in Hollywood and will challenge any kid his size and age.

Another concerning the question of whether it would not be a good thing to teach boxing to children in all the public schools. A third to the effect that "Day Time Is Play Time" and parents of growing youngsters should give them every opportunity to use daylight for real sports, as the most conducive aid to perfect health, quoting the "Our Gang" and their stunts as an example.

You won't need any special displays on these stills from "Our Gang" to tie-up with products. Just place them in a sporting goods store window, mentioning your theatre name, and the rest will take care of itself.





Laughs are the most important thing on your program. Wise showmen know it and say so.

How are people going to know that laughter is a part of your show unless you tell them about it?

Advertise your comedies!

Hal Roach *presents*

Official Officers

a Two Reel

Our Gang Comedy

Don't show it if you love melancholy

F. Richard Jones, Supervising Director

Pathécomedy

TRADE



MARK

Ever see a little but powerful
pleasure car drag a big truck out
of the mud?

That's what an Our Gang Comedy
will do for your show when you've
got anything but the very biggest
feature on it!



Hal Roach *presents*

Boys Will Be Boys

an

Our Gang Comedy

a Two Reel

Tell them about it!

F. Richard Jones, Supervising Director

Pathécomedy

TRADE



MARK

PLACARDS WILL PAY!

Personality Shoes

Like Handwriting, speech and action, shoes are an index to your personality.

Be careful in your choice

Examine Our Special \$10. Model

"Farina" one of "OUR GANG"

"Our Gang" Comedies
PLAY EVERY FRIDAY AT
The Strand Theatre

THERE never was a better opportunity for attracting the attention of your towns-folks toward your motion picture theatre than there is presented with the use of placards or posters in the store windows throughout the town.

Particularly on "Our Gang" comedies. Just glance at these sure-fire posters which can be gotten up as illustrated, for very nominal sums. Can you see the crowds that will gather in front of the windows displaying these window-cards of your own making?

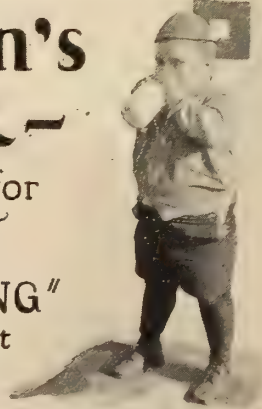
Go strong on window placards—they are the cheapest method of crowd insurance.

Borden's Milk-

The Food for the Gang

See "OUR GANG"

The Healthiest and Funniest kids in the Country.



"FATTY" JOE COBB, HE DOES IT ON MILK.

Every Tuesday **Strand Theatre** Kids' Matinees

A SURE laugh-getter and attention-arrester. This window card featuring Farina and her Chaplinesque shoes have produced more laughs to the foot of film than almost the whole gang together. Every shoe store in your locality will turn over their window for a card like this. Personality! That's the watchword for "Our Gang" as well as for the best shoes in town. Leave a half dozen passes or so in the shoe stores to be presented to the mothers of youngsters who bring in the most dilapidated pair of shoes worn out by sonny or sis.

Have your local paper print an appeal to the town charity organization to the effect that Farina, of "Our Gang" comedies, is in need of a new pair of shoes to replace the worn-out ones she is now wearing. The new pair will be sent to Farina at Hollywood with the compliments of the town.

HERE'S a real tie-up with Borden's Milk Products, Borden's Condensed, Evaporated or Malted Milk. Place window cards similar to the one here depicted with the windows of your grocery stores and milk stores. To complete the tie-up send in your requests for sets of Borden's window display material which will promptly be forwarded.

Try and get this window card suggestion into drug stores which are displaying Thermos Bottles. And change the text of the card to read: Nothing like a Thermos to insure Fresh Milk at all times. Fatty Cobb of "Our Gang" wishes he had one.

Get a photograph of the town's fat boy drinking from a bottle of milk and publish it, stating that he is going to join Fatty Cobb in partnership in "Our Gang" comedies.

Baby Show

When you think of "Baby Things" don't forget to take the kiddies to see the "Our Gang" Comedies

EVERY WEDNESDAY AT THE
STRAND

A FUNNY picture! That's what everyone will say of this window card, upon glimpsing it in the windows of department stores, infants' wear, and junior dress shops. In the comedy "Cradle Robbers" there are other stills of Fatty Cobb in infants' clothes which will make funny displays in the above stores. Still No. 28 is one.

The window card, to the right, shows Angel Face playing a saxophone. This is a logical tie-up with your local music stores and department stores. In another comedy, "Stage Fright," is a still of Farina doing a hula hula dance in Hawaiian costume. This still and the sax photo shown on this page, together, would draw a crowd in front of any music store.

Teach your boy to play an instrument -

TRADE NAME
Saxophones

"Angel - Face"
JACKIE CONDON
doing his best
with an
overgrown
saxophone.



"OUR GANG"
"America's Comedy"

Every Wednesday at **The Strand**

Typical Ballyhoo On "Official Officers"

A stunt arranged for "Official Officers," one of the "Our Gang" series, might be taken as typical of the sort of stuff that will go across in ballyhooing these comedies.

The stunt to use in connection with your showing of this comedy, would be to rig up a small patrol wagon such as is used in the picture and have it driven by a bunch of kids around the streets of your town with a big sign on it advertising the show. Have the wagon drawn by a pony or a donkey. Give the thing the appearance of being home-made by a bunch of kids. This stunt would cost very little and you could get a lot of publicity from it. Put over "Our Gang" for bigger profits! Gang" for much bigger profits!

Here's Another One That Can't Fail

HERE is Farina and her delivery wagon. A window card of this kind is very good exploitation in the windows of your local bake shops, delicatessen, butcher and bake shops. A good ballyhoo street stunt would entail nothing more than having a colored girl like Farina parade in front of the theatre, pulling a home-made delivery wagon loaded with dummy products and packages and a banner to the effect that "Our Gang" will deliver anything or run any errands that may be required.

SPECIALS ON MECHANO TOYS

Cash in on the W. D. C. Guarantee to replace burned out pipes.

The Best -
is none too good
for
"Our Gang"
even in
"Make Believe"



W.D.C. MILANO PIPE

Does not require a sleuth to discover its qualities.

"Our Gang" Comedies
A Laugh in Every Scene

EVERY TUESDAY
AT THE

STRAND,

The W. D. C. Milano Pipe Company will co-operate with exhibitors on "Our Gang" series by sending their pipe window display material to any cigar or pipe stores in which you can place the accompanying window poster.

Announce in your paper that all boys who will bring Dad's oldest Milano pipe that is not in use any longer, to their Dad's favorite cigar store, will receive a pass. **The old pipes, if they have burned out bowls or cracked bits, will be replaced by the W. D. C. Company.**

MECHANO TOYS, which every child in the United States is familiar with, is a perfect tie-up with "Our Gang" comedies. The Mechano Company of Elizabeth, N. J., is co-operating with the Hal Roach Studios in shooting special stills of "Our Gang" building various forms of structures made with Mechano building toys. Special scenes will be made of some of the marvelous construction sets which the Mechano Company evolve from time to time.

These scenes will be available in several weeks, at which time they are yours for the asking to display in toy, candy and department stores throughout the town. Mechano windows everywhere are an unceasing source of wonderment and joy to kids and they will look at a Mechano window for days and days.

In the meantime, send for Mechano window display material, arrange with your local shops for the use of the window and place a window card of your own making therein, to the effect that "Boys Will Be Boys! Every Child Wants To Build Something! Give Them Mechano for a Birthday Gift."

Announce in the newspapers, that any boy in town can join the contest to build novel construction sets from Mechano toys. The winning model will be put on display at the leading department store handling the product or in the lobby of your theatre.

An added advantage will be gained through this tie-up as the Mechano Company will prepare special material using the "Our Gang" stills which will be distributed to their dealers. You will find the dealers ready to co-operate with you on this.



*Efficient
Delivery*

Phone
your orders

**A. B. C.
DAIRY**

Phone 1234 Main,

"Our Gang"

DELIVERS A LAUGH
A MINUTE AT THE



You'll have no trouble placing this novelty card in any sort of store that delivers merchandise. It's an ad for them, and it's an ad for you. And that is all you desire in this scheme of tying up with local dealers.

Above is a typical display window of the Mechano Toys which will be forwarded to dealers upon your request to us. A couple of the special stills that are being made will make this window the center of attraction for boys.

Twenty Notices Equal One Free Ticket

**Boys and girls should make
their inquiries at the
Strand before 11 A. M.**

Hang out a sign like this where the youngsters can get at it. When they come around to "make inquiries," hand them a printed or typewritten sheet reading:

"The bearer has called my personal attention to the fact that an 'Our Gang' comedy will be playing at your theatre next Wednesday night. I'll try to be there, and take a couple of kids along."

Then advise the youngsters that for every twenty signed names with addresses they can get to this notice, they will be given a free admission for an "Our Gang" showing. That'll start the kids.



National "Our Gang" Week Now Under Contemplation

It would be unfair to go through this section without a few words of appreciation for the splendid co-operation that is being afforded the exhibitors by the Hal Roach studios. Every request for service to manufacturers for the purpose of improving the tie-up values of ideas forwarded by this department has been quickly and conscientiously heeded. Tie-up stills showing the gang in various poses that suit the many products figuring in the exploitation are being shot and made available with minimum waste of time.

Acting upon a suggestion from this section, plans are being considered to institute a National "Our Gang" week, to be observed simultaneously in every

theatre in the United States. If materialized, these plans will be put into work in about three months, at which time all of the tie-ups that are now being arranged and others that will be culminated in the interim will be made to bear fruit in one intensive campaign.

Newspaper readers and shorts will be made available, as well as a special program insert, illustrated and interestingly written.

Many of the manufacturing companies that are now acting in co-operation with this section are contemplating the use of scenes from "Our Gang" in their magazine advertising copy. This alone will serve to make any further exploitation very simple.

"The Big Town" Stills Offer Many Ideas

To the left is a still from the "Our Gang" comedy titled "The Big Town." This picture is just full of corking exploitation and tie-up ideas. Its greatest attractiveness lies in the comparative ease with which these stills lend themselves to local exploitation.

Referring more specifically to the one reproduced, can you want any better still for a window card to be displayed in a dry-goods store? "The Sleeping Garments of the Gang" would be a suitable caption for the story told in this particular picture.

Or another which is sure to become popular with mothers who must continually be after their children to get to bed early could read: "Nine o'clock is bed-time for 'Our Gang'." Mothers could then point this out as an example to their own differently-minded youngsters.

For copy layout and mounting, follow the finished cards which are reproduced in other pages of this section. Even if you are not entirely convinced of the actual tie-up value of the card, make it a point to place it nevertheless. Every card with your theatre name on it is just one more free ad for you.

"Bring the Children, Check the Babies"

Circularize the whole of your feminine mailing list, advising them that "Our Gang" is going to play, and that their kids ought to be allowed to see this comedy. Tell them to come over, free admission for the mothers, regular price for the young ones, and babies checked free in the hands and care of a competent nurse.

Pretty Frocks for Pretty Children



More or less seasonal is this tie-up suggested by a still from "Commencement Day," an "Our Gang" comedy. Of course, it is pertinent to dresses for commencement days, but at the same time it could be used generally for a display in a children's dress goods store.

Boy, Oh Boy—Some Babies



Here is a still from the "Our Gang" series called "The Cradle Robbers" that would make good illustrative matter in your lobby for the "Check your babies" stunt described above. It could also be used to advantage in department stores and shops that deal in merchandise for babies.

"BIG BUSINESS" WILL PULL BIG BUSINESS

Two stills from the Hal Roach "Our Gang" comedies, "Big Business," that lend themselves easily for use in barber shops and beauty parlors. On the first (left) the caption should read: " 'Big Business' demands a complete service." A similar line could be utilized for the other.



Start An "OUR GANG" Day

IT WOULD be a relatively simple procedure to instigate an "Our Gang" Week in your town, independently of any similar action to be taken up nationally. The advantages to be derived therefrom are not to be denied. Good will and a well satisfied patronage is one direct result from any stunt of this sort. It brings your theatre far out into the limelight.

HOW TO BEGIN

Enlist the services of your local troop of Boy Scouts in a campaign to organize an "Our Gang" club. The Boy Scouts will be glad to cooperate because it will also give them an opportunity to increase their enlistments. Allow the use of your theatre one morning each week for about a month before the celebration for the purposes of organizing. Interest several well known men to help in the organization of these clubs, whose purposes will be similar to those of the Boy Scouts.

LAY OUT ACTIVITIES PROGRAM

Make your plans for the celebration week to include a "father and son" baseball game or a golf tournament, or some similar sport, depending upon the relative popularity in your community.

Include in this program of sports everything that is made

Great Opportunity for a Real Community Picnic Day

possible by the advantages enjoyed by your community; swimming meets, marble shooting contest, harmonica contest and so on.

NON-ATHLETIC PROGRAM

To those for whom athletic events have little call, you can arrange an essay contest to be run in the leading newspaper of your town. Themes should be along ideas of betterment for youngsters, more understanding between young and old, and such. It might also prove very interesting to

get some opinions from the successful men of the town concerning their youthful activities, and whether or no they believe that the gang spirit that exists in all young boys is or is not advantageous to the character building of the young ones.

ASK DAD

You might put direct questions to mothers and fathers asking whether they would punish their boy if he were to engage in a "grudge" fight occasionally; whether they object to their young daughters hob-nobbing with the boys; whether they believe that allowing boys and girls to play together does not have its beneficial results in toning down the boy and adding a manly spirit of fair play to the girl.

SKIP MATINEE SHOWING

For a grand finale, so far as your theatre is concerned, keep it closed during the time you usually give your matinee performances on the day when all the athletic contests are being held. Arrange to have that day fall on the afternoon that you usually do your slowest business, and you will more than make up the loss by two full houses that night. Advertise the fact well that you are keeping the house closed for just that reason, and that will even tend to get a better showing at the contests.

Beech-Nut Fruit Drops are going to play a prominent role in the exploitation of "Our Gang." If you think that a number of sample packages for distribution on "Our Gang" Day will help, make your request to Exhibitors Trade Review.



BIG BUSINESS or HIGH FINANCE



It makes no difference to
"OUR GANG"
and their barber shop
in the Pathe Comedy
"BIG BUSINESS"

Stunts

Farina's experience with beauty parlors in "The Love Bug" ought to furnish a lot of laughs to the women of your town. Why not mail out heralds on "The Love Bug" to every housewife in town and a personal note to come to the theatre and see how Farina keeps beautiful with modern treatments.

Another stunt would be to hand out little envelopes to women in the neighborhood, containing a black face powder, with a card announcing that Farina, Queen of "Our Gang," uses this powder to keep beautiful. The powder you can mix yourself using ordinary flour and powdered carbon from the druggists.

To ballyhoo "A Quiet Street," employ a freckle-faced boy, leading a dog, displaying play-date signs.

TEETH EXTRACTION As Practiced by Mickey and His Pals



in
"A QUIET STREET"
Pathe
"Our Gang" Comedy
Now Showing at the Globe
Theatre

Make Local Products Basis for These Tie-Ups

Here are some very good examples of simple window cards which will help to fill up local store windows. They require only the use of "Our Gang" stills and some cardboard and simple lettering. To the right and left are two scenes from "The Love Bug," with suggestions for the window card texts. Both these cards would be acceptable and desired by hair goods stores, beauty treatments and permanent waving.

Below to the left and right are two other window card suggestions, one from the comedy "A Quiet Street" and the other from "Big Business." "The Quiet Street" poster will attract attention in dentists' offices and other store windows along Main Street. The "Big Business" card should be placed with barber shops all over town.

Beneath this is a funny still from the comedy "Saturday Morning." Use this still in making up a window card similar to the others on this page for use in the windows of grocery stores, department stores, five & ten cent stores, drug stores and any others handling Ivory Soap.

Ivory Soap in "Our Gang" Tie-Up



Every household in America knows of the merits of Ivory Soap. The Hal E. Roach Studios have arranged with the Procter & Gamble Company of Cincinnati, to feature the "Our Gang" comedians using Ivory Soap. Special stills on this tie-up are being made and will shortly be available to all Ivory Soap dealers throughout the country and to you for your use in exploiting "Our Gang." Send in your requests for these special stills.

In a Class by Herself



It's a Case of
Hair and More Hair
with
"Farina"
The Irresistible Imp of
"OUR GANG"
See the "Love Bug" Now at
the Strand

Stunts

Besides placing the special stills on Ivory Soap in local store windows (the stills being shortly available), a few days before you play the comedy "Saturday Morning" you might throw a slide on the screen to the effect that all the boys with the dirtiest faces, on the matinee days when "Saturday Morning" will run will receive a cake of Ivory Soap free. One or two dollars worth of soap will be all that is required and the additional resulting draw will make it worth while.

On "Big Business" try sending out in the mail ordinary typewritten postcards to every business man and merchant in town with the text, "Are you Interested in Big Business? So are 'Our Gang.' Come to the Blue Bird Theatre tomorrow and see them!"

IT MUST BE THE LOVE BUG Which prompts the Prima Donna of Pathe's "Our Gang" Comedies To permanently wave her permanently waved hair



See "Farina" in
"THE LOVE BUG"
Coming to the Strand

Use Your Local Papers

Program Readers, if judiciously used on different days and occasions never fail to draw additional attention to your regular "Our Gang" days. Here are a few that can be used to good effect. Try a special advertisement once a month in the paper on "Our Gang" comedies alone. This will take care of any such publicity stories.

Make up a special reprint of your house program, using any number of these program readers and news items. Mail them to all your patrons along with your regular program. They make good reading.

"Gang" Give Ex-Cop An Awful Beating

Some of the finer points in the manly art of personal combat are said to be hilariously shown in Hal Roach's latest "Our Gang" Pathcomedy, "Official Officers," which will be shown at the Theatre.

The gang, having been appointed junior officers to keep peace and quiet in the neighborhood, get themselves mixed up with an ex-cop who made life miserable for them before he got fired. A great fight ensues and the gang prove themselves to be right there when it comes to free-for-all fighting. Farina, the little colored member of the gang, not being tall enough to take a good smack at the cop, proceeds to bite him for all he's worth. By the time these young minions of the law get through with him, the ex-policeman is quite aware of the fact that he's been in a brawl.

The cast of what is said to be one of the gang's best comedies includes Mickey Daniels, Mary Kornman, Joe Cobb, Jackie Condon, Johnny Downs and Farina. Robert McGowan, as usual, was the director.

Farina Has Tough Job Joining "Gang's" Club

It's a pretty tough job to join an exclusive club, but it is particularly so if you can't even find the entrance. This is the situation in which little Farina finds himself in Hal Roach's latest "Our Gang" Pathcomedy, "Shootin' Injuns," which will be shown at the theatre.

The gang has a club and the clubhouse is reached by an underground passageway. After two days of trying Farina is unable to find the hidden entrance. He sees some member of the gang and the next minute he has disappeared, much to his surprise and disgust.



A Hat Happy Gang of youngsters in a scene from Pathcomedy "Jubilo Jr." Use these stills with a window card to be placed in millinery and department stores, saying "Jubilant Jubilos, with Sister's Hats. Jubilant Sister Gets Her Chapeaux Here."

At the bottom of the page is a dancing still from "Ask Grandma." A fine opportunity here for displays of stills in dancing schools and special dancing school prizes.



The Music Score

It is just as important to give the comedy a proper musical setting as it is to give it to the feature. Music that is in keeping with the mood of the picture will aid in bringing out its comedy values. Ill-chosen music will ruin the best laughs. Give your comedies a chance to register 100 per cent.



There is a free slug mat on every "Our Gang" release. Don't fail to get yours.

Grandma a Great Pal

That a friend in need is the only kind of a friend worth having, is the opinion of "Our Gang" in Hal Roach's latest Pathcomedy, "The Love Bug," which will be shown at the Theatre.

Such a person is Grandma Thomas. She is an expert on everything from tummy-ache to the mumps. She is the best friend the gang has and she is always willing to get them out of trouble. And this is no easy task with this bunch of mischievous youngsters.

Even after they have succeeded in making an exclusive beauty parlor look as if it had been thoroughly gone over by a steam roller, she fools the cop and saves them from spending the night in the village jail.

Dog and Cat Lap Up Baby's Nourishment

When a watch dog needs watching, he isn't a safe animal to leave around loose. Mickey Daniels is the owner of such a hound in Hal Roach's latest Pathcomedy, "Dog Days," which will be shown at the Theatre.

Mickey's mother tells him that he must stay home and take care of the baby. Mickey, being an obedient child, thinks it will be perfectly all right to leave his dog in charge of the place. However, no sooner than Mickey disappears around the corner, the dog proceeds to lap up the baby's milk and gives the remainder to the family cat.

Mickey arrives home unexpectedly and tells his mutt what he thinks of such scandalous goings-on. In fact he disowns the dog and orders him off the place. The poor hound is heart-broken but manages to get back into the good graces of his master by fixing things so that Mickey and his gang get an invitation to a swell birthday party.

New York Taken by Bold Adventurers

New York has been captured. Not by an invading army, but by a band of six bold adventurers. The big metropolis gave up without a struggle, as it was hopeless to fight against such fearful odds. These bold conquerors were none other than Hal Roach's gang of youthful comedians and the story of their latest exploit is to be seen in their latest riot of mirth, "The Big Town," which will be shown at the Theatre.



***Putting all your eggs
in one basket***

The exhibitor who puts all his trust in, and spends all his advertising money on, his feature, is putting all his eggs in one basket. If every feature was a double-dyed knockout there might be some excuse. But they aren't and never will be.

You're surer of audience satisfaction with a first class two reel comedy like the "Our Gang" than you are with the majority of features.

In the name of good business, then, why keep them a secret?

Hal Roach *presents*
Mary, Queen of Tots

a Two Reel

Our Gang Comedy

The wonderful little kids in one of their biggest laughs

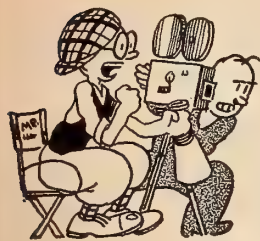
F. Richard Jones, Supervising Director

Pathécomedy

TRADE



MARK



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA



By F. HEATH COBB
Hollywood

Alice Joyce arrived from New York to portray the role of Helen Morrison in Samuel Goldwyn's "Stella Dallas," under the direction of Henry King.

* * *

With arrival of William de Mille, Paramount director, from New York, impetus was given production arrangements for the filming of "New Brooms." Accompanying Mr. de Mille was Clara Beranger, his scenarist.

* * *

Gilda Gray will begin work on her first picture under her contract with Paramount on September 21. Paul Bern will make the Gilda Gray vehicle at Paramount's Long Island studio. The tentative title is "The Talk of the Town."

* * *

Walter Baxter, Esther Ralston, Kathlyn Williams, Edwards Davis and Margaret Livingston, have been selected for important roles in "The Best People," Sidney Olcott's next for Paramount.

* * *

Selection of Percy Marmont for the title role in the screen adaptation of "Lord Jim," Joseph Conrad's masterpiece, was made known today.

* * *

One of his longest periods of screen inactivity was ended for Harold Lloyd when he started production on his first picture for Famous Players-Lasky Corporation. It is a story of the underworld. Jobyna Ralston again plays opposite him.

* * *

John Francis Dillon was signed to handle the megaphone on the next Colleen Moore starring vehicle, "We Moderns," for First National.

* * *

Royal blood figures importantly in the cast of the June Mathis First National special, "The Viennese Medley." Former counts and countesses of Russia, Austria and Germany are playing minor roles.

* * *

Barbara Bedford and John Patrick have important roles in "Joseph Greer and His Daughter," a First National production.

* * *

"Compromise," a novel by Mrs. Jay Gelzer, was selected by Warner Bros. as the next vehicle for Irene Rich. The author, Mrs. Jay Gelzer, has been given an office at the studio and is working with E. T. Lowe, Jr., in adapting her story for the screen. Alan Crosland, who just completed "Bobbed Hair," will direct.

* * *

Blanche Sweet's first appearance under her recently signed long term contract with First National, will be in Edwin Carew's production of "The Sea Woman."

* * *

Eddie Cline was selected by Jack Coogan, Sr., to direct, "Old Clothes," Jackie's first picture on his new Metro-Goldwyn-Mayer contract.

* * *

Billie Dove was selected for the leading feminine role in "Antoinette St. Ives," in the Irvin Willat production of "The Ancient Highway," for Paramount.

Trixi Friganza, world-famous vaudeville comedienne, is filling a comedy part as a tyrannical keeper of a medieval tavern in "The Road to Yesterday," Cecil B. DeMille's personally directed production.

* * *

Signature of attractive Jean Acker is the latest addition to the collection of autographs now owned by Cecil B. DeMille, for Miss Acker, formerly Mrs. Rudolph Valentino, affixed her name to a long-term contract as a member of the Cecil DeMille cinema stock company.

* * *

With several big feature productions completed simultaneously, the cutting rooms are the center of attraction at Universal City. Laurence Trimble's "My Old Dutch," adapted from the famous coster song and English stage play; William A. Seiter's production, "Where Was I," starring Reginald Denny; "The Beautiful Cheat," featuring Laura LaPlante under Edward Sloman's direction; Svend Gade's "Peacock Feathers," and several others, are in the editing stage. The directors, meanwhile, are preparing new stories.

* * *

Universal will produce another super-feature, to follow "The Phantom of the Opera" and "The Hunchback of Notre Dame."

A future star was discovered in Edna Marian, Century Comedy girl, who is playing the ingenue in Universal's "The Still Alarm."

* * *

Adaptation of Octavius Roy Cohen's novel, "Red Dice," is being written by Garrett Fort and E. Richard Schayer for production at the DeMille studio. Rod LaRocque will star under Paul Sloan's direction.

* * *

Rupert Julian, who directed Leatrice Joy's starring picture, "Hell's Highroad," has completed shooting, and after his work of editing, will prepare for a production of the spy play "Three Faces East."

* * *

Lilyan Tashman, blonde vampire, completed her featured role in Marshall Neilan's "Skyrocket."

* * *

Day after the cameras registered the final scenes of Billy Sullivan's "The Patent Leather Pug," Harry J. Brown started production on the next Reed Howes picture, "The Bashful Buccaneer." Dorothy Dwan will play the leading role opposite Howes in the new production.

* * *

Rudolph Schildkraut, noted stage character star, and father of Joseph Schildkraut, popular leading man, arrived in Hollywood for his starring role in "His People," a Universal special.

How Warner Brothers are crowding their production for the new season is indicated in this photograph showing Harry Beaumont (right) directing "Rose of the World" and Millard Webb making "The Golden Cocoon."



Sales News and Personalities of the Week

BUFFALO

Elmer Lux was appointed assistant office manager at the Buffalo F. B. O. exchange. He succeeds Clarence Snyder, resigned.

* * *

Fred M. Zimmerman, manager of Producers Distributing Corporation office, is seeking the elusive perch in Canada, where he is on a two weeks' vacation. During his absence R. H. Clark, district manager, is in charge.

* * *

Al Becker, of Becker Theatre Supply Company, completed installation of a large Westinghouse generator and two Peerless low intensity lamps in the Elmwood theatre.

* * *

Leo Mullen resigned as a member of the Buffalo Fox staff to accept a sales post with F. B. O.

* * *

Orville R. Rieffel returned from the Albany Fox office and will now cover the Rochester territory as sales representative.

* * *

Earl Kramer, Universal manager, announces the following changes at the Buffalo exchange: Jim Savage, resigned, to accept a position with Maurice Chase Pictures Corporation; M. Arnold, in charge of exploitation; Bob Murphy, in charge of feature sales in the city territory, and J. Moeser, short subjects in the city.

* * *

Norma Belle Taylor, seven-year-old daughter of C. W. Taylor, Vitagraph salesman, was injured in an auto accident. Mr. Taylor is representing Vitagraph in the Syracuse district.

* * *

The golf bug hit film row. Sydney Samson, manager of Bond Photoplays Corporation office; "Herk" Webster, booker in that exchange; Al Beckerich, manager of Loew State, and J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., and manager of the Regent, are on the links many mornings.

* * *

CLEVELAND

Andy Sharick, publicity man of the Cleveland Universal office, visited exhibitors in Mansfield, Bucyrus, Fostoria and Sandusky.

* * *

Meyer Fischer, manager and owner of the Fischer Film Exchange, Film Exchange Building, Cleveland, Ohio, announces this line-up for 1925-26: Six Westerns with Kit Carson, four with Ranger ("Bill") Miller, six Big Boy Williams with Wolfheart; four sea stories with Ora Carew and six with Gordon Clifford and Charlotte Pierce in a new style of outdoor pictures. For the short subject line-up they will have forty-three with Felix the Cat, twenty-four Alice cartoon comedies, twenty-four two-reel Lightning comedies, twelve two-reel Reg'lar Kid comedies, and fifty-two novelty educational reels. He also has the state rights to "Valentino and his Eighty-Eight Beauties."

* * *

Nat Barach, former local manager for the Select office, and later with the National Screen Service, left for a four-week vacation in Palm Beach and Miami, Florida.

* * *

PITTSBURGH

L. A. Herman, Universal salesman, visited Ellwood City and New Castle, Pa.

* * *

Edward Auger, special representative from the New York office, visited the Universal office.

INDIANAPOLIS

H. A. Wagner resigned as sales representative of Celebrated Players, and is now with Metro-Goldwyn.

* * *

Louis Davis, formerly with F. B. O., Detroit, is now covering the eastern part of the state for Celebrated Players.

* * *

Harry Bailly, manager of Fox Film Corporation, left for his vacation.

* * *

Charles M. Reagan, who has been manager of Famous Players for several years, has been appointed District Manager and has charge of the Indianapolis, Cincinnati and Louisville offices.

* * *

Bob Jersey, former United Artists northern Indiana representative, is now covering the western part of the state for Celebrated Players Film Corporation.

* * *

Frank Zambreno, president of Progress Pictures Corporation of Chicago, Milwaukee and Indianapolis, is making a tour of the Indianapolis territory with Royce Shallenberger, manager of Indianapolis office.

* * *

Morris Hellman, president of Reelcraft Pictures, of Chicago and Indianapolis, visited here.

* * *

Fred Wagoner, salesman for Famous Players, was made manager of the branch here.

* * *

Merill Moore, formerly with Griever Productions, is hitting the trail for Progress Pictures.

* * *

Calvin Bard was appointed manager of the Warner Brothers' office, replacing E. P. Pickler, who was transferred to South Carolina.

* * *

Ruby Acre, bookkeeper of Celebrated Players, resigned.

F. B. O. moved into new offices in film row on North Illinois street.

* * *

OKLAHOMA CITY

George Pierce joined Progressive sales force here.

* * *

E. E. Middleton, film salesman here, is in a hospital in Fort Smith, Ark.

* * *

Paul Fielding, of Pathe, is taking a vacation.

* * *

Southern Enterprises added two new salesmen here. They are William F. Stewart and Cliff Johnston.

* * *

SEATTLE

Members of Film Board of Trade, including all exchange managers in Seattle's film row, tendered L. J. ("Jack") Schlaifer, retiring Universal manager, who goes to San Francisco to assume his duties as district manager, a luncheon at the Gowman Hotel. He was presented with a silver cigarette case inscribed "To Jack—From the Boys on the Row."

* * *

L. C. Lukan, new Universal manager here, arrived from Minneapolis. Mr. Lukan called Seattle his home for many years, and has moved his family back to the old home on Haller Lake.

KANSAS CITY

Most of the business of Kansas City exchanges was done in rolled shirt sleeves and no collars—but there was a lot of it, despite the heat.

* * *

C. A. Schultz, Vitagraph-Warner Brothers branch manager, has been raising a lot of dust between Kansas City and St. Joseph, Mo., in his new motor car while seeking new business.

* * *

Universal branch is ready to prove that "Billy Truog Tribute Period," in honor of Bill Truog, district manager, has greatly increased business the last few weeks.

* * *

G. H. Jones, Metro-Goldwyn booker, insists he caught thirty-five fish while on his vacation.

The week barely went under the record breaking week, ending June 15, for Vitagraph-Warner Brothers branch, according to C. A. Schultz, branch manager.

* * *

Standard Film Exchange announces it will have fifty-two comedies to be released for the coming season, one each week.

* * *

C. E. Rosenwald, who broke into the film game about six months ago, has made such a good record with Universal in Western Kansas that he has been made special representative of the Carl Laemmle "complete service" plan.

* * *

J. McBrodsky, formerly with Vitagraph joined the Universal force.

* * *

"Chappie" Chapman, who recently left Kansas City to become manager of the Sioux Falls, S. D., Universal branch, writes back that he is going out into the territory where "men are men and dogs bark at you."

* * *

E. N. O'Shel, Educational representative, had such a good two weeks in the territory that he decided to spend last week in the office.

* * *

C. E. Gregory, Metro-Goldwyn branch manager, was back at his desk after a tour of the territory.

* * *

Bob Gary, Universal exploitation man, returned home.

* * *

Tommy Taylor left for Sioux Falls, S. D., to join the Universal force there.

* * *

O. F. Woody, temporarily in charge of the Kansas City Associated Exhibitors' office, left for Des Moines on a business trip.

* * *

Jack Flynn, of St. Louis, Metro-Goldwyn district manager, arrived in Kansas City on a tour of the exchanges. He found Bill Alexander, Metro-Goldwyn salesman, showing the boys a fast pace in his ford coupe.

* * *

H. W. Peters, who has been assigned to handle the new Lloyd production, "The Freshman," in the Kansas City, Dallas, Texas and Oklahoma City territories, was here.

* * *

E. C. Collins, home office representative of the Enterprise Distributing Corporation, who was assigned to the Kansas City territory, reported for duty.

* * *

J. E. Epperson, Pathe branch manager, returned from Memphis, Tenn., where a sales meeting of his organization was held.

The Big Little Feature

"Bubbles"

Pathe 1 reel

This is the latest of Cartoonist Paul Terry's "Aesop's Film Fables," the "moral" of which is "Many a young man has a lot of fun with a miss in his motor."

Of course, the moral has nothing to do with the adventures of farmer Al Falfa and his bubble blowing pipe. He blows huge bubbles and endeavors to float through space resting upon them. They burst and he catapults to earth. In one sequence he is shown imagining himself flying through the clouds in amorous pursuit of some sky-nymph.

These cartoon comedies have gained favor, and this one will prove no exception in offering satisfactory filler entertainment.

* * *

"Boys Will Be Joys"

Pathe 2 reels

The Gang has built up a miniature Coney Island, only to be advised by surveyors that their park must be destroyed to make way for a factory site. They locate the owner of the premises who though old in years is young in heart. He deserts an important Board of Directors meeting to accompany "Our Gang." The Directors follow him, and are put to work operating the various roller-coasters, etc., the kids have built. The park is saved and the owner resigns from the Board of Directors so that he may avoid business cares and remain young.

This is the latest "Our Gang" comedy produced under direction of Bob McGowan. The gang is all present with a few additions. On the whole, it is not so funny as some of the others of the famous series, as the introduction of grown-ups somewhat spoils the realism that is present when the kids work alone.

There are some good laughs, however, as when the aged millionaire plays ball with a group of young Babe Ruths, and succeeds in knocking a liner through a nearby plate glass window. The spectacle of the dignified Board of Directors indulging in all sorts of childish antics is also humorous, albeit highly improbable. Of course, Farina does his share by mistaking a skunk for a puppy, and avowing his intention of taking the animal home. When he appears holding it by the tail, the party breaks up, and the picture ends.

Exploit this as an "Our Gang" comedy and display plenty of stills showing the faces of the well known youngsters.

* * *

"What Price Gloria?"

F. B. O. 2 reels

Tom Granger and Merton Randolph are rivals for athletic and scholastic honors at Pomoroy College. They are both entered in the swimming races, and Randolph plots to have Tom arrested as the deserting husband of one of the Folles girls. His plot is thwarted, and Tom wins the race and the affections of Nita O'Neill.

This is No. 10 of "The Pacemakers" series, the stories of which are the product of H. C. Witwer. It contains some good slap stick humor supplied by Albert Cooke and Kit Guard in ludicrous character roles, and a fair thrill in connection with the swimming race between hero and villain.

The featured players are George O'Hara and Alberta Vaughn, and this episode of their latest series is well up to the mark of its predecessors. In one comical sequence the two comedians fight a battle with scimitars for the love of Lulu de Range, a statuesque beauty of the Follies who cares not a whit for either of them.

Exploit this as one of the rapid fire "Pacemakers" series, and feature the names of George O'Hara and Alberta Vaughn. As the settings are collegiate, a special appeal may be made to college and prep school trade.

Gets Long Contract

Hal Roach Showed Appreciation of Katherine Grant's Work in Pathe Comedies by Signing Her for Five Years.



"Alice Wins the Derby"

M. J. Winkler 1 reel

Here again is Alice and her cartoon friends the bear and the cat. This time they are all entrants in a race which is to be run half by horse and half by motor car.

Of course, Alice wins, but not without trouble. The cat in particular has lots of difficulty with his steed which is a mechanical hobby horse and insists on doing peculiar things such as breaking in half at a crucial moment.

This cartoon, like all of the series, is cleverly done. Alice is as sweet as ever, and it is interesting to watch how well the artist combines a living figure with the creations of his pen.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

The Sleuth	F. B. O.
Etiquette	F. B. O.
What Price Gloria	F. B. O.
Alpine Paradise	New Era
Bubbles	Pathe
Boys Will Be Joys	Pathe
Yes, Yes, Nanette	Pathe
Why Kids Leave Home	Pathe
Cupid's Boots	Pathe
Captured Alive	Universal
The Milky Way	Universal
Dry Up	Universal
Alice Wins the Derby, M. J. Winkler	

"Dry Up"

Universal 2 reels

Jack Singleton, who is a law student, cannot meet his board bills. He is thrown out on the streets, and happily conceives the notion of posing as a lawyer. He tries to get accident cases 'round the town and everything he touches fizzles out. His jinx, in the form of a burly brute of a building foreman, pursues him throughout the film and Jack finally gives up the entire mess.

Jack Singleton and Bartine Burkett are featured in this Century comedy, written and directed by Al Herman. Singleton bears a close resemblance to another comedian, Charley Chase, and does very well. There is no reason why his antics shouldn't prove pleasant to your audiences.

Gags in the film are very nicely worked out and will get laughs. As the impecunious law student trying to get along, Jack tries to annex some cases, law cases, but something always interferes with his plans. In trying to serve papers in a divorce suit for a dark lady who has bewitched him, Jack finally succeeds in serving the wrong man. He does an old gag of kicking his enemy continually while protected by a police officer, very well. But the cop always disappears at the crucial moment, only to reappear in the nick of time.

Those wishing to exploit the film can get a boy or young man in your neighborhood to do ambulance chasing around town and hand out throwaways on the comedy to motorists, building constructionists and policemen on the beat.

* * *

"The Milky Way"

Universal 2 reels

Puffy Belleclair, a wealthy idler, to win the love of his adored ones, goes to work for her father, who is in the milk business. Trouble ensues when the milk trust threatens to ruin the business. Puffy becomes a deliveryman and encounters disastrous experiences at his new trade. He finally overcomes all obstacles, the business is saved and he marries the girl.

Charles Puffy is the new fat comedian whom Universal is trying to develop into the successful shoes of Fatty Arbuckle. While Puffy has the girth and heft to induce a few snickers now and then, he labors too hard to get across his comedy stunts. However, several years of the short comedy subjects should bring out his best possibilities.

In this picture there are some novel gags, the best of which include the novelty of milk deliverymen in evening clothes; getting kicked by the cows, and the butt of the milkman joke, in which a woman's husband beats up the milkman who he thinks is intimate with his wife.

Adequate support is given Puffy by Mildred June and Billy Engle. The comedy isn't a bad filler-in on a good feature program. Exploit the picture by arranging with local milk companies to have a herald announcement on the film left at the door step with each bottle of milk delivered in town.

* * *

"Alpine Paradise"

New Era Films 1 reel

This is one of the New Era travelogues and depicts the beauty of the Swiss Alps. One is taken to the historic city of Berne, and thence up in the ice-covered mountains to witness various splendid shots of nature's grandeur in the republic near the clouds.

The beauty of the scenery is impressive and the few native customs that are shown abound in interest. This is an especially good filler for a hot weather program, as the Alps are surely synonymous with coolness and vacations.

"Yes, Yes, Nanette"

Pathe

1 reel

Hal Roach and Jimmy Finlayson are responsible for this one and it will prove a satisfactory filler where slapstick is popular. Jimmy comes home as son-in-law to a hard-boiled family. He has his own troubles and is continually razed by each member of his newly acquired family. Even an ex-suitor of his wife's appears and helps make him miserable. In the end, however, he sees a motto on the wall which says "It is more blessed to give than to receive," so he puts the boilermaker suitor to route and takes charge of the household.

* * *

"Why Kids Leave Home"

Pathe

1 reel

This is a Grantland Rice Sportlight which shows one of the "thrills that come once in a life time." That is, it shows a circus in process of unloading, setting up the big top, parading, and so on.

It is an interesting subject, and will prove a fine filler for any program. The kids will enjoy it, and it will recall other days to the adult members of your audience.

Exploit it as a Grantland Rice Sportlight, and feature it on your bill. Catch lines about the circus coming to town, etc., will help call attention to your showing.

* * *

"Cupid's Boots"

Pathe

2 reels

Ralph is a clerk in a shoe store and falls in love with Thelma, daughter of wealthy parents. They flirt, and Ralph loses his job. He starts out to win the love of the girl, and has some wild dreams about the adventures that overtake him. In the end he triumphs.

This is a Mack Sennett Comedy with Ralph Graves, and Thelma Hill. It was directed by Ed Kennedy from a story by Frank Copra. The continuity is most difficult as it is impossible to tell whether the hero is dreaming or whether he is actually going through the adventures depicted on the screen.

What comedy there is, is of the broadest slap stick variety, and if your patrons are at all sophisticated they will find very few laughs in the sequences.

There are all sorts of gags but very few of them are mirth provoking, and the entire film leaves one wondering what it is all about. In one shot the negro chauffeur is bound by the bandits and a gas tube thrust into his mouth. He is greatly inflated and slow motion work has been used to register him as floating about the set.

* * *

"Etiquette"

F. B. O.

2 reels

Jimmy is a rose in a bed of thorns. In other words he opens a school of etiquette in the toughest district imaginable. He is sufficiently unfortunate to fall in love with "Morgue" Dugan's girl. "Morgue" kills anyone that even looks at her, and as she is flirtatious there are deaths aplenty. Jimmy gets his share of beatings, but in the end uses his head to outwit "Morgue" and the gang, subdues them all, and in the final shot they are all seen with flowers in their hands sallying forth to study nature with Jimmy.

This is a real good comedy featuring Jimmy Aubrey as an aesthetic teacher of etiquette. The setting depicts a horrible slum and the denizens of it are the toughest hombres that ever breathed.

In one sequence, Jimmy accidentally spills chloroform on his gloves and in making motions before the face of one of the gang gently wafts him to sleep. Encouraged by this victory he tackles "Morgue" and is thrown from a roof several times, however, fortune is with him, and the final sequences show him leading the gang from his school of etiquette, marching along like a lot of kindergartners.

Exploit the name of Jimmy Aubrey.

"The Sleuth"

F. B. O.

2 reels

Stan Laurel in a Sherlock Holmes make-up provides the clowning in this pleasing comedy effort which has some good gags that should bring chuckles.

Stan is a sleuth who burlesques the actions of fiction detectives and in the end manages to get his man. In one sequence he is disguised as a "vamp" reclining on a tiger skin rug, and in another he tracks his own foot steps about a house insisting that he is "on the trail."

Many misadventures befall him, but he persists in his task and eventually wins out. Exploit the name of Laurel and stress the detective element.

* * *

"Captured Alive"

Universal

2 reels

Jim Watson is elected sheriff in a cattle rustling section of the west. He makes an enemy of Bud Harris, who was the former sheriff. Harris, who always was crooked, turns to cattle rustling and Jim Watson and Dolly Martin set about catching him and his gang in the net. Bud pulls off a hold-up and robs a cattle buyer of the money intended for payment of Dolly's father's flocks of cows. Jim captures the gang, and wins Dolly for his wife.

Houses that feature Western subjects and want an ordinary filler in should play this one. It has nothing unusual in stunts or special riding, or anything special to bring it up out of the class of Western shorts. However, there's nothing in it your fans won't like, if they're not particular. Helen Gibson and Edward Peale are featured in the picture. Your fans will be familiar with Miss Gibson's work and that should be exploited fully. It's a Mustang Picture.

* * *

NEW IDEAS INTRODUCED**BY MURRAY PRODUCTIONS**

Combining the talents and ability of screen veterans with the ambition and enthusiasm of newcomers, the Murray Productions are introducing new ideas in two-reel comedies. At the historic Fine Arts Studios John Grant is directing the screen's newest find, Monte Weeks, in a series of original stories utilizing both city and rural atmosphere. Loreen Pierce, a recent discovery, and Leon Artigue, noted comedian of stage and screen, are prominent in the supporting cast. Lynn Darling is photographing the series, Marvin Young assists in direction, Harry Jones is technical director and Pierce Artigue art director. Release will be on the independent market.

* * *

ADJUTANT GENERAL EXPRESSES**APPRECIATION OF PATHE NEWS**

Emanuel Cohen, editor of Pathe News, has just received a communication from Major General Robert C. Davis, the adjutant general, expressing appreciation of the thorough manner in which the Citizens' Military Training Camps have been covered by this popular newsreel.

Major General Davis' letter follows:

"The patriotic co-operation of the Pathe Newsreel in inviting the attention of millions of theatre goers to the Citizens' Military Training Camps is deeply appreciated. By including this subject in your reel the efforts of our government to promote the mental, moral and physical upbuilding of the nation's youth have been forcibly presented.

"I have always realized that your organization was ever ready to assist us and this latest demonstration of patriotism is most gratifying."

* * *

Current release of "Screen Snapshots," showing screen stars at play and work which is being distributed by Columbia Pictures, shows the following stars: Mary Pickford, Douglas Fairbanks, Pauline Frederick, Dorothy Mackaill, Dorothy Revier, Creighton Hale, Marguerite La Motte, John Bowers, and many others.

News Reels in Brief

Pathe News No. 57

Dayton, Tenn.—Scopes trial (titles for this subject to be furnished later). Clearwater, Fla.—Record catches feature tarpon season—young Ike Waltons get thrills galore battling with gamest fighters of the deep. 1. Fightin' mad! 2. Seeing is believing. Hendon, England—Royal Air Forces gives spectacular sky-pageant! King and Queen of England are among 100,000 who view remarkable series of aerial maneuvers. 1. 36 planes, like soldiers in the sky. 2. A few accurate shots and the "Pride of the Navy" is blown to pieces. Belle Fourche, S. D.—Cowboys defy death at annual western rodeo—bulldoggers and bronco-busters take daring chances to win honors at Tri-State Round Up. 1. Ride 'em, cowboy, ride 'em! 2. "Throwing the bull"—but in true western fashion. IN THE LIMELIGHT—Bocantico Hills, N. Y.—John D. Rockefeller celebrates 85th birthday—oil magnate greets another milestone, saying he is "well and full of cheer." 1. His birthday ritual—keeping in trim at his favorite game. 2. Plymouth, England—17-year-old girl trains for try at defiant English Channel—Gertrude Ederle, American swimming star, practices daily for big test in icy ocean waters. 3. New York City—How to keep cool though fat! Michael and Vincent Vouino give Old Sol the laugh as they cool their combined 250 pounds in unique fashion. 4. Reducing the youthful waistline. 5. New York City (Philadelphia only) Boost Philadelphia's sesqui-centennial fair at dinner! Mayor Kendrick and group of exposition directors make plans for celebration. 6. Lowell, Mass. (Boston only) First woman member of Congress from Bay State! Mrs. Edith Nourse Rogers, widow of Rep. Rogers, wins special election to succeed late husband. Detroit, Mich. (Detroit only) Carrier peace celebration invitations on 1000-mile hike! Tom Mason bids Mayor Smith, of Detroit, attend festival to be held at Belleville, Ont. Durban, South Africa—No matter where he goes, he's a sportsman still! Even on his long African trip the Prince of Wales is lured to a race track on the far-away East Coast. 1. The winning jockey will surely treasure this prize. 2. Always time for the sport he loves best! The Prince (in dark helmet) revels in a polo match on South African soil. 3. He hasn't "lost his eye"—watch H. R. H. shoot this one! 4. At Johannesburg, thousands of school children give Edward Albert the greatest reception ever given anyone in South Africa. 5. Judge for yourself. Los Angeles, Cal.—10-year-old girl dances atop balloon 2,000 feet in the air! Pathe News presents exclusive pictures of little Mildred Unger in thrilling aerial feat. 1. It looks like a rough voyage, but Mildred's undismayed. 2. Over 2,000 feet above the city—what could be better than this for a scene from the impossible. 3. When Mildred comes down, no wonder her Daddy's glad to see her. Rising Sun, Ind.—(Indianapolis only) Speed boats set fast pace in spectacular race! Hoosier Boy (U-7) leads way throughout the contest and makes 74 miles per hour on the straightaway. 1. Cutting corners at 40 miles an hour. 2. Happy in victory—J. W. Whitlock, owner of Hoosier Boy. Norumbega Park, Mass.—(Boston only) Thousands of kiddies attend radio outing—headed by Bob Emery, youngsters of the Big Brother Club of station WEEI "capture" amusement park. 1. Leave it to the kiddies to find the thrills. 2. Bob Emery, radio's "Big Brother," meets all his young "relatives."

* * *

Fox News, Vol. 6, No. 82

Cody, Wyo.—The West of olden days lives again as the daring riders from the ranches bust the bucking broncs. New York Mayorality Contest Under Way—Candidacy of Senator Jimmy Walker is given impetus by street parade. Thomasville, Ga.—Way down South in the land of cotton they also raise watermelons—and the harvest is now on. Paris, France—The largest crowd that ever attended horse race in Europe sees outsider win classic Grand Prix. Yakima, Wash.—World's highest earthen dam, to reclaim 160,000 acres of arid land, is built at cost of \$4,350,000. New York City—Intrepid workmen build scaffold on St. Patrick's cathedral spire to repair cross hit by lightning. Hendon, England—Royal Air Force gives striking demonstration of Britain's flying strength before the royal family. Montana—Vast sheep herds start summer pilgrimage from lowlands to high grazing grounds of the Rockies.

BOX OFFICE REVIEWS

MANHATTAN MADNESS

Associated Exhibitors Photoplay. Authors, Charles T. and Frank Dazey. Director, John McDermott. Length, 5,620 feet.

CAST AND SYNOPSIS

Steve O'Dare	Jack Dempsey
The Girl	Estelle Taylor
"Doc" Harlan	George Siegman
The Butler	Frank Campeau
The Chauffeur	Bull Montana
The Maid	Jane Starr
Hank	Bill Franey
Zeke	Nelson McDowell
Count Von Eckmann	Theodore Lorch

Steve O'Dare, Western ranchman, has no use for the effete East because he cannot find any excitement. Being called to New York regarding a contract to supply horses to a foreign government, he wires his club begging the crowd to dig up some action. On the train he sees a beautiful girl, and she is later pointed out to him in a night club with a man whom he is told is "Doc" Harlan, a notorious political leader and bad man. Later he calls at the home of von Eckmann with whom he is to close the horse deal. Here the girl also appears, shrieking for help. Later Harlan puts in an appearance, and a number of other villainous characters are in evidence. There is all sorts of excitement, O'Dare fighting the entire crowd to rescue the girl and a mysterious package. There is lots of shooting also. In the end O'Dare enters a dining room and finds the whole crowd there. The entire performance is a hoax staged by the clubmen to give Steve a kick. He retaliates by kidnapping the girl and marrying her.

THIS is the broadest sort of burlesque and your patrons will be in a daze wondering what it is all about, until the sequence in which it is explained that the terrifically exciting night was all pre-arranged to supply O'Dare with the thrills which he insisted could not be found in the East.

There is a good deal of footage wasted in getting into the story, but once Steve sets foot in the Von Eckman residence there is something doing every moment. There are trap doors, sliding panels, mysterious hands that appear and disappear in unexpected places, knives, guns and blackjacks, disaster and sudden death.

There are fights galore, and some of them offer the champ an opportunity to display his prowess, although as a rule his wallopings seem quite obviously "pulled," which is fortunate for those whom he encounters. The best battles are the set-tos between Dempsey and Siegmann, and Jack and Bull Montana. "The Bull," you will remember, is a wrestler, and when these two came to close quarters, he seems quite able to take care of himself.

The comedy is supplied by the two ranchmen, Hank and Zeke, who ins't upon accompanying their boss. Tom Wilson also helps the merriment in the role of a club porter.

Dempsey does unexpectedly well as Steve O'Dare. He works hard, and crams every possible bit of action into the role. Beside giving a pleasing performance in the rougher sequences, he registers well in those parts of the picture calling for the portrayal of more tender emotions.

Perhaps the fact that Estelle Taylor, now Mrs. Dempsey, plays opposite him has something to do with this. She makes a pleasing picture as the girl for whom Steve dares so much, and is quite adequate in her role.

The rest of the cast is up to the mark, and special mention must go to George Siegmann and Bull Montana as the most villainous of the many villains.

The names of the more prominent players in the cast will attract patronage for this one, and in most quarters the fact that Champion Dempsey and Estelle Taylor play the leads will bring folks to the theatre to take a look at Jack and his bride.

UNDER THE ROUGE

Associated Exhibitors Photoplay. Story and Scenario, A. P. Younger. Director, Lewis H. Moomaw. Length, 6,055 feet.

CAST AND SYNOPSIS

Kitty	Eileen Percy
Whitey	Tom Moore
Skeeter	Eddie Phillips
Mal	James Mason
Daisy	Claire De Lorez
Martha Maynard	Mary Alden
Fred Morton	Tom Gallery
Jim Condon	Stanley Blystone
Evelyn Maynard	Carmelita Geraghty

Whitey and Skeeter, war heroes, are now safe-blowers, and Whitey is in love with Kitty, also a member of the underworld fraternity. Skeeter is killed, and Whitey is arrested because of information given the police by the skunk-like Mal, lowest of all lounge lizards. Whitey arranges with Detective Condon, with whom he served in the war, to send Kitty to the country. Released from jail, he follows her, and finds her in love with Fred Morton, a bank cashier, and living at the home of Skeeter's mother. Mal nearly succeeds in deceiving Evelyn into eloping with him. To save her Kitty discloses her own past, and Fred, overhearing, promptly breaks their engagement. Whitey saves Evelyn, gives Mal several good lickings, finds that Fred is stealing the bank's bonds, rescues Kitty from suicide, and marries her. They determine to go straight, and have found the road to happiness.

THIS is corking good crook melodrama, replete with action, heart interest, and a wealth of dramatic situations. It is capital entertainment.

There isn't a dull moment throughout the length of the film. From the first clash between Mal and Whitey until the latter rescues Kitty from a watery grave in a close to closing sequence, there is action every minute.

Beside any number of exciting scraps, there are many moments of tenderness, and not a few of pathos. Perhaps the most affecting scene in the picture is that enacted between Whitey and Mrs. Maynard. Whitey discovers a photograph of his dead pal, Skeeter, her son.

Whitey then lies like a gentleman, ascribing to Skeeter his own acts of bravery during the late European unpleasantness. From his tale it appears that Skeeter died a hero instead of being shot down by the despised cops during an attempted burglary. And as a climax. Whitey pins on the mother's bosom his own Croix de Guerre, stating that it belonged to her son.

Another appealing instant is that in which Whitey, with breaking heart, tells Kitty with a smile that he has met another girl whom he loves, in order to clear the way for her romance with Fred.

Tom Moore is at his best in these lovable crook roles, and in "Under the Rouge" he renders an outstanding performance. He smiles his way right into the hearts of his audience.

Eileen Percy is excellent as Kitty. She never overacts, and is convincing in her characterization. James Mason is finely cast in the role of a despicable lounge lizard and makes the most of his many opportunities to win the hisses that are as cheers to a villain. Martha Maynard makes a sweet mother and the rest of the cast contribute their shares to rounding out a first class picture. In minor roles special mention should be given to William V. Mong, as a peddler of post cards and religion, and Claire De Lorez as a colorful cabaret vamp.

In your exploitation make the most of an attractive title, feature the names of the leading players, and stress the crook atmosphere with handbills offering rewards for the apprehension of Whitey.

FIFTY-FIFTY

Associated Exhibitors Photoplay. Author Alan Dwan. Director, Henri Diamant Berger. Length, 5,531 feet.

CAST AND SYNOPSIS

Ginette	Hope Hampton
Frederick Harmon	Lionel Barrymore
Nina Olmstead	Louise Glaum
Charles O'Malley	J. Moy Bennett
Grand Duke Popovitch	Arthur Donaldson
Jean	Jean Es Val

Frederick Harmon accompanies Charles O'Malley on the Grand Duke's personally conducted tour of the Parisian underworld. Here he rescues Ginette from two Apaches who quarrel over her, and takes her home. Returning to the cabaret, he finds it all a fake for the exploitation of thrill-seeking Americans. Even the Grand Duke is working on a commission basis. Harmon marries Ginette, and proceeds to neglect her for Nina Olmstead, a designing vamp. Ginette flirts with Jean, now a dancer in an American resort. Nina attempts to frame them so that she may marry Harmon, but her plot goes awry, and in the end Ginette and Harmon are reunited with a greater mutual understanding.

THIS one will bring the old-timers memories of the same picture done by Norma Talmadge some years ago. It was a good picture then, and it is a good one now. It has been brought up to the minute and should prove a satisfactory box-office attraction for the average house.

There is plenty of excitement, lots of interesting background, plenty of the local color of Paris, fashion shows and love scenes for the women, and a couple of good fights for the men.

The film opens with a sort of Parisian travelogue showing the various arcs, towers, cathedrals that embroider the city on the Seine. Later there are Apache resorts, wild dances and villainous characters galore. That they are all "atmosphere" for resort proprietors does not lessen their realism.

There are some fine fashion show shots in the sequence where Harmon accompanies Nina on a shopping tour, and there is some clever business during the sequence where Ginette and Jean are placed in a decidedly compromising position by Nina, with the aid of the Grand Duke, a firm of shyster lawyers and a photographer.

There is not a little of the comedy element in the film, most of it being supplied by the American cabaret proprietor, Charles O'Malley, and the old fraud of a Grand Duke, who seeks to eke out an existence through expedients that we hope he would have passed up under the regime of the Romanoffs.

It is a pleasure to welcome Louise Glaum back to the screen in one of the vamp roles in which she excels. She is as beautiful as ever, and has not lost the fine histrionic touch which gained her prominence in other days. As Nina Olmstead she gives one of the best portrayals in the production.

Hope Hampton is a blonde Ginette, who proves that she knows not only how to win a husband, but also how to hold one. Lionel Barrymore is convincing as an American millionaire who is somewhat susceptible to the charms of femininity. The remainder of the cast is wholly adequate, Arthur Donaldson being especially good as the pompous and rascally Grand Duke.

There are a dozen exploitation angles to "Fifty-Fifty" including a fashion show, the apache element, the title, and the cast. Feature Miss Glaum's name together with those of Hope Hampton and Lionel Barrymore. She has many friends who will be glad to see her again.

HIS BUDDY'S WIFE

Associated Exhibitors Photoplay. Adapted by Tom Terriss from T. Howard Kelley's "Smart Set" Story. Director, Tom Terriss. Length, 5,600 feet.

CAST AND SYNOPSIS

Jimmy McMorrow	Glenn Hunter
Mary Mullaney	Edna Murphy
Dr. Summerfield	Gordon Begg
Mr. Jones	Harlan Knight
Mrs. Jones	Cora Williams
Mirandy	Flora Finch
Mother Mullaney	Blanche Davenport
Bill Mullaney	Douglas Gilmore

Jim and Bill are war time "buddies" over there. Jim falls in love with the picture of Bill's wife. Bill is among those missing in No Man's Land, and before departing on a perilous mission has asked Jim to care for Mary. Jim returns to Bill's wife and mother. The latter dies, and leaves Mary and Jim to care for the farm. Scandal arises, and Mary declares they are to be married. On the eve of the wedding Bill appears. Jim makes the superb sacrifice and passes out of their lives.

THIS is a tragedy picture with very few lighter moments to relieve the sombre tones of hopelessness that combine to make its background. It recalls, perhaps too vividly, the hell that the world passed through not so very many months ago. The production is well done, but it is decidedly heavy entertainment.

There are some most effective shots of life in the trenches; and beyond the trenches, where the few lonely outposts awaited—they knew not what. In one sequence we find Bill and Jimmy in one of these telephone stations in front of the front. Word comes that there is work to be done in connection with a Hun gun-nest that has the right range. One of them goes—and doesn't return.

Jim keeps his promise and returns to the home of his buddy which shelters an ill and aged mother, and the girl Bill had loved and married. In the dreary watches of the night Jim had learned to love her, too, although he knew her only from a photograph.

Up to this point the theme is fairly shopworn, but a surprise is in store. Everything points to a marriage between Jim and Mary, which would furnish the usual happy ending. But no. It is their wedding eve, and sure enough, Bill returns not much the worse for wear. Then the sad hearted, hapless hero leaves them in each other's arms to pass out into a world that must indeed prove as empty as a vacuum.

Thus we have an Enoch Arden story with reverse English. If the missing husband had made the sacred sacrifice of remaining dead, there might, at least, have been hope for happiness for the other two. But as the tale ends, it looks like vain regrets for all concerned.

The outstanding performance of the production is given by little Edna Murphy as Mary, the beloved of both men. She does exceptionally well and never makes her characterization other than realistic. Her part might very easily be overdone, thus her restraint in the role is more worthy of commendation.

Glenn Hunter is not happily cast in the part of Jim. He is not at his best in this type of portrayal, and while he does well with the work at hand, he is at all times laboring under difficulties.

Douglas Gilmore, as the returning husband, is an appealing figure, and divides sympathy with the hero. His acting is quite up to the mark, as is that of Blanche Davenport in the mother role.

Just a word for that old favorite Flora Finch, who does a bit in her accustomed manner and contributes what slight humor there is to be found.

Make the most of the problem presented in the story. Stress the name of the star, and feature the story from which the picture has been adapted.

CAMILLE, OF THE BARBARY COAST

Associated Exhibitors Photoplay. Author, Forrest Halsey. Scenario, Eugene Edward Holland. Director, Hugh Dierker. Length, 6,000 feet.

CAST AND SYNOPSIS

Camille Balishaw	Mae Busch
Robert Morton	Owen Moore
Maggie Smith	Fritzi Brunette
Henry Norton	Burr McIntosh
Dan McCarthy	Harry Morey
Barbary Bennie	Tammany Young
Dora Malcolm	Dorothy King
Chauncey Hilburn	Robert Daley
Sonia Ivanoria	Dagmar Godowsky

For the sake of a woman Robert Morton does his bit in jail, and his father turns against him. Upon release he drifts into a resort on the Barbary Coast, and meets Camille, an inmate. She shelters him and aids in his rehabilitation. McCarthy, a henchman of Morton's wealthy father keeps the old man informed. Robert secures various jobs but is discharged when his prison record is learned through McCarthy. Camille sticks to him and they are married. The father comes to take his son home but Robert denies him and swears allegiance to Camille. The old man relents and accepts them both.

THIS should have been an exciting and spell-binding story of the underworld. It should have been an engrossing tale of a dance-hall girl who helped a man to come back. The name Camille means so much in literature, it should have been made to mean something in this film. But, alas, with all the opportunities offered, "Camille, of the Barbary Coast" is merely mildly entertaining.

It is rich in atmosphere, but slow in starting and draggy throughout. It has an interesting theme, but it is a foregone conclusion that the hero is to be made a man, and nothing exciting happens in the making.

Perhaps the most dramatic sequence is that in which Camille overhears a conversation between father and son which indicates quite clearly that she is an unwelcome third. To insure the father's dislike, and destroy her boy husband's faith in her, she appears slouching in a doorway in the approved Barbary Coast manner. A cigarette dangles from her lips, and her entire attitude is that of a typical "Sadie Thompson."

But the boy remains steadfast, and tears the coat from her shoulders expecting to see the abbreviated costume of the dance-hall. Instead she is disclosed in the simple frock she wears in their little home, and this registers that her assumed wickedness has been but a pose.

There is some good comedy supplied by Tammany Young, who plays a character bit as "Barbary Bennie." "Bennie's" method of gaining a livelihood is to act as escort for the "ladies" who visit the dance hall unaccompanied. The rule is that every "lady" must have a "gentleman friend," so for varying rates "Bennie" escorts these lonely damsels past the stoney-hearted doorman.

Owen Moore is convincing as Robert Norton, and when opportunity offers he seizes his chance and makes the most of his role. Mae Busch, who for some unknown reason spoils her appearance by wearing an atrociously unbecoming wig, renders an excellent performance as Camille. It is the type part that she can play to perfection, and had the story been stronger she might have accomplished much.

Burr McIntosh is a somewhat theatrical father. Fritzi Brunette and Dagmar Godowsky register in bits as dance hall girls, the former having more to do, and doing it better. The support is adequate to the requirements of the picture.

In exploiting this, make the most of an attractive title. Feature the names of the stars, and the others in the cast that have pulling power in your territory. Stress the underworld element and the idea of the "man who came back."

NEVER WEAKEN

Associated Exhibitors Photoplay. Authors, Hal Roach and Sam Taylor. Director, Fred Newmeyer. Length, 2,941 feet

CAST AND SYNOPSIS

The Boy	Harold Lloyd
The Girl	Mildred Davis
The Other Man	Roy Brooks
The Acrobat	Mark Jones
Police Force	Charles Stevenson

Harold's sweetheart is about to lose her job in a physician's office because business is so poor. She confides her woe to Harold, and he sets forth determined to bring in business and save her job. He succeeds and returns for his reward to find her in the arms of another man. He tries various methods of committing suicide, but fortunately fails, as it develops in the end that The Girl is true to him, the Other Man being her brother, a newly ordained priest.

THIS is a re-issue of the Lloyd laughter that caused so much hilarity a couple of years back. It is as funny now as it was then.

There are any number of ludicrous incidents, and a flock of breath-taking thrills. One of the most humorous sequences is that in which Harold, bent on securing patients, for the doctor employing his sweetheart, marches ahead of a sprinkling cart pouring soap flakes into the street, the result is that the street becomes a veritable lather, and people slip in all directions.

The best scene is that in which Harold attaches one end of a string to his revolver trigger, and the other to the door of his office. He sits awaiting death, and when an electric bulb bursts he believes himself shot. At this juncture a steel beam swings through the window and lifts his chair, with him in it, high into the air. He passes a place where a musician is practicing and thinks he hears heavenly music. When he opens his eyes he is confronted by a stone angel which ornaments the cornice of a building.

However, a jazz band brings him realization, and he has some hair-breadth escapes before he once again sets foot on terra firma. One of the final shots shows him and the Girl seated on another beam which suddenly is hoisted into the air. But this time he jumps to earth with the girl, and both dash away from the vicinity where the ground has such a bad habit of suddenly receding.

There is not a moment when there is not something doing in this production. There is never any let-down throughout the footage, which covers three reels.

The lighting and photography are excellent, and there are some real kicks in the shots showing The Boy stumbling along the skeleton structure of a sky-scraper. He slips and skids, sits on a hot rivet, and clings by his very finger-tips to scant safety, while the street is far below like the distant bottom of a canyon.

In this film Harold Lloyd relies for laughs more on his ability as a stuntster than on any of the finer subtleties that are evident in his later efforts. But he is as funny as he is daring, and the pathetic eyes, peering through the ever-present horn-rimmed spectacles, are as appealing as ever.

Mildred Davis is satisfactory as The Girl, but has not a great deal to do. Some good touches are supplied by Mark Jones, as the acrobat who pretends to slip and be cured by Harold, and by Charles Stevenson, as a Grim arm of the law, who appears at the most inopportune moments.

Exploit this as a Harold Lloyd picture. Make the most of the title, and feature those Lloyd Horn-rimmed glasses in all your advertising and exploitation.

KEEP SMILING

Associated Exhibitors Photoplay. Authors Monte Banks, Herman Raymaker and Clyde Bruckman. Directors, Albert Austin and Gilbert W. Pratt. Length 5,800 feet.

CAST AND SYNOPSIS

The Boy Monte Banks
Rose Ryan Anne Cornwall
James P. Ryan Robert Edeson
Gerald Deane Stanhope Wheatcroft
The Mother Martha Franklin
The Butler Syd Crossley
Racing Driver Glen Cavender
Ryan's Secretary Ruth Holly
Bordani Donald Morelli

The boy is born with a fear of the sea, and perfects a life-saving device to foil the ocean's fierceness. He endeavors to sell his invention to millionaire Ryan, and is mistaken for Bodani, a famous motor-boat racing driver whom Ryan has engaged to pilot his craft in the races. The boy falls in love with Rose, who is also loved by the villain Deane. Deane and his confederate do all they can to wreck Ryan's boat and kill the boy, who is forced to drive because of the error in identity. However, in the end, the boy comes across the line a winner, more by luck than good management, and when the boat explodes, his life-saving invention saves him, and Ryan is so impressed that he buys it. The boy wins Rose's love.

UP TO the time of the speed boat races there is not much to laugh at in this comedy, but after the sea-faring hero is once launched in the racing-craft there are a couple of reels of fast slap-stick humor.

Everything that could possibly happen to the occupant of a runaway water racer, and not a few that could not possibly happen, occurs to reduce the spurious Bodino to a state of utter collapse.

He runs afoul of a fishing seine and litters his craft with all varieties of odd fish. The casts of four fishermen find lodging in a most embarrassing place. An aeroplane hovers over him, and he seizes a rope which dangles from it. After swinging thus for some time, the aeronaut calmly cuts the rope, and he again finds himself battling his sea steed.

He crashes through the supporting piles of landings, sending scores of people into the water. He drives directly through a house boat, and wrecks a roller-coaster, down which some misguided pleasure seekers shoot to seeming death.

And all the time the racing judges are radioing him not to show off and to cut out the fancy driving. Of course in the end he wins the race, and his life-saving invention carries him to shore and the arms of the girl he loves.

The opening shots showing a shipwreck are excellent. The terrible spectacle of a panic aboard a sinking ship is graphically portrayed, as is indeed the final plunge of the doomed vessel to Davy Jones' locker.

This shot is shown to explain why the hero, born of a race of seamen, lives in deadly terror of the ocean. Later he is seen working on his life-saving invention.

The fun begins when he becomes a victim of mistaken identity and is forced to enter the race as pilot of Ryan's speed boat. The machinations of the villains fail and the boy finally wins. But in doing so he has a hundred hair-breadth escapes, and encounters a hundred more adventures that are good for a chuckle.

Monte Banks does not register so well in the early sequences, but in the later shots of the race he seems more in his usual comic character.

Rose Ryan, as portrayed by Anne Cornwall is sweet enough to win anyone's heart, and does well with what the story offers. The cast is entirely adequate to the requirements of the production, and the photography and lighting are satisfactory.

Exploit the name of Monte Banks, feature the names of those in the cast that have pulling power with your clientele, and make the most of an attractive title. You may inaugurate a "Keep Smiling" week, offering prizes of passes for those regarding whom you receive reports of exceptional good nature and courtesy under adverse conditions.

HEADLINES

Associated Exhibitors Photoplay. Author, Olga Printzlau. Scenario, Peter Milne and Arthur Hoerl. Director, E. H. Griffith. Length, 6,000 feet.

CAST AND SYNOPSIS

Phyllis Dale Alice Joyce
Roberta Dale Virginia Lee Corbin
Larry Emmett Malcolm McGregor
Roger Hellman Elliott Nugent
Donald Austen Harry T. Morey
Stella Austen Ruby Blaine

Phyllis Dale, a widow, is engaged in Newspaper work. Her flapper daughter is expelled from school and returns home. Phyllis, who loves Larry, permits Roberta to pass as her sister Roberta flirts outrageously with Larry, and also with the city editor of Phyllis' paper. Eventually she keeps an appointment with the notorious Austen, whose wife is seeking a co-respondent. Phyllis hearing of this, goes to the apartment, and when the raiding wife enters, Phyllis appears and leaves Roberta in hiding. Her name appears in the headlines of the dailies as co-respondent in Mrs. Austen's divorce case. She refuses explanations to Larry, who departs for Europe. But Roberta tells the truth about the matter with the result that Larry and Phyllis sail together to be married at sea, while Roberta weds City Editor Hellman.

ASOPHISTICATED tale of mother love and sacrifice is engagingly unfolded in this picture. It is somewhat lengthy and the action could be speeded up materially by judicious cutting. But the suspense element is well maintained, and the production, on the whole, offers a very fair quality of entertainment.

There are a number of jazzy sequences depicting groups of revellers in cabarets and in the luxurious apartments of the villain, Austen. In one of these, Roberta has wine spilled on her dress and dares the host to take a shower bath with her. This he does, and we are edified by the spectacle of the two emerging from the shower, wringing wet, much to the amusement of the remaining guests.

The biggest scene is that in which Phyllis calmly steps from Austen's bedroom to face his wife and her raiding party, in order that Roberta may not be compromised. This sequence is enacted without theatrics and is tensely effective. Of course, the situation is improbable, as had both women announced their presence, even a divorce detective could scarcely "frame up" the desired evidence.

What comedy there is in the production emanates from Roberta, nick-named "Bobby," who describes every man she meets as "masterful" and suggests to each that he marry and "subdue" her. Finally, Hellman, takes her at her word, and appears with an engagement and a wedding ring, only to be laughed to shame by the flirtatious flapper.

The best performance is rendered by Alice Joyce as the charmingly youthful mother of a grown-up daughter. Her fears that age may come all too soon are well portrayed, and those sequences where her heart is breaking at the mistaken thought she is to lose Larry to her daughter are rich in pathos. Miss Joyce seems more beautiful than ever since her return to the screen.

Malcolm McGregor is a satisfying hero, and Harry Morey, an excellent villain. Virginia Lee Corbin gives a realistic interpretation of an empty headed flapper, and Ruby Blaine is good in a bit depicting a divorce-seeking wife. Elliott Nugent is miscast as the City Editor and renders a colorless characterization.

The lighting and photography are up to the mark, and the settings are in keeping with the character of the production.

Make the most of the title and feature the big names in the cast. You should have no difficulty in effecting newspaper tie-ups for this one in a number of ways. For instance, offer a pass to any citizen whose name may be spelled from the letters on the front page headlines of the paper whose cooperation you secure.

THE FRESHMAN

Pathe Photoplay. Authors, Sam Taylor, John Grey, Ted Wilde and Tim Whelan. Directors, Sam Taylor, Fred Newmeyer. Length, 6,883 feet.

CAST AND SYNOPSIS

Harold Lamb Harold Lloyd
Peggy Jobyna Ralston
Bully Brooks Benedict
Hero James Anderson
Belle Hazel Keener
Tailor Joseph Harrington
Coach Pat Harmon

Harold is a goofy college freshman seeking the laurels of popularity and athleticism, and taking his tips on college life from catalogs and Motion Pictures. He is made the college joke, but nevertheless, the misguided youngster has real pluck and spirit. Although the butt of many a joke, Peggy his landlady's daughter remains constant. Eventually he learns the truth regarding his status in collegiate circles, and being himself wins the important football game of the season as well as the courage to declare his love for Peggy.

AWOW! That describes Harold Lloyd's latest and best, briefly and accurately. It is a truly refreshing comedy, just chock-a-block with laughter and containing thrills that make the onlooker sit tensely on the edge of his chair.

It is literally crammed with gags—good ones. And Lloyd executes each so well, that something whispers many must have originated in his own head. In the first shot there is a chuckle. This develops into a laugh, and the laugh into hilarity and near-hysteria. It is the finest thing Lloyd has done to date.

The best of the several big sequences in the film are the shots of the final football game which is so all-important in collegiate life. Poor Harold, the goat of the school smart alecks, is so obliging that he has been led to believe he is a "sub" on the team, where in reality he is a lowly water-boy.

There are but thirteen minutes of play remaining. The opposition leads. And our hero's team is being weakened by having a man knocked out in every down. The substitute players are eliminated, only Harold remains on the bench. There is no other choice—he must be sent in. He is. And in true comedy fashion he wins the game, and realizes his ambitions.

This football sequence is as exciting a bit of screen work as was ever filmed. It makes one forget that he is not in the stands getting all hoarse rooting for the home team to win.

That football sequence is the big trick. But there are others galore, and not a foot of film without a comedy element that registers.

Lloyd knows that there must be pathos in true comedy. It is here. Never for an instant is the hero a buffoon. He is always a lovable, gay, high spirited lad, who is up against a tough game and don't know just what it is all about. But he's a stickler, and the stick-to-it-iveness carries him to high victory. After all, there is even a moral in the film if one cares to think of such things.

It is unfortunate that Harold has perforce to lose his trousers so frequently but he loses them as only Lloyd, and his gag men, can, and thus this passes.

As for the acting, Lloyd was never better, and it is almost difficult to think that he ever can be. His leading lady, Jobyna Ralston, is a sweetly acceptable heroine who has not much to do. Pat Harmon is an excellent hard-boiled football coach, and Jimmie Anderson fits in finely with our recollection of a college hero. The support deserves credit. Every one appearing in the production seemed imbued with the proper spirit. It is all very real despite the seeming absurdity of the plot.

Exploit the name of Harold Lloyd, feature the football game, play up the college atmosphere, and make a special appeal to the younger generation.

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW

AISLE LIGHTS

The Brookins Co., 1741 Euclid Ave., Cleveland, O.
Exhibitors Supply Co., 825 South Wabash Avenue, Chicago, Ill.
Kausalite Manufacturing Co., 8129 Rhodes Ave., Chicago, Ill.
(Illustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 228 West 49th Street, New York.
The McCallum Co., Pittsburgh, Pa.
Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)
Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.
Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

ART TITLES

O. C. Bucheister, 245 W. 55th St., New York.

AUTOMATIC CASHIERS

Brandt Automatic Cashier Co., Dept. U Watertown, Wis.
(Illustrated booklet)

CAMERAS

Eastman Kodak Co., Rochester, New York
(Illustrated catalog)
Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CARBONS

M. G. Felder Sales Co., 1540 Broadway New York.
Charles W. Phellis & Co., 130 West 42nd Street, New York.
Hugo Reisinger, 11 Broadway, New York.

CHAIRS

Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.
J. H. Welsh, 270 West 44th Street, New York.
E. J. Vallen Elect. Co., Akron, Ohio.

DECORATORS

Carsen Scenic Studios, 1507 N. Clark, Chicago, Ill.
Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.
United Scenic Studios, 30 W. Lake St., Chicago, Ill.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.
Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug fashions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)
Dwyer Bros., 520 Broadway, Cincinnati, O.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS

Robert Dickie, 247 West 46th St., New York.
Reliable Decorative Co., Inc., 17 N. 10th Street, Philadelphia, Pa.

LAMPS

Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.
J. E. McAuley Mfg. Co., 554 W. Adams St., Chicago.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)
C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)
Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.
Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.
Projection Optics Co., 203 State Street, Rochester, N. Y.
(Illustrated catalog on projection lenses)
Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)
L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Charles H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, O.
Henry Menstrum, 817 6th Avenue, New York.
Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)
Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)
Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)
Dwyer Bros., 520 Broadway, Cincinnati, O.

MARQUISE, METAL WORK, ETC.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquee, doors and sashes)

The Probert Sheet Metal Co., Covington, Ky.
Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS AND ACCESSORIES

Austin Organ Company, Hartford, Conn.
M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)
Geo. W. Reed & Son, W. Boylston, Mass.
Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)
Viner & Son, 1375 Niagara St., Buffalo, N. Y.
Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis. (Evenheaters for organ Chambers.)

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.
Duplex Motion Picture Industries, Sherman St. & Harris Ave., Long Island City, N. Y.
Rothacker Film Mfg. Co., Chicago, Ill.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTING PRESSES—(Hand)

Globe Type Foundry, Chicago, Ill.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.
Kleeblatt Press, 351 W. 52nd St., N. Y. City.
Rialto Printing Co., 1239 Vine Street, Philadelphia, Pa.
Hennegan Co., Cincinnati, Ohio.

PROJECTION MACHINES, ACCESSORIES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)
J. E. McAuley Mfg. Co., 552 W. Adam St., Chicago, Ill.
Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)
Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)
Superior Projector, Inc., Coxsackie, New York.
(Illustrated catalog on projection machines and accessories)
Film Protector Corp., 811 Prospekt Ave., Cleveland, O.

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.
United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

National Screen Co., Film Bldg., Cleveland, O.

SHUTTERS

Double Disc Shutter Co., 2100 Payne Ave., Cleveland, Ohio.

SIGNS

Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.
DeLuxe Studios, 833 W. Washington Street, Chicago, Ill.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)
Radio Mat Slide Co., New York.
Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

SPlicing, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THEATRES FOR RENT

Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMBTRACKS

Solidhead Tack Co., 37 Murray Street, New York
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.
Globe Ticket Co., 352 North 12th Street, Philadelphia, Pa.
(Illustrated pamphlet on roll and strip)
Keystone Ticket Co., Shamokin, Pa.
Primount Press Co., 113 Albany Street, Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

TRANSVERTERS

Hertner Elec. Co., 1905 W. 112 St., Cleveland, Ohio.

VENTILATING

Typhoon Fan Co., 345 West 39th Street, New York.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

Science Scores Triumph in Ozite Manufacture

Science has again scored a victory in bringing to usefulness a by-product that for years was not only considered a waste product, but a costly one to dispose of as well. Through the untiring research of two nationally known chemists the by-product of cow hair taken from the hides by the leather tanning industry has been transformed from a waste into one of the most useful items of merchandise that has ever been given to the floor covering trade.

This product was first developed about five years ago and has been improved upon from time to time until the article known as Ozite Carpet and Rug Cushion has been perfected to the degree that it is absolutely guaranteed to actually double the life and luxurious softness of the carpets or rugs under which it is laid. Every possible objection to its use has been successfully met and it can be truthfully stated that it is a 100 per cent perfect product.

Ozite Carpet and Rug Cushion is made from selected cow hair that has been thoroughly cleansed and sterilized by special ozonizing process that makes it absolutely sanitary and odorless in every respect. It also is specially treated to make it entirely moth-proof. The hair is subjected to pressure of four tons under a steam bath which compresses it to a degree that no wear, no matter how severe, can mat it down further. In fact, the reverse is true, for the tendency is for it to get even more resilient and soft the more it is used. There is a layer of stout burlap through the center that strengthens the cushion against tearing, creeping or lumping. Water has no effect on it, in fact, Ozite greatly aids the drying out of carpets that have become water-soaked.

Ozite Carpet and Rug Cushion has proven invaluable wherever carpets and rugs are used and the manufacturer's guarantee of doubled life and softness for all floor coverings is not just an idle boast, but the actual results obtained wherever it is used. Ozite doubles carpet life by cushioning the shock of footsteps and the weight of heavy objects and thereby preventing the destructive friction between the hard shod heel above and the unyielding floor beneath. It is this friction that so quickly destroys the carpet by actually grinding it to pieces. Ozite double the softness and luxury of floor coverings, for by cushioning the tread it makes even low priced carpets and rugs seem thick and soft. It gives an atmosphere of quiet elegance to any room in which it is used, and not only deadens the sound of footsteps, but causes people to unconsciously lower their voices.

Ozite Carpet and Rug Cushion can be used equally well on wood or concrete floors. It is especially fine for use under carpets on concrete floors, for it takes care of any unevenness of the floor and is not affected in any way by the loose sand that soon develops and quickly destroys the ordinary paper lining. One of the advantages of its use is the insulation it gives against heat or cold. It eliminates cold floors and actually effects a saving in heat wherever used. Ozite is also a good protection against fire for, though not fireproof, it is fire-resisting and even when exposed to flame it only smoulders slowly on the surface and extinguishes instantly. It is practically everlasting and will always retain

its softness and resilience. It will never mat down or form lumps, creep or buckle, and will always lie flat under the floor coverings.

Ozite Carpet and Rug Cushion is now being specified in practically all of the new hotels that are being built in the country and by a great number of the older hotels whenever carpets are taken up for cleaning or replacement. No one appreciates its value any more than the hotel man for he realizes just what it means to have doubled life for his floor coverings and increased luxury as well. Theatres, clubs, stores, offices, steamships and even Pullman cars are large users of this wonderful product. Besides all of these, the householder also has discovered what Ozite means for his rugs and it is giving complete satisfaction in thousands of homes throughout the country.

* * *

BERNSTEN SHIES ON STATEMENT

Upon being asked to venture an opinion recently regarding the value of the Bush Slides in conjunction with the course of study at the Eastman School for the organ, Mr. Berentsen regretted that it was not the schools policy to give out any such statements. However, he did add "that your slides (Bush) are being used for the purpose of instruction in the Motion Picture Course of the Eastman School of Music where they have proven in every way satisfactory."

Noiseless and Automatic Action Mark

Vallen Automatic Curtain Control

The Vallen Automatic Curtain Control and Track Equipment, manufactured by the E. J. Vallen Electrical Company, of Akron, Ohio, has been designed to operate a theatre curtain automatically and noiselessly, lending a dignity to any show and prestige to the theatre.

The equipment is standard, 110 volts, 60 cycles, A. C. or 110 volts, D. C. Motor, 1-3 H. P., Junior Vallen, ¼ H. P. Floor space 22 in. x 21 in.—height 15 in. Shipping weight 170 pounds.

All working parts of the Vallen are enclosed in cast iron case which permits them to run in oil. This increases the life, as well as insures quietness in operation. The Vallen is equipped with an external operated main switch, also an automatic roller clutch which is adjustable to various loads; this prevents damaging equipment or machine.

All machines equipped with the Vallen Remote Control Switch, which enables the operator to start, stop or reverse the curtain when traveling in either direction. As many starting stations can be placed in the line as desired.

Mr. Exhibitor: Ask at the Film Exchanges
for the



It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

Pizzicato Touch Feature of Hope-Jones Organ

The "pizzicato touch" is a most useful and wonderful accessory for a theatre organ. This, and the "double touch" are features that have met with commendation from organists. The electric-pneumatic is instantaneous in attack, and is capable of repetition far beyond the possibilities of a human being. All the contacts in the instrument are made between sterling silver, which, after exhaustive tests, has proven to be the best metal for this purpose. The wind pressures are considerably higher than those used by many organ builders, by means of which unlimited power is obtained without the loss of mellowness of tone, which is due to the scientific method of voicing. The tone produced by the instrument is full, rich and mellow, and will be the admiration of all who hear it. The wonderful diaphone and tubas pour forth thunderous tones with the expression shades open, but when closed the power is reduced to a whisper.

This organ contains all the tones usually found in the church organ, combined with
(Continued on Page 50)

* * *

HOLLYWOOD, July 17.—First of the independent Marshall Neilan Productions is in the cutting room. Rose Smith is preparing "The Sky Rocket," with Peggy Hopkins Joyce, for release.

Cool Theatre Is Essential for Summer Business

A cool theatre means the difference between a half-filled house of sweltering humanity and a capacity house of contented patrons. Typhoon Fans make possible better summer business!

Typhoons in operation pull in tremendous volumes of pure, fresh air at the screen or stage end. This air, immediately perceptible at the turn of a switch, passes freely through the theatre, sweeping your patrons with pleasant cooling breezes, and then out the entrance doors and other openings. With the Typhoon System, there is no possibility of the air becoming foul or heavy in your theatre.

Theatre cooling and refrigeration can be made to bring new life into your theatre, as witness what the large Broadway houses in New York have done. Standing room is a common thing these hot days and nights along the Rialto, and it isn't the picture alone that turns the trick.

The Typhoon Fan Company of New York maintains a corps of skilled ventilating engineers and their services are at your disposal to assist you in every way to build up

(Continued on page 53)

LOBBY DISPLAY FRAMES



TICKET BOOTHS MIRRORS, ETC.

All Designs Original

**Your Lobby is
Your Show Window**

Attract your patrons by properly displaying your posters in the newest and most attractive frames

**Stanley Frames Are
Always Right**

**SEND FOR OUR
NEW CATALOGUE**

Stanley Frame Co.
L. RING, Pres.

727 7th AVE., NEW YORK

Latest Stanley Catalog Displays New Forms

A new catalogue issued by the Stanley Frame Company Inc., has made its appearance in the field, beautifully engraved and illustrated, which gives some up-to-date suggestions of how attractive your lobby can be made by using lobby frames. A comprehensive description is given in the new book of one-sheet frames, three sheets, double one-sheets, ticket booths, ticket window fronts, combination mirror and photo cases, ticket boxes in period models, photo cases for 11 x 14 stills, bulletin boards, photo stands, banner frames, and Stanleygraph Changeable Banner Frames.

The display of your current and forthcoming productions means much in putting over your house. Generally, people passing by are interested in your presentation. They wonder what you are showing today and tomorrow and the next day, and even the following week. It is your duty to give them this knowledge. If you can do it elaborately, do so; if not, do it in a plain, businesslike manner. Frames for your lobby display attract the eye, which being done, is half the battle.

All Stanley frames can be finished in any of these colors: Gold and blue antique; X Denver copper, x Statuary bronze, x Light or dark copper and green, Gold burnished, brown and gold, polychrome, gold and brown antique and stiple blue and gold.

Some of the recent contracts secured by the Stanley Company are with the Gettysburg Theatre, Gettysburg, Pa.; Graham Theatre, Brooklyn; Bluebird Theatre, Brooklyn; Paragon, Beacon, N. Y.; New Liberty, Brooklyn; Capitol, Elizabeth; Park, Caldwell, N. J.; Arcade, Shenandoah, Pa.; Ritz, Cleveland; Ambassador, Cleveland.

The services of the Stanley draughtsmen are available at all times to exhibitors who require help in equipping lobby and theatre fronts advantageously and economically. They can create lobbies which will not only be beautiful, but at the same time become your best advertising medium.

* * *

Hope-Jones Organ Promotes Several New Features

(Continued from Page 49)

such orchestral instruments as clarinets, flutes, piccolos, violins, cornets, trombones, saxophones, etc. In addition to these are to be found the vox humana, refined musical sleigh bells, harps, xylophones, cathedral chimes, orchestra bells, vibrating bells, bass, kettle and snare drums, tamburines, triangles and castanets, and a host of other instruments, and to the specifications has been added a kinura. The pedal has a compass of 32 notes, the accompaniment 61 notes, the solo 61 notes, and there are bird, auto horn, fire gong, steamboat whistle, horse hoofs, surf, door bell and other effects.

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

"A practical and compact telephoto, 9 1/2 in. focus, f: 6.3—with precision focusing mount and hood. Fits any standard camera."

MICROMETER MOUNTS

For precision focusing—one mount for several interchangeable lenses if preferred.

TRICK DEVICES

We are headquarters for movie trick devices—round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Tell us your camera name when you write us.

Our DOGMAR for speed work and the old reliable DAGOR are standards for still photography. DOGMARS are used for telephoto effects on movie cameras. Write for the new Goerz lens booklet.



**C. P. GOERZ AMERICAN
OPTICAL CO.**

317 E. 34th St., New York City



Be Your Own Printer
Print YOUR OWN
PROGRAMS — HANDBILLS
PLUGGERS—ANNOUNCEMENTS

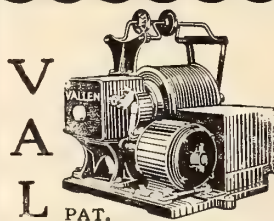
Keep your patrons informed of your future programs—utilize your spare time by advertising your business.

Write for estimates on our printing outfits

GLOBE TYPE FOUNDRY

956 West Harrison St.

Chicago, Ill.



VALLEN

V
A
L
L
E
N

V
A
L
L
E
N

THE VALLEN WAS THE ORIGINAL CURTAIN CONTROL—EVERY NEW PRACTICAL AND WORTH WHILE IMPROVEMENT HAS SINCE BEEN ADDED TO MAINTAIN ITS SUPERIORITY—IT HAS ALWAYS FILLED EVERY NEED—WHY NOT BUY THE BEST.

E. J. Valen Electrical Co., Akron, O.

VALLEN VALLEN VALLEN

—PROJECTION—

Optics, Practical Ideas and Electricity

—By WESLEY TROUT—

HELIOS LOW INTENSITY REFLECTOR LAMP

A few weeks ago it was my pleasure to see the Helios Low Intensity Lamp in actual operation. The results were very pleasing on the screen. It has every adjustment that is found in the regular type projector lamp. It gave over 25 percent better illumination than the old style arc that is replaced, and used less current and carbons.

The Warren Products Co., New York City, have given much time and thought to the construction of the Helios Lamp, and have incorporated in same some special features that will not be found in other reflector lamps which will add to the projectionist's control of the machine and materially assist him in securing better screen results.

EQUIPPED WITH SPECIAL MIRROR

The Helios Lamp is equipped with an extra large Reflecting Mirror made of special heat resisting quartz glass. This large mirror enables a better utilization and concentration of a greater amount of light and has the advantage of keeping the arc further away from the mirror. A cooling plate in back of the mirror is another great advantage. The Mirror will last for a long, long time with proper care. Be sure and keep this mirror clean. Use Hy-Ten Lens Polish for cleaning reflecting arc mirrors.

I have been in theatres where the exhibitor complained that the Mirror arc was not giving the results as when first installed. In most cases the troubles have been that the projectionist DID NOT KEEP THE MIRROR CLEAN and used the wrong carbon combination, or poor adjustment of the lamp in general.

A special feature of the Helios Lamp will be found in the handles controlling the forward and backward, as well as the side-wise swing or up and down motion of the Negative carbon. This permits at all times (1) perfect control of the spot on the aperture plate and sharp cutting of corners, (2) perfect control of the crater and (3) perfect control of position and size of spot. These special features are very important in the control of a Mirror Arc Lamp for proper screen results.

The lamphouse has a vent for the piping out of the gas from the carbons.

All levers controlling the various adjustments of the lamp are on the outside of the lamp. All adjustments can be made while lamp is in operation without opening the doors.

Special Carbon Adapters for the positive and negative carbons are furnished with each lamp, permitting the utmost utilization of the carbons.

THE LAMP HOUSE

The lamp house is made of heavy sheet metal, well finished, with Cone and Dowser, and with slide carrier. The Lamp House is of universal type and through brackets or base plates can be easily fitted to any make of projector.

ARC CONTROL

The Helios arc control is very accurate, it is sensitive to a change in arc voltage to within a fraction of one volt, which is considered very essential with small arc.

By means of a small rheostat at the top of the arc control the speed of feed as well as the length of arc can be regulated at will. A turn of the small rheostat knob to the RIGHT will slow it down, a turn to the LEFT will speed it up. The control and arc feed forms a very compact unit.

All in all the Helios Reflector Lamp is well made and constructed throughout, and no exhibitor will make a mistake in the purchase of same where he wants a good light, less carbon expense, less condenser expense and his light bill cut way, way down.

QUESTIONS AND ANSWERS

Question—Is a two or three wing shutter best to use with Mazda equipment?

Answer—The two wing shutter is best to use when using Mazda, as it gives you more light.

Question—Should the frame of a generator be grounded?

Answer—Yes, the frame of all motor generator sets should be grounded. Use copper wire for grounding, one end of the wire should make a good electrical contact with the frame of the generator and the other end should make a good contact with a water pipe or the earth.

BUILDERS OF STANDARD ORGANS

SINCE

1835



Viner Organs Fill Every Requirement of the Motion Picture Theatre

RICHNESS OF TONE—COMPLETE ORCHESTRATION

SEND FOR FULL INFORMATION

VINER & SON

1375 NIAGARA ST., BUFFALO, N. Y.

Robert P. Carsen

Scenic Studios

CONSTRUCTORS, DESIGNERS
and PAINTERS

of

PICTURE and STAGE SETTINGS

Specializing in renting scenery for professional and amateur productions.

FABRIC SETTINGS

ELECTRICAL EQUIPMENT

THEATRICAL HARDWARE

and SUPPLIES

1507 No. Clark Street
CHICAGO, ILL.

Phone all Depts. Delaware 6022; Office,
Superior 1852

Battle of the Window

Lights Now Over

Does your window show merchandise or backgrounds? With the invention of electric lights, stores began making their windows brighter, more dazzling, even blinding, until it reached the point where row on row of store fronts were waging a fruitless battle of blinding brilliance, eliminating all sense of the artistic.

The same thing holds true in the case of your theatre lobby, foyer, or front windows. Today the era of bad lighting is passing. As one result, there has been put on the market the *Display-Lite Jr.*, which is practically the smallest combination spot and flood light in the world, a replica in miniature of a light used extensively for stage lighting.

The body is of cast aluminum, with the back of the inside highly polished to reflect the maximum amount of light. Spring clips hold the front in place, which contains a soft focus lens, concentrating light where desired without apparent rays. These clips also hold color frames in place. By removing front it is instantly changed from spot to flood light. A set screw at the bottom permits the adjustment of light to cover a larger or smaller area. The body is 5 inches high, 3½ inches wide and 5¼ inches deep. It is swung in a yoke secured at any angle by two thumb screws.

Features of the lamp, briefly, are: Flexibility, light directed where wanted; Color Control, color effects unlimited; Originality, makes each interior different and distinctive; Economy, 50 watt lamps, 300 watts per section; Powerful, each unit has soft focus lens and reflector; Easily concealed, smallest practical spotlight in the world; Movable,

can be moved from place to place; No Special Wiring, can be plugged into standard light socket; Simple Installation, hangs by brackets to wall or ceiling or sets on floor; Durable, strongly constructed to last for years; Lamp Economy, special mill type, P-19, long life, 33 cents each; Cool, excessive heat eliminated.

* * *

Impression of Coolness as Important as Actual Temperature

Theatre managers and owners are faced every summer with the problem of counteracting the pulling power of outside summer attractions and the question of lending that cool and refreshing note so necessary toward bringing new interest to a house.

Since 1919, these questions have been satisfactorily worked out by the added equipment of Per-Fect-Fit Theatre Chair Covers. These new chair covers, manufactured by the Textile Specialties Company of Cincinnati, Ohio, are an actuality, inasmuch that every cover is "tailored to fit" the individual chair for which intended, size markers being affixed to identify each cover, as well as a blue print seating arrangement plan with all of the chair sizes marked thereon, corresponding with the markers on the covers furnished.

The abuse of the chair cover has served to scare prospective buyers, as it was usually constructed along the wrong lines and when put on the chair it sagged in the back and was usually too tight across the front. This shortened the life of the cover, as well as proving detrimental generally.

In adopting the Per-Fect-Fit managers can rest assured that their theatres will look spick and span, brought about only through the proper treatment of the material in manufacture and correct methods of construction.

Noiseless Change-Over Operation Perfected

A much needed accessory to your projection room equipment is the Strong Electric Change-Over Device. Three years ago, L. D. Strong, a Chicago projectionist, was confronted with the problem of devising a suitable method of changing from one machine to another, where machines were spaced some 15 feet apart, invented what is known as the Strong Electric Change Over.

These devices allow the discarding of the old unsightly strings, wires, rods, etc., and the old slip-shod hand change, and substitute a method whereby a change is made that cannot be seen on the screen and is absolutely noiseless, allowing the picture to continue without interruption.

It has previously been the custom to build a theatre, equip the booth with the best obtainable. But there was always one thing missing. It was left to the projectionist to devise some method of his own for changing from one machine to another. Some of the various methods produced results, others did not, and the result is that you can go into different booths and find hardly any two using the same method.

With these devices one is mounted over port opening in front of each machine and to make a change it is merely necessary to start your machine and push a button, which opens one device and closes the other. Devices are connected together by necessary wiring, and allow you to have a change-over device that is absolutely unfailing and allows the discarding of all strings, wires, etc. The device is manufactured by the Essannay Electric Mfg. Co. of Maywood, Ill.

TransVerter

Alternating current is changed by it into much more satisfactory direct current, giving several times the candle power of an alternating current arc of the same amperage. This is only one of its many operating advantages.



Perkins
Electric
Ltd.

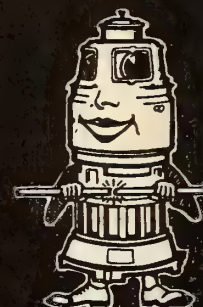
Canadian
Distributors

Montreal,
Toronto,
Winnipeg

TransVerter Says

"I WANT to thank A. H. Schwartz Enterprises for their order just received for five double 30 ampere Transverters, as well as one double 125 ampere Transverter.

"Now watch me make them thankful I'm on the job."



This is typical of many fine orders we are receiving from all over the country.

The Transverter means better pictures, easier operation, less expense.

Ask us to explain why.

The HERTNER ELECTRIC COMPANY
Locust Avenue Cleveland, Ohio U.S.A.

Protect the Eyesight of your Organist with an efficient lighting system

It is a hard strain on the organist to sit for hours under the handicap of either insufficient or too bright lights. This sometimes can be remedied by the stand arrangement, as in the case of the Liberty Strand, which specializes in this kind of work.

For instance, to consider the lighting system given to the organist in detail, it may be judged how the other departments were treated. Here are some of the outstanding features that were put into the organ lighting system.

1. The lamps are entirely concealed and placed at the side so that no reflection, from any part of the shade, can strike the eyes.

2. The music is perfectly lighted with a subdued clear light; distributed evenly.

3. All the stops or stop keys, and the keyboard, are evenly lighted, without glare.

4. The pedal combinations, and also the pedalboard, are lighted perfectly; there can be no shadows as the light comes from both sides; these lights can be turned off independently, when not needed.

5. A seventh light is provided (Emergency light), with ten feet of cord, to be used in case of repairs, or trouble.

6. The whole system of seven lights absolutely control the light with an even distribution, and soft lighting, confining it to the Music, stops, keyboard, pedal combinations, and pedalboard, only.

7. The Organist has a clear unobstructed view of the stage, or screen; while he has unusually good light for his work, without being conscious of where the light comes from.

8. The master switch which controls the whole system, is conveniently placed on the left

The construction of the desk might be of interest:

The framework is of heavy material which provides a stand that will remain solidly in position. The wiring is concealed; standard connections are made at the switch and sockets. A thumbscrew is provided to allow the desk to swing. The lowest point of adjustment gives a standard height for the sitting position of a musician. A pitch of 52 degrees for the music desk has been adopted for uniformity. A pitch of 10 degrees for the lower ledge upon which the music rests, has been found to be an advantage in turning music quickly; the ledge, or rest, is 3½ inches deep which provides for more than the usual amount of music. The standard width of the desk is 23 inches. The lights are placed at the side, which is perhaps the most outstanding feature. An auxiliary rack can be attached, if needed, for themes or other incidental music.

* * *

FISH-SCHURMAN DISTRIBUTES GOERZ

Of the many different kinds of raw stock on the market for private and professional use, the Goerz product is about the most popular and extensively sought. Fish-Schurman Corporation is the sole distributor of this product, and have always enjoyed a very active sale on it.

The stock is made for negative, positive and panchromatic use, and has been found thoroughly efficient in its every service.

* * *

In return for their good work in several recent pictures, Warner Brothers are considering starring Willard Louis and Louise Fazenda as a team.

Keep Your Theatre Cool

(Continued from Page 49)

your summer business. You do not pay anything for this service.

Typhoon Ventilating Systems are now installed and in operation at the majority of the leading theatres throughout the country. There is a Typhoon System that will fit any house, large or small, of low or high cost.

There is no better name
in the photographic field
than

GOERZ

Makers of Motion Picture
Raw Stock: Negative—
Positive—Panchromatic

Sole Distributors

Fish-Schurman Corporation

45 West 45th Street, New York

1050 Cahuenga Ave.

Hollywood, Cal.

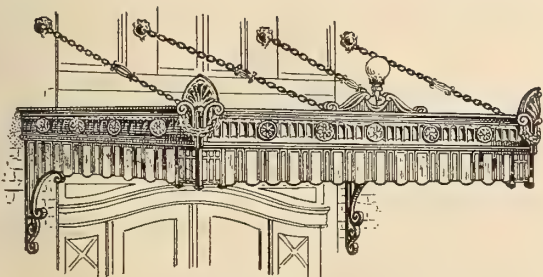


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

**The MOESCHL-EDWARDS
CORRUGATING Co.**

BOX 564 CINCINNATI, OHIO

Manufacturers of Mecco Ornamental Ceilings and Side Walls and
Metal Projecting Booths

"DE LUXE" Interchangeable FLASH SIGN

(Flashes on and off)

AN IDEAL DISPLAY SIGN

FOR YOUR
DAILY PROGRAM

The most practical, most effective and lowest priced display of its kind on the market.

Can be placed on the stage, in the lobby, over the ticket booth or in stores around your neighborhood.

The sign inserts are to be painted on transparent paper by your sign man. This paper is obtainable in six different colors.

The patented mahogany frame in front of the sign box, which is 15 inches wide and 24 inches high, and consists of two frames hinged and grooved together, grips the inserted paper and tightens it stiff as a drumhead.

An ideal publicity medium that is being used extensively by Chicago Exhibitors. Ascher Bros. have several for each one of their 15 theatres.

Price \$10.00 F.O.B. Chicago
In lots of 6—\$8.50 ea.

100 Sheets Transparent paper in assorted colors, \$2.50.

Mail check with order or shipment is sent C. O. D. Can be returned after five days tryout if not satisfactory.

DE LUXE STUDIOS

833 W. Washington St.

CHICAGO, ILL.



JUDICIOUS USE OF LIGHTING EFFECTS ENHANCE DISPLAYS

Perhaps there is nothing more attractive or inviting than a brilliant and colorful lighting display for a lobby of a theatre. It is in this feature that the Sun Ray Lighting Products, Inc., of New York specializes. The company has designed a reflector for lobby display and also for cave lighting effects. The same can be used on sign borders. It is scientifically correct in every detail and adaptable for 100 to 150 watt lamps. It is also adaptable where spot or flood lights are used. It is sold frame, colored and gelatine.

An efficient spot will work wonders with displays that might otherwise fall flat of their desired mark. The usage of these accessories are coming more in vogue every day.

* * *

\$25.00
PER YEAR
GIVES
YOU
ABSOLUTE
PROTECTION



AGAINST FIRE
IN YOUR THEATRE

A Marvelous New Device

Send for Full Information

The CLEVELAND
Film Protector Corp.
811 Prospect Ave. CLEVELAND, O.



Lattice Hanging Baskets
for
Theatre Lobbys &
Stage Set

Booklet mailed upon request.

Schroeder Art Flower
Mfg. & Decorators,
6023 Superior Ave.,
Cleveland, O.

Owosso Theatre's Unique

Low Cost Innovations

A very excellent example of the modern theatre of today is evidenced in the up-to-date theatre, the Owosso, which has been erected in Flint, Michigan. This theatre is noteworthy because of the proportions and design employed by Architect George J. Bachmann, of Flint, in its construction.

A number of new keynotes in economy are featured in this theatre. First, there is the installation of a ventilating system consisting of but one fan or blower, in place of the customary two or four. And yet, in both summer and winter, the house is perfectly ventilated.

Secondly, an economy in construction has been effected by the building of two small round columns under the balcony at the side of the aisles. They are very inconspicuous and do not obstruct the view of any spectators. These columns obviate the necessity of heavy cantilever girder construction that would otherwise be necessary in a house having a width of 66 feet.

Third, the balcony has a seating capacity of 392, whereas the main auditorium of 66 feet by 84 feet has 726, almost twice as many

as the balcony. This is because the balcony is the poorest paying part of the theatre and is only filled to capacity when showing to a full house. A long balcony also greatly increases the ceiling height and this added expense is a poor return on the investment.

The features of the ventilating system are that the intake of the fan is so arranged that air may be drawn from the auditorium or from the outside in any proportions that may be necessary. The exhaust opening of the fan is also connected with the auditorium and with the outside, and so regulated that any proportions may be introduced into the theatre or forced outside.

During the summer months air is drawn from the auditorium only and all exhausted to the outside. Open doors give more than ample capacity for intake of fresh air. Vents are also provided whereby fresh air may be introduced in warm weather and passed over iced coils before entering the theatre.

In winter, the entire auditorium is heated by direction radiation, through use of the same ventilating system. This greatly reduces the cost of the heating plant as indirect or vento system of heating multiplies the demand on the boilers seven or eight times. The saving thus effected does not stop at the original cost but is ever present during the heating season.

* * *

NEW EFFECTS IN SPOT AND FLOOD LIGHTING

The era of novelty presentations to stimulate greater movie attendance has become the vogue, and today we find more and more houses going in for special lighting and color effects. Colors stimulate the imagination. Why not put your patrons in a beautiful mood every time they leave your house. If you do, they are bound to come and come again. One way to make more money at your theatre is to spend a little more money for the worthwhile apparatus, which keep on working for you long after their initial expense has been earned at the box-office.

The Brenkert Combination Projector, used by theatres and motion picture houses, produces marvelous color effects, such as the passing of clouds in the sky, moonlight water ripple and other realistic panoramic effects which greatly enhance theatrical presentation. The Combination projector is easily and quickly moved in any direction, giving to the theatre owner results that have never before been obtained in spot and flood lighting with moving colors, as well as the other features of scenic effect and lantern slide projection.

When using the projector as a spot and flood lamp, any size area can be illuminated from a full stage opening down to a one-foot spot with clear cut edges and an absolutely white light or with a blending of colors. The projectors are manufactured in double type and triple type. The general practice in de luze houses is to install two of the double type, side by side in a booth, or if there is not sufficient room for two, one of the triple type.

Recent installations of the Brenkert have been made at the Piccadilly Theatre, New York; Palace, Lockport; Loew's Palace, Washington; Cataract, Niagara Falls, as well as many theatres in the Chicago territory, which have been installed by dealers of the Brenkert Co.



WELDED WIRE
REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

WARNERS RECALL MORE PRODUCT

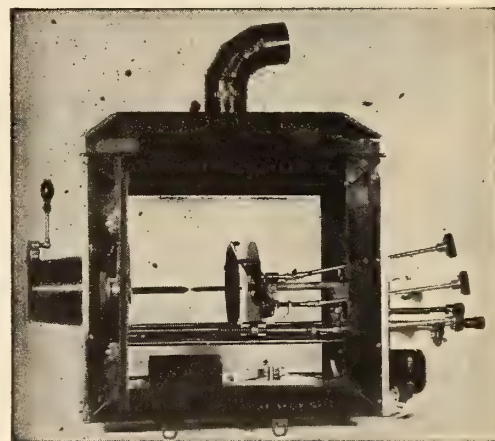
Since they acquired Vitagraph exchanges, Warner Brothers have been rapidly taking over product formerly handled by franchise holders. Kwaluty Pictures, Inc., surrendered all Warner product to Seattle exchange.



"You want Phelco!"

Charles W. Phellis & Co.
INCORPORATED
130 West 42nd Street,
New York

HELIOS REFLECTOR LAMP



"BEST BY TEST"

APPROVED BY
UNDERWRITERS LABORATORIES

25% Better Screen Illumination
50-75% Current Saving

WARREN PRODUCTS CO.

265 Canal St.

NEW YORK

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification “Eastman” and “Kodak” and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

New Theatres Reported

Archit.—Albert M. Ruttenberg, 64 W. Randolph St., Chicago, Ill., building Theatre, Stores, Offices & Apt. Bldg., \$450,000, 2 sty., 125 x 180, at Cicero Ave., N. of Belmont.—Assoc. Archit.—Hooper & Janusch, 879 N. State St., Struc. Engr., Frank L. Randall, 160 N. La Salle St., Owner—Belmont Park Theatrical Enterprise, care archit.—Archit. taking bids on sep. contrs.—No date set for closing.

Owner—Wm. F. Kallenbach, care Henry Knipp, 4802 Broadway, Chicago, drawing plans on Theatre, \$250,000 at Irving Park, bet. Drake & Central Park. Archit. withheld. Owner will take bids on sep. contrs. abt. July 1.

Archit. & Mech. Engr.—Elmer F. Behrns, 605 N. Michigan Ave., Chicago, Ill., building Theatre, Stores & Lodge Hall, \$150,000, 2 sty. & bas., 50 x 20, at S. E. cor. Main & 1st Sts., St. Charles, Ill. Owner—Lester Norris, 167 S. Main St., St. Charles, Ill. Mas. let to Cigor & Conberg, Elmhurst, Ill.

Archts.—Leving & Rupert, 822 W. 70th St., Chicago, Ill., drawing plans on Theatre & Stores, \$250,000, 1 sty. & bas. at 10th Ave., Waukegan, Ill. Owner—Frank W. Hartzner, care archit. Plans will be completed abt. July 1st.

Archit. Preston J. Bradshaw, International Life Bldg., St. Louis, Mo., building Theatre (M. P.) \$100,000, 1 sty. & bas. at Cor. Midwest & Southwest Aves. Owner—G. Skouras, New Grand Central Theatre Bldg. Archit. taking new bids later. Bids rejected. (Note cost & owner's name.)

Archit.—De Foe & Besecke, 1704 Baltimore, Kansas City, Mo., building Stores (3) & Theatre Building, 2 sty. & bas., 70 x 129, bet. 39th & 40th Sts. Owner—Ward Investment Co., care Mrs. A. Rosa Hill, pres., 812 Pioneer Trust Co. Gen. Contr. let without Archit.—De Foe & Besecke, 1704 Baltimore, Kansas City.

Archit. Struc. & Htg. Engr., Martin Tullgren & Sons Co., 425 E. Water St., Milwaukee, Wis., taking bids on Theatre & Stores (5) \$250,000, 1 & 2 sty. & bas., 100 x 200, at 20th & Teutonia. Owner—Theatre portion, J. H. Stillman, 571 Downer Ave. Archit.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

PROJECTIONIST—Strictly reliable, eight years' experience on Powers and Simplex. Join union if necessary. Go anywhere; state full particulars. Michael Fritz, 6 Hubert St., Beacon, N. Y.

WANTED POSITION AS MANAGER and projectionist, four years experience. Am employed as projectionist and manager; would want to give owner thirty days notice. State salary. Box 116, Willits, Calif.

THEATRE OWNER—If in need of operator or manager, sign writer and good advertiser, write H. P. CHRISTY, Sophia, West Virginia.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULOU

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

YOU WANT "PHELCO" PERFECT ARC CARBONS for Perfect screen results. Slower burning rate than any other carbon on the market; Better Light with less amperage; Better Crater and Less Pitting of Condenser, are just a few of the important features of our carbons. Our new price list is ready for distribution, free for the asking. We can save you 25 per cent on your carbon bills. Send for our low prices TODAY and save \$ \$ \$. We are General Distributors, Wholesale and Retail, for the States of Oklahoma, Texas, Arkansas and Kansas. We want Sub-dealers and Salesmen. W. Trout Theatre Supply, Box No. 499, ENID, OKLAHOMA. (We Distribute and Handle Phelco Carbons Only.)

PICTURES—WESTERN DEMON, NEW 5 reels; fine condition, \$50.00. Plenty paper with outfit. Detroit Bird Store, Detroit, Michigan.

BIG SEVEN AND FIVE REEL FEATURES Westerns, Comedies, Gump Cartoons, International News Reels. Road Shows our specialty. Bargain lists free. **NATIONAL EQUIPMENT CO.**, 409 West Michigan St., Duluth, Minnesota.


ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

POWERS SIX, with loop-setter, \$75. **GRAN-HOLT**, 2531 W. Broadway, Louisville, Kentucky.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers
National, State, Local—Individuals,
Professions, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-Gould Co. ST. LOUIS



South Mountain Manor

WERNERSVILLE, PA.

A 400-acre estate on the crest of the Blue Ridge Mountains
Elevation 1,500 feet. Capacity 300. Saddle Horses, Tennis & Golf.
Daily Concerts and Dancing. Selected Clientele.

Write for Booklet

F. J. McNAMARA,
Manager

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

ARCUS TICKET CO.

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

ROLL (RESERVED) FOLDED COUPON TICKETS

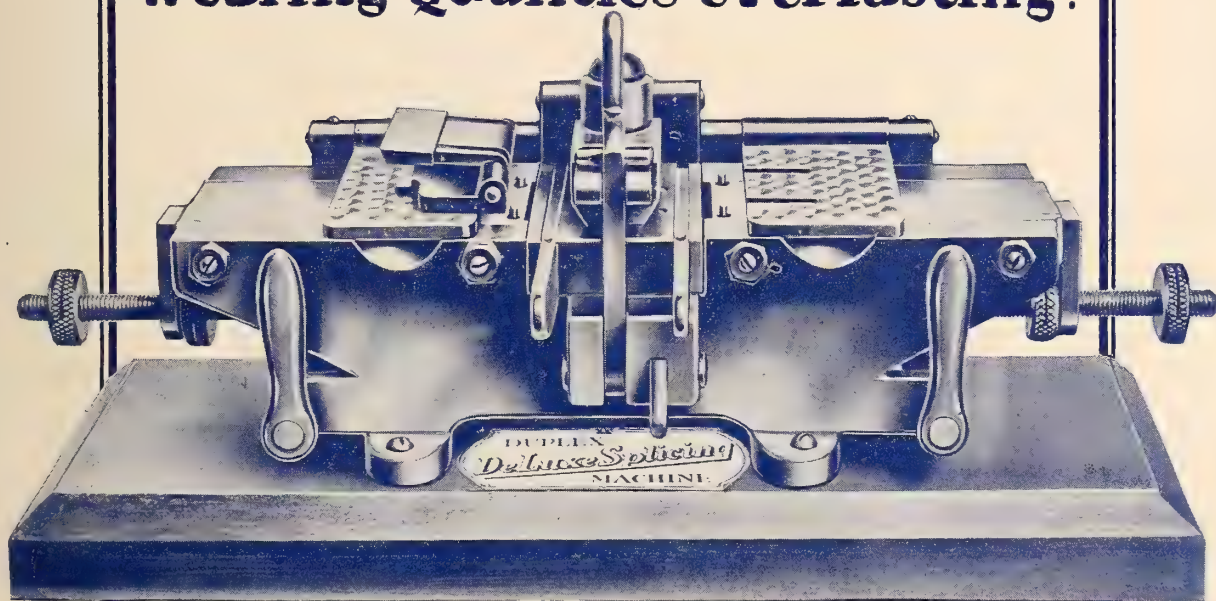
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Duplex DeLuxe

FILM SPLICING MACHINE

-an absolutely accurate, fool-proof and automatic splicer that makes any sized patch at any point of the film.

Its speed is unexcelled---its wearing qualities everlasting.



"The first one is still in service....."

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Long Island City, New York

The Great American Game is the
Background of the Great
American Serial

"PLAY BALL!"

with **Allene Ray** and **Walter Miller**

From the story by **John J. McGraw**, Manager N.Y. Giants



The inside of baseball by the man who knows best "inside baseball."

See your favorite baseball stars on the screen.

See the thrills of baseball mixed with the love, tears and laughter of delightful romance. You don't have to like baseball to realize that there's a home run for your house in this one.

You'll find \$ in this book

Money Making Suggestions

Have tickets printed in series, each series a different color. Advertise that you will give a ticket to each boy or girl who sees the first episode, and that on the day you show the second episode

you will announce on a one sheet at the front of your house that all holders of tickets of a certain color will be admitted free. Do the same with each succeeding episode. It gets the business.

Look for a raft of other suggestions in the big Campaign Book.

Directed by Spencer Bennet

Scenario by Frank Leon Smith

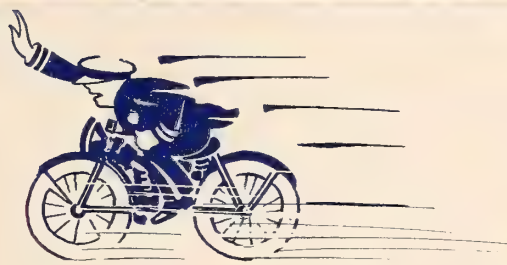
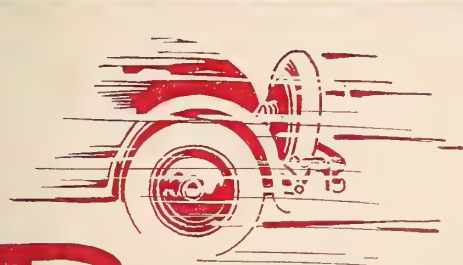
Pathéserial

TRADE MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry



BEBE DANIELS

as the Mile-A-Minute Merrymaker

"Wild Wild Susan"

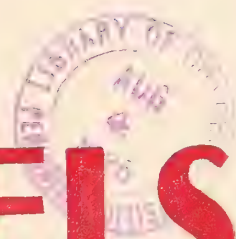
with

ROD LA ROCQUE

*From the Liberty Magazine Story by Steuart Emery
Screen play by Tom Geraghty Directed by Edward Sutherland*

A Paramount Picture

***One of The Greater Forty
releases for September***



WURLITZER UNIT ORGAN

Fills the Most
Important Spot
in
Your Theatre

Good showmanship dictates the use of the Wurlitzer Grand Piano in your orchestra and in your feature acts. Better volume. Beautiful tone quality. Write for complete information.



Have you sent for your copy of this magnificent new catalog of Wurlitzer Unit Organs? It is a text book of modern theatre design.

How to fill this most important spot in the theatre is a settled question with the leading exhibitors. They merely place an order for another Mighty Wurlitzer.

These men know that in large theatres and in small theatres that there is no substitute for Wurlitzer tone, box office power, program adaptability, and dependable service.

They know that when they announce the installation of a Mighty Wurlitzer they have at one stroke conveyed to their public a convincing message that the utmost has been done to provide the best musical features.

The RUDOLPH WURLITZER CO.

CINCINNATI NEW YORK CHICAGO SAN FRANCISCO DENVER LOS ANGELES
121 East 4th St. 120 W. 42nd St. 329 S. Wabash 250 Stockton St. 2106 Broadway 814 S. Broadway

And Forty Other Branches in Thirty-Three Cities



"SHEIKS AND SHEBAS"

A series of
**TWO REEL
COMEDIES**



that will send them out
H-O-W-L-I-N-G

DAVIS DISTRIBUTING DIVISION, Inc.
J. CHARLES DAVIS II - PRESIDENT

218 W. 42ND ST.,

NEW YORK

First Run Theatres Run First to Get

**Metro-Goldwyn-Mayer's 1925-26
Product has been booked in domin-
ating volume by America's leading
first-run theatres.**

The following are among the Theatres which already have contracted for The-Talk-of-the-Industry Pictures and playing will start in August.

Chicago Roosevelt McVicker's New B. & K. Loop Tivoli Uptown Strand Garrick Tower Circle Apollo Ohio Mary Anderson Majestic Rialto National Capitol Adams New State Madison Empress Stillman State Allen Valentine	CHICAGO, ILL. MADISON, WIS. MINNEAPOLIS, MINN. ST. PAUL, MINN. INDIANAPOLIS, IND. LOUISVILLE, KY. DETROIT, MICH. GRAND RAPIDS, MICH. CLEVELAND, O. TOLEDO, O.	Lytic Capiol Walnut Strand Majestic Loew's Dayton Stanley Stanton Grand Bijou Aldine Columbia Regent Strand Poli Savoy Orpheum Poli Loew's Grand Temple Bijou Rialto Kettler	CINCINNATI, O. COLUMBUS, O. DAYTON, O. PHILADELPHIA, PA. CAMDEN, N. J. ATLANTIC CITY, N. J. PITTSBURGH, PA. ERIE, PA. SCRANTON, PA. WILKESBARRE, PA. ATLANTA, GA. BIRMINGHAM, ALA. WEST PALM BEACH, FLA.	Arcade Imperial Phiel Plaza Fairfax Paramount Lucas Tivoli Rialto Victory Strand Franklin Vendome Palace Melba Empire Princess Capitol Liberty Queen Palace	JACKSONVILLE, FLA. ST. PETERSBURG, FLA. MIAMI, FLA. SAVANNAH, GA. CHATTANOOGA TAMPA, FLA. NASHVILLE, TENN. DALLAS, TEX. SAN ANTONIO, TEX. HOUSTON, TEX. FORT WORTH, TEX.
---	--	--	--	---	--

“To-morrow
may be
too late”

Metro-Gold

Capitol	LITTLE ROCK, ARK.
Queen	GALVESTON, TEX.
Majestic	AUSTIN, TEX.
Joie	FT. SMITH, TEX.
Hippodrome	WACO, TEXAS.
Palace	EL PASO, TEXAS.
Ellanay	OKLAHOMA
Criterion	CITY, OKLA.
Palace	MUSKOGEE, OKLA.
Palace	McALESTER, OKLA.
Rialto	CHICKASHA, OKLA.
Criterion	ENID, OKLA.
Strand	NEW ORLEANS, LA.
Liberty	
Crescent	
Crown	MOBILE, ALA.
Capitol	NEW YORK CITY, N. Y.
Loew	
Circuit	NEW YORK CITY, N. Y.
State	NEWARK, N.J.
State	JERSEY CITY, N.J.
Hippodrome	POTTSVILLE, PA.
Palace	WASHINGTON, D.C.
Columbia	
Century	BALTIMORE, MD.
New	
Alhambra	CHARLOTTE, N.C.
Imperial	ASHEVILLE, N. C.
Plaza	
Garing	GREENVILLE, S.C.
Carolina	
Liberty	GREENWOOD, S.C.
Imperial Strand	ANDERSON, S. C.
Imperial	COLUMBIA, S. C.
Rex	SPARTANBURG, S.C.
Rex	SUMTER, S. C.
State	BOSTON, MASS.
Orpheum	
State	NEW BEDFORD, MASS.
Plaza	SALEM, MASS.
Opera House	NEWPORT, R. I.
Strand	MALDEN, MASS.
Rialto	FALL RIVER, MASS.
Bijou	
Strand	HARTFORD, CONN.
Princess	
Strand	WATERBURY, CONN.
Alhambra	TORRINGTON, CONN.
Capitol	ANSONIA, CONN.
Sterling	DERBY, CONN.
Strand	STAMFORD, CONN.
Capitol	DANBURY, CONN.
Warfield	SAN FRANCISCO, CAL.
California	SAN JOSE, CAL.

T. & D.	OAKLAND, CAL.
California	BERKELEY, CAL.
California	STOCKTON, CAL.
Kinema	FRESNO, CAL.
Hollywood	HOLLYWOOD, CAL.
State	LOS ANGELES, CAL.
California	BAKERSFIELD, CAL.
Granada	SANTA BARBARA, CAL.
Belvedere	POMONA, CAL.
Regent	
Michigan	RIVERSIDE, CAL.
Loring	
Strand	
Florence	PASADENA, CAL.
Egyptian	
T. D. & L.	GLENDALE, CAL.
Heilig	SEATTLE, WASH.
Heilig	SALEM, ORE.
Heilig	EUGENE, ORE.
Rialto	DENVER, COLO.
Victory	
Palm	PUEBLO, COLO.
Sunshine	ALBUQUERQUE, N.M.
Sun	OMAHA, NEB.
Strand	
Garden	COUNCIL BLUFFS, IA.
Newman	
Royal	KANSAS CITY, MO.
State	ST. LOUIS, MO.
Strand	
Majestic	MEMPHIS, TENN.
Palace	
Hippodrome	TORONTO, ONT.
Capitol	MONTREAL, QUE.
Palace	
Capitol	WINNIPEG, MAN.
Metropolitan	
Capitol	CALGARY, ALTA.
Capitol	VANCOUVER, B. C.
Strand	
Capitol	VICTORIA, B. C.
Capitol	EDMONTON, ALTA.
Empress	
Regent	OTTAWA, ONT.
Capitol	REGINA, SASK.
Metropolitan	
Capitol	MOOSE JAW, SASK.
Daylight	SASKATOON, SASK.
Capitol	KINGSTON, ONT.
Princess	CHATHAM, ONT.
Capitol	LONDON, ONT.
Capitol	GUELPH, ONT.
Capitol	KITCHENER, ONT.
Capitol	BRANDON, ONT.
Classic	STRATFORD, ONT.
Capitol	ST. CATHERINE, ONT.

More stars
than there
are in
heaven



Now is the time to
follow the leaders
and tag on to

Wyn-Mayer's

The
Quality
52

A Great Day
for
Exhibitor Profit

September 5,
1925



Because—

on that date will be published the first
Monthly Short Subjects Number
of
Exhibitors Trade Review

*filled to the brim with intensely
practical aids to the selection,
advertising and exploitation of all
Short Subjects.*

The Greatest Forward Step
of 1925 in
Real Service to ALL Exhibitors

Watch for further Announcements!!

Here's the full page smash appearing in the August 15th issue of **THE SATURDAY EVENING POST** on our first **GOLD BOND SPECIAL**

AND THIS IS ONLY THE START OF A TREMENDOUS EXPLOITATION CAMPAIGN TO BE PUT BEHIND ALL

GOLD BOND PICTURES

F. B. O. PROMISED THE exhibitors of America that it would advertise the first Gold Bond Picture in The Saturday Evening Post. Here's the ad as we promised. And that's only half of it for backing up this full page smash is a nation wide exploitation, advertising and publicity campaign on "DRUSILLA" that will pour millions of dollars into thousands of exhibitors' box offices.

TWELVE WONDERFUL Gold Bond Pictures coming from F. B. O. beginning with "DRUSILLA" and followed by "PARISIAN NIGHTS" with Elaine Hammerstein, Lou Tellegen and Renee Adoree, played the Capitol, N. Y., to capacity for one solid week. "IF MARRIAGE FAILS" C. Gardner Sullivan's great picture, at Moss' Colony for one solid week. Gene Stratton-Porter's "THE KEEPER OF THE BEES" running serially and being advertised simultaneously in McCall's magazine for four solid months.

EMORY JOHNSON'S BIG winner "THE LAST EDITION" starring Ralph Lewis, followed by Johnson's next big winner "HAPPINESS"—Then two Laura Jean Libbey stories—"WHEN HIS LOVE GREW COLD" and "A POOR GIRL'S ROMANCE"—then "FLAMING WATERS" a great oil field story—Then the big racing picture "THE FUTURITY WINNER"—then the railroad thriller "THE MIDNIGHT FLYER"—and then "THE ISLE OF RETRIBUTION" 12 wonderful Gold Bond Pictures all backed by exploitation and big time publicity. Get your contracts now!

THE SATURDAY EVENING POST

THE SATURDAY EVENING POST

New York City acclaimed this photodrama one picture in a million!

Vibrant with the love, laughter and tears of life!

"Drusilla with a Million"



Filmed from ELIZABETH COOPER'S famous novel Directed by F. Harmon Wright

WHEN "Drusilla With a Million" opened at the famous Capitol Theatre, critical, wise New York laughed, cried, and proclaimed this photodrama, "one picture in a million." It was an event at the Capitol, just as it will be an event when it is shown in your City, and all other cities throughout the Nation.

It is a brilliant example of how clean big and inspiring a photoplay can be made. To see "Drusilla With a Million" is to love it. You'll live through its poignant drama—you'll read in its comedy—you'll be thrilled as you've never been before by its stunning dramatic power—you'll laugh as you brush away a fierce tear and you'll be held spell-bound by one of the most dramatic climaxes ever witnessed on the screen. Here is a magnificent photodramatic entertainment for everybody from 8 to 80.

Played by a distinguished cast including Kenneth Harlan, Mary Carr, Priscilla Banner and many others. Brilliantly directed by F. Harmon Wright.

Not in years have dramatic critics, reviewers and editors received a motion picture on Broadway with such unanimous acclaim. Read what just a few of them said. (We have space for but a few of the many wonderful comments.)

NEW YORK TIMES: "Drusilla With a Million" at the Capitol Theatre sent audiences away with wet cheeks."

NEW YORK DAILY NEWS: "Did the audience like this picture? Oh-oh! They hardly ate it up, sobbing and all."

N. Y. MORNING WORLD: "Here is a picture with a tremendous human appeal. This picture is a knockout."

NOTE
"Drusilla With a Million" will be shown during the week of Aug. 14th, or shortly thereafter, at the theatres listed in the columns to the left. If you wish the picture shown in your community, state and mail today coupon below.

FILM BOOKING OFFICES OF AMERICA, Inc.
125 Seventh Ave., New York City
I read your ad on "Drusilla With a Million" in the Saturday Evening Post and I would like to have you arrange to have the picture exhibited at the _____ Theatre.

Name _____ City _____
Address _____ State _____
(Sign and Mail the Coupon today!)

The following list of the Nation's most prominent motion picture theatres will show "DRUSILLA WITH A MILLION" the week of August 16th or shortly thereafter.

- | | | | | |
|---------------------------------------|---|-------------------------------------|--|---------------------------------------|
| ABERDEEN, S. D.
Garrett Theatre | DETROIT, MICH.
Broadway Strand Theatre | KANSAS CITY, MO.
Liberty Theatre | PORTLAND, ORE.
Rialto Theatre | SIOUX CITY, IOWA
Grand Theatre |
| ALBANY, N. Y.
Union Theatre | DURHAM, N. C.
Park Theatre | LINCOLN, NEB.
Lyle Theatre | POTTSVILLE, PA.
Hollywood 11, 12th | SIOUX FALLS, S. D.
Glimpse Theatre |
| ALLIANCE, OHIO
Ohio Theatre | FASTON, PA.
Opera House | LOS ANGELES, CAL.
Famous Theatre | PROVIDENCE, R. I.
Key Theatre | SPOKANE, WASH.
Clemmer Theatre |
| BILLINGHAM, MONT.
America Theatre | FORT WAYNE, IND.
Palace Theatre | LOUISVILLE, KY.
Allegro Theatre | QUINCY, ILL.
Crawley Theatre | SPRINGFIELD, ILL.
Crawley Theatre |
| BIRMINGHAM, ALA.
Piney Theatre | FORT WORTH, TEXAS
Radio Theatre | MAIDSON, WIS.
Madison Theatre | ROCHESTER, N. Y.
Fay's Theatre | TOLEDO, OHIO
Rivoli Theatre |
| BUTTE, MONT.
Radio Theatre | GREENSBORO, ALA.
Opera House | MARION, ALA.
Bosse Theatre | ROSWELL, N. M.
Prison Theatre | TROY, N. Y.
The Tins Theatre |
| CANTON, OHIO
Vivian Theatre | GREENSBORO, N. C.
National Theatre | MEMPHIS, TENN.
Pantages Theatre | SACRAMENTO, CAL.
G. de la's Theatre | WASHINGTON, D. C.
Radio Theatre |
| COLUMBIAN, OHIO
Grandstand Theatre | HAMILTON, OHIO
Palace Theatre | MILWAUKEE, WIS.
Alhambra Theatre | SALT LAKE CITY, UTAH
American Theatre | WICHITA, KAN.
Palace Theatre |
| DALLAS, TEXAS
Leland Theatre | HARRISBURG, PA.
Columbia Theatre | MORGANTOWN, W. VA.
Grand Theatre | SAN DIEGO, CAL.
Pantages Theatre | WILMINGTON, N. J.
Sharon Theatre |
| DETROIT, MICH.
Palace Theatre | INDIANAPOLIS, IND.
Columbia Theatre | NEW ORLEANS, LA.
Orpheum Theatre | SAN JOSE, CAL.
Liberty Theatre | WILKES-BARRE, PA.
Rivoli Theatre |
| DENVER, COLO.
America Theatre | JOHNSTOWN, PA.
New Theatre | OGDEN, UTAH
Orpheum Theatre | SCRANTON, PA.
Grand Theatre | WINSTON-SALEM, N. C.
Ideal Theatre |
| | | PITTSBURGH, PA.
State Theatre | SEATTLE, WASH.
Columbia Theatre | YORK, ALA.
Sumner Theatre |

IT'S AN F.B.O. PICTURE AN ASSOCIATED ARTS PRODUCTION

DISTRIBUTED BY
FILM BOOKING OFFICES
723 Seventh Ave., New York — Exchanges Everywhere

another great drama!



Edwin Carewe presents

"The LADY WHO LIED"

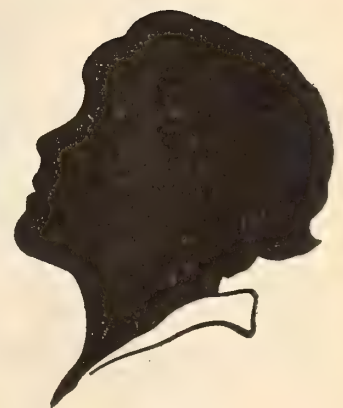
from ROBERT HICHENS' "SNAKE BITE"

WITH
Lewis Stone, Virginia Valli
and Nita Naldi

Directed by EDWIN CAREWE

Art Director... JOHN D. SCHULZE
 Cameraman... ROBERT E. KURALE

Assistant Director... WALLACE FOX
 Film Editor... LE ROY STONE



First National Pictures
Best by  *Test*

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays President

Of all her big successes—

"Black Oxen"—"Lilies of the Field"—
"Love's Wilderness"—"Declasse"—

*this—her latest is
greatest of all*



First National Pictures

Best by  Test

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 August 1, 1925 No. 10

CONTENTS

PICTORIAL PRESENTATIONS

"ANNIE ROONEY"	Frontispiece
"THE UNCHASTENED WOMAN"	16

HIGHLIGHTS IN THE NEWS

SAWYER-LUBIN TO BUILD 6 THEATRES	13
WARNERS TO DISSOLVE VITAGRAPH	13
UFA TO INVADE AM'RICAN MARKET	13
PETTIJOHN ATTACK ON N. J. LEADER FAILS	13
"ROXY" OUT OF CAPITOL THEATRE	15
CONSOLIDATED FILM INDUSTRIES MEET	15
SEIDER CONTINUES DRIVE AGAINST ARBITRATION	17
MCCORMICK FIRST NATIONAL PRODUCTION CHIEF	18
GOETHAM BREAKS RECORD	18
GUARANTEE PICTURES, INC., FORMED	19
PRICE SIGNS CONSTANCE BENNETT	19
COHN REJECTS TESTIMONIAL	22
F. B. O. RELEASES THIRTEEN	23
REICHENBACH HEADS A. M. P. A.	23
CHADWICK ARRIVES WITH THREE PRINTS	26
FLINN MEETS TERRITORIAL MANAGERS	26
PATHE FORMS PUBLIC RELATIONS BUREAU	27
LAW LEADS TO CHEAP GERMAN FILMS	27

REGULAR DEPARTMENTS

EDITORIALS	11
EXHIBITOR NEWS	28
HOLLYWOOD CLOSEUPS	30
PRODUCTION HIGHLIGHTS	31
SALES NEWS AND PERSONALITIES	32
EXPLOITATION AIDS	51
BIG LITTLE FEATURE	56
BOX OFFICE REVIEWS	58
PRODUCTION CHARTS	62
EQUIPMENT NEWS AND NOTES	65

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

August

And
it's
just
the
beginning

TOD
BROWNING'S
production
MAE BUSCH
MATT MOORE
by Tod Robbins

Lon
Chaney
IN
The
Unholy
Three

Lillian
Gish IN
ROMOLA
WITH
Dorothy Gish

Directed by
HENRY
KING
An
Inspiration
Picture
(Chas. H. Duell
Pres.)

HOBART
HENLEY'S
Production
by Samuel Shipman

Norma
Shearer
WITH
Lew Cody
IN
A Slave
of Fashion

Electric Light Names
Thrilling Stories
Big Productions

that's what
you get in

Metro-
Goldwyn-
Mayer's
The
Quality
52

A NEW TRIUMPH FOR OUR MARY



"Little Annie Rooney," though a product of New York, is a name endeared to all of America.

A better role could hardly have been chosen for Mary. She is just as much one of the gang as the words "we have no" is part of bananas. This latest United Artist's picture, "Little Annie Rooney," will be heralded as a master-production.



"LITTLE ANNIE ROONEY"

Mary Pickford Scores Again For United Artists

AUG -3 1925

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

You Can Capitalize This

THE outstanding opportunity today to interest more people in motion pictures lies in better programs. Not merely in the "better pictures" about which we hear so much talk.

Better programs must come. We are too dependent on a single type of attraction. Which isn't attractive to a substantial part of our public.

The motion picture industry is turning out a wealth of material that ought to be capitalized to build attendance but which, under present practice, is merely used.

That material, grouped under the rather inadequate classification of short product, provides every known variety of popular appeal.

It is in the short subjects that most exhibitors ought to find a large part of their inspiration for better advertising, better exploitation, better business.

When one- and two-reel pictures receive the emphasis to which they are entitled as builders of business, there will be proportionate improvement in their average quality. The producers will keep step with anything that may be required of them. Just as they are now producing better pictures than two, three or five years ago.

There are endless opportunities for progress in the short subjects field, once we in the trade realize the possibilities of these pictures and the public's real attitude toward them.

It is to provide tangible aid to all exhibitors who are seeking ways and means of increasing attendance that Exhibitors Trade Review, beginning September 5, will publish once a month a Short Subjects Number, devoted to the development of every phase of this department of the industry, but more particularly designed to provide every possible help for the exhibitor who is aiming at better programs and who wishes to capitalize them to the utmost, placing suitable emphasis on the short subjects that have too often been neglected in exploitation and advertising and that are absolutely essential to the balanced program of entertainment.

* * *

The Peculiar Viewpoint of the Daily Press

IN AN EDITORIAL entitled "What of the Future of Motion Pictures?" the Kansas City *Star* recently said:

"A new and independent motion picture association has been formed. It has been prompted by some of the best known producers and distributors of films. The list of players includes many of the most popular stars. The promotion is announced as a movement against motion picture monopoly. It invites public support on 'a message of better pictures and more wholesome entertainment.' If this promise is kept, the independents should be welcomed. It remains to be seen, however. In the motion picture business promises are not necessarily kept. At least several of the producers associated with the new enterprise have not been particularly solicitous for wholesome entertainment, and at least one of them has shown a decided tendency toward

the featuring of the salacious. However, the assurances should be entertained without prejudice, pending developments."

It is evident that the writer of this paragraph lacked any definite knowledge of the conditions within the film industry which make its internal betterment a very difficult task. Only the lack of such knowledge could account for an attitude so clearly prejudiced.

It is high time for writers who are discussing motion picture topics for the benefit of the general public to learn that there are other issues connected with pictures of fully as great importance to the public as an occasional outbreak of salaciousness; and that the appearance of a certain amount of salacious product is a symptom of underlying disease in the industry, not a disease in itself.

It is a matter of common knowledge that where political censorship facilities have been set up to prevent the release of objectionable pictures, themes and scenes that are deemed highly immoral when sponsored by one distributor are wholly innocuous and altogether proper when sponsored by another distributor. And it has been the observation of competent picture men, in many cases, that the small distributor, the "independent," is usually the one whose product is deemed "salacious," sometimes by the most weird stretching of the vivid censorial imagination, whereas the product of the large and powerful distributing organization seems to be seen through a rosy cloud that neutralizes any off-color content.

Presumably the astigmatism of some of the censors is due to the quite natural feeling that the large, prosperous and influential concerns would not be guilty of intentionally stooping to improprieties, wherefore their product should be watched only to catch any accidental lapses due to bad judgment; while, obviously, the smaller independent distributors, not having the established good will and prestige that seem to afford tangible assurances of good conduct, should be watched with an eagle eye.

That sort of theory, of course, is wholly unsound. The records of the business show that some of its best-known and most successful executives and organizations have been most prominently identified with highly obnoxious pictures. And have made big money out of those pictures.

The truth is that politically engineered censorship has failed utterly in every instance; that such censorship is open to influence, if not to actually corrupt practice; that such censorship enables large and financially powerful organizations to over-ride the law with official approval and puts their small and struggling competitors under the control of exacting officials who are too often gifted with petty minds, sometimes tuned only to avarice; that furtherance of the present trend toward monopoly in production and distribution of pictures, under present censorship auspices, must almost inevitably result in a lowering of the moral standards of the product with a steadily increasing substitution of sensationalism, sex appeal and sordid themes for more costly factors such as real stories, star players, etc.; that no external force thus far developed seems competent to cure this internal ailment of the business; that the real cure seems to lie in the maintenance of real competition for public favor, with profit contingent on improvement of the product; that such competition can be had only when the public and those who are educating the public are willing to accord reasonable moral support to every legitimate competitive move within the industry, such as the organization of the "independents."

Evolution



SCOPES, OF DAYTON, is punished for believing and teaching that there is such a thing as progress.

Which runs counter to the experience of most of the so-called human race.

The majority of us take most of our punishment for contending that things are going to continue exactly as they are.

It's a normal weakness of the race to feel that whatever is must be the ultimate.

Probably the neanderthal man would have resented considerably the suggestion that his club wasn't the finest thing that could be produced in the way of a weapon.

And back a little further, a chattering individual that lived in the trees would have told an interviewer that the idea of walking on the earth couldn't possibly appeal to the masses.

We remember—some of us—those advance agents of progress who laughed at automobiles and flying machines and wireless telegraph and radio. And some of them are with us today, laughing at the idea of the radio picture. Despite the fact that a radio announcer representing the A. T. & T. told his audience but a few days ago that radio movies would be forthcoming before long.

A good many of us are willing to accept the evolution theory, with the proviso that the whole process stops with us. But we resent the idea that it is going further, that we are going to be passed and relegated to the scrapheap as the inescapable result of this process of progress.

We ought to know better.

We ought to know that man will be better as he is further removed, generation after generation, from his primitive forbears.

We ought to know that the things which, in every day life and in the world of business, excite our wonder will be commonplaces to the next generation.

We ought to know that entertainment, as such, is going through an evolutionary process, keeping step with the mental growth and changing appetites of the race.

And, knowing these things, we ought to have just a little more regard for the future—not banking entirely on things staying exactly as they are for all time.

But, perhaps, this is too much to expect in the present state of the human mind.

If we could think ahead a little we might not be quite so intent on our efforts to corner the existing supply of something we imagine the other fellow is going to want.

We might question occasionally, whether the other fellow is going to continue to want the particular thing we are cornering—theatres, for example.

We might go so far, by a stretch of the imagination, as to question our own ability to take all the problems of a great industry on our own shoulders and settle them with wisdom a shade finer than Solomon's.

But to permit any such doubts to creep in would immediately disqualify any master mind of the motion picture industry.

Steel magnates may proceed with caution. Railroad bosses may employ their financial track-walkers to guard against the dangers ahead. But in the motion picture business, never! Things are going on exactly as they are, except that the bigger fleas are going to bite the lesser fleas ad infinitum, until there aren't any fleas left, but maybe one.

If the Scopes case had been taken away from the Dayton court and tried by a certain group of picture men, the penalty would have been no paltry hundred-dollar fine. No, they would have boiled poor Scopes in cotton-seed juice and hung his head on a pike-staff.

But, fortunately, such ideas don't mean much. There is a lot of evolution, or call it what you will, going on in this motion picture business. It emerged from the nickelodeon days and a lot of people thought it had reached its goal when the first thousand-seat theatre was built. Now Roxy is going to have 6,000 seats in his new house and it isn't unlikely that he will outgrow the establishment in a few years, just because he is the type of showman who appreciates the possibilities of evolution in business.

One thing stands out on the clear light. The motion picture, with the improvements that are bound to come, will develop to an extent and along lines that none of us today can foresee. We have just begun to tap the possibilities of this business. Anyone who thinks he can put a harness on its evolution, force it to stand still for the sake of his convenience, deserves pity more than the razzing he is apt to get.

In every branch of the industry, the people who look ahead and make allowance for the developments of the future will be sitting in high places ten years hence; not those who would put it in handcuffs and legirons to prevent the evolutionary changes they can't understand.

Willard C. Howe

Next Week: What's to Become of the Small Theatre?



Plan Theatre Chain
Left to Right—Arthur H. Sawyer, S. L. Rothafel and Herbert Lubin, Who Announced Plans for Six Theatres in New York City.



SIX THEATRES NOW PLANNED BY ROXY, SAWYER AND LUBIN

Arthur H. Sawyer, Herbert Lubin and S. L. Rothafel will build a circuit of huge motion picture houses in New York City.

This announcement comes upon the heels of the deal recently consummated by the Sawyer-Lubin-Rothafel combination whereby the "Roxy" theatre, the world's largest amusement palace, will be erected at Fiftieth street and Seventh avenue, New York, with actual construction beginning about September 15 of this year.

It is planned to erect at least six theatres of enormous seating capacity and luxurious appointment at carefully chosen spots in Greater New York with "Roxy" as he is familiarly known to millions of movie fans and radio listeners-in, presiding over the entire circuit as director and embodying in each new theatre his personal genius in matters of presentation and screen entertainment.

The "Roxy," to be built at Fiftieth street and Seventh avenue, will be designed by Walter W. Ahlschlager, internationally famous architect of Chicago, who has been responsible for the plans for several of the largest theatres in the Middle West, and who will also design each of the houses in the "Roxy" circuit.

The first theatre in the Sawyer-Lubin-Rothafel combination will have 6,212 seats, involving an expenditure placed at \$7,000,000 covering real estate and construction, and will offer to the motion picture going public for the first time a reserved loge section of eleven hundred seats.

(Continued on Page 15)

UFA PLANS PICTURES WITH A STARS TO WIN FAVOR OF EXHIBITORS

German-made film calculated to meet the demands of the American box-office is the plan of Ufa, Frederick Wynne-Jones, managing director of Ufa-U. S. A., announced on his return from a five-week visit to Germany. The first step in this direction, Mr. Wynne-Jones stated, was the signing of Mae Murray for one year to appear in a series of productions to be made by the Ufa organization in its studios near Berlin.

DISSOLUTION OF VITAGRAPH AS FIRM LOOMING

Vitagraph Company of America, Inc., pioneer motion picture producing company, is about to pass completely into oblivion.

Persistent reports indicate that Warner Brothers, who recently purchased Vitagraph and merged it with their organization, will within a week move to dissolve Vitagraph as a corporation.

This step was anticipated in film circles, which have observed the gradual replacement of Vitagraph by the Warner trademark. All the Vitagraph exchanges taken over by Warner are now called Warner exchanges and a similar policy apparently has been adopted for Vitagraph product.

Confirmation of this plan could not be obtained from the Warner offices.

Vitagraph was recently reinstated in the Hays organization, which had been deserted by Albert E. Smith, while he was president of Vitagraph.

Vitagraph was formed in 1897 by Albert E. Smith and J. Stuart Blackton. In 1899 the late William T. ("Pop") Rock joined the organization.

In addition several other prominent American players will be retained. American directors and staffs will be taken to Germany to supervise these proposed productions and to train the native staffs at the studios as well as introduce American methods of producing photoplays.

Twenty Ufa productions will be brought to this country during the ensuing year, Mr. Wynne-Jones asserted, but only a few of these will be placed on the market for general release. "Siegfried" will be the first Ufa production for the new season. It will be road-showed through the country over the

(Continued on Page 15)

PETTIJOHN FAILS IN ATTACK UPON JERSEY PRESIDENT

Vitriolic attempt to discredit Joseph M. Seider, president of Motion Picture Theatre Owners of New Jersey and chairman of the national committee on arbitration and uniform contract, in the eyes of the film world was made by Charles Pettijohn, counsel for the Hays organization. The attempt failed.

It was Mr. Seider's appearance as the invited speaker at the regular Thursday luncheon of the A. M. P. A. at White Horse Tavern, New York. It was his first address to an assembled group other than an exhibitor body, and though evidently ill at ease for the first few moments of his talk, he soon wound into the matter he had in mind with convincing eloquence.

He spoke at length regarding the general conditions that are to be met in the industry at the present time. He pointed out that Broadway runs for motion pictures did not mean so much as formerly since the smaller exhibitors were unable to give the pictures the presentations they received along the White Way. He asked for press books that would help the small fellows to "Bring Broadway to Main Street."

He pointed out that the respect of the industry at large for the exhibitor organizations has not grown as fast as had the organizations themselves and suggested that the reason was the lack of knowledge by each factor in the industry of the activities of all other factors. He urged that there be a central body representative of all branches of the business in order that a united front may be presented when it becomes necessary for the business to face antagonism or pernicious influence from outside.

Coercion on Contracts

He passed to the contract question, and cited the case of E. Thornton Kelly, Palisade Park, New Jersey. Kelly had booked a picture for his opening, and two days before the opening was telephoned that he could not have the film. Kelly's State Senator came to the rescue and the film was finally delivered. The night of his opening

(Continued on Page 14)

PETTIJOHN FAILS IN ATTACK ON N. J. HEAD

COUNSEL FOR HAYS ORGANIZATION TRIES TO HECKLE SEIDER

(Continued From Page 13)

a salesman from the distributor called and insisted that Kelly sign a contract for that particular picture despite the fact that the exhibitor had already signed one for the entire group of the particular product. Kelly refused, knowing that such a contract was intended to act as a waiver on his group contract.

Thereafter he had trouble procuring product. He just couldn't buy, and took the bull by the horns by advertising his dilemma in the press to his public. This means of getting action proved effective, for within two weeks Kelly had won out.

Lack of Unity

Mr. Seider continued that the industry was generally the first to condemn itself, and in proof of this pointed out that in one city an exhibitor had deleted fourteen hundred feet from a ten-reel feature for no good reason at all, and had substituted the seventh reel for the third.

He stated that theatre owners believe they were absolutely right in their contract fight. He added that although they were positive of their ground, they would nevertheless be glad to get together for an amicable settlement of difference.

"Perhaps they are wrong," said Mr. Seider, "and if so, they will admit it gladly."

He added that he did not believe that Will Hays was familiar with conditions, for it was inconceivable that a man of his standing would permit them to continue.

Mr. Seider thanked A. M. P. A. members for opportunity to address them.

At this juncture a member rose to ask whether or not it was true that the Hays organization had invited exhibitors to join some time ago and that the invitation had been rejected.

Mr. Seider replied that this statement was not exactly as it sounded. It was true that the invitation was extended, but that at the same time this invitation was ineffective for the simple fact that the exhibitors body did not deem the Hays organization was the solution of their problems. This opinion was based upon what the exhibitors knew about the workings of that organization.

Mr. Pettijohn, counsel for the Hays Organization, then arose and announced that he was a member of the A. M. P. A. and as such would like to ask Mr. Seider when he had been improperly treated regarding the purchase of film and also for whom he purchased film.

Mr. Seider said that the fight he is making is not a personal fight, but one for all exhibitors, and that he personally never had any trouble.

Challenges M. P. T. O. Head

Something in the tone of Mr. Pettijohn's remarks immediately warned the assembled group that there was trouble brewing for one or the other. Mr. Pettijohn placed his queries much in the manner of a counsel examining a star witness. There was no doubt in the minds of the hearers that this man was well trained in the business of cross-examination, and that he knew how to develop the slightest unintentional discrepancy into an issue of mammoth proportions.

"What theatres do you buy film for?"

persisted Mr. Pettijohn.

"None."

"Have you ever signed any contracts?"

"No."

"What theatres do you control?"

"I won't say."

"What theatres do you operate?"

"Is all this material? I will say that I have controlled and operated theatres for the past six months, and that on Sunday I will make known the names of these theatres!"

Mr. Pettijohn was not certain himself as to why his foregoing questions were put, for he quickly dropped the matter, and entered into a tirade of bitter personalities. Many of the assembled group began to feel uncomfortable in the thought that unfair advantage was being taken of their guest for the day.

Mr. Pettijohn asked Mr. Seider how he could talk for the exhibitor body when he (Pettijohn) knew that the organized bodies representing over 95 per cent of the exhibitors in the United States were satisfied with the manner in which the boards of arbitration were functioning.

This statement seemed too much for Mr. Seider to bear in the face of his recent experiences at Milwaukee, and he outlined briefly but thoroughly the manner in which more than 600 exhibitors unanimously endorsed a committee report stating that they were not satisfied with present arbitration. He went along further to call attention to some four or five law suits being acted upon in the United States Courts on this very same question.

At this point the chairman of the meeting arose, and stated that as there were other speakers the argument must be limited to two minutes.

Pettijohn Dodges Debate

To this several members arose to a point of order and said it was their opinion that all the time necessary should be allowed. One member said that Mr. Seider should be permitted to decide whether or not he cared to continue the argument, as he had been an invited guest, and that perhaps Mr. Pettijohn was taking a very unfair advantage, since his presence was entirely unexpected by Mr. Seider.

It was also suggested the whole of next week's session be handed over to Mr. Seider and Mr. Pettijohn to continue the discussion. To this Mr. Pettijohn demurred that he was a busy man, that perhaps some people with whom he was associated would be unwilling to let him speak as he felt justified in speaking as a member of the A. M. P. A. before his fellow members. He continued that he had heard a lot of talk and insinuations, and that he was out of his shell and wanted to talk right there and then.

The chairman pointed out that Seider's address had been announced as a speech and not a debate. He was overruled by the members, and Mr. Seider continued by stating that he was a poor politician and did not want to be forced into a corner by saying something that might not meet with the approval of those present.

"Go to Courts"—Pettijohn

He said he had written the Hays organization regarding a debate and had received no answer. This Pettijohn flatly denied, which denial was as flatly called by Mr. Seider.

Mr. Pettijohn continued that if the exhibitors, or Mr. Seider, wanted to file a suit to determine the legality of the contracts, or determine whether or not there was restraint of trade, to do so—to "go to it."

MEMBERS OF A. M. P. A. PROTEST ATTEMPT TO SLUR JERSEY LEADER

He continued that the uniform exhibition contract could be improved upon, but that it was *absolutely legal*. He insisted that he wanted nothing but to get down to business, to sit around the table and get things down on paper, to come to some understanding.

Here the name of Nathan Burkan, the attorney working on the contract, was brought in, Mr. Seider denying the sincerity of Mr. Pettijohn's remarks, and quoting from Mr. Burkan's letter in which the latter stated that it was impossible to get anywhere on the subject, and that it was apparent that not much could be accomplished.

Now there was no stopping Mr. Pettijohn, and Mr. Seider did not attempt to do so until the former's tirade of abuse became too obnoxious. Mr. Pettijohn stormed away to the effect that nothing mattered to him except getting down to business; that Mr. Seider was mainly interested in self-exploitation and publicity, and that this self-boasting and publicizing oneself was a disease in the industry, but that he, Pettijohn, had been vaccinated.

Mr. Pettijohn then broke the straw.

"I know who writes your copy," he said. "I know who sends out your speeches to the trade press. They will get a copy of this one if they haven't already—"

And right there, Seider arose and said quietly:

"That is not true. No one writes a word of copy for Joe Seider."

Pettijohn again interrupted, and at this point Walter Eberhardt put an end to the fray by arising to offer a vote of thanks to Mr. Seider for appearing.

* * *

WARNER BROS. ISSUING EIGHT WESTERN DRAMAS

Eight Pete Morrison westerns, starring this popular exponent of frontier life, are on the current Warner Bros. release schedule in addition to the Forty Classics and are much in demand. They are five-reelers, picturing realistic tales of life and adventure in the "cattle country" and beyond, and replete with action.

In this list are "The Empty Saddle," "Santa Fe Pete," "Mystery of Lone Ranch," "West of Arizona," "Cowboy Grit," "Range Buzzards," "One Shot Ranger," and "Stam-pede Thunder."

* * *

DE SANO COMPLETES FIRST FOR SCHULBERG PRODUCTIONS

HOLLYWOOD, July 17.—Camera work on B. P. Schulberg's Preferred Picture, "The Girl Who Wouldn't Work," was completed. This is the first release by Marcel De Sano, director.

It will follow "Parisian Love," with release on August 5. The cast includes Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman, Forrest Stanley, Thomas Ricketts and Winter Hall.

De Sano will begin work soon on "Lew Tyler's Wives" by Wallace Irwin.

* * *

FAIRPORT, N. Y., July 24.—This town will have a new motion picture theatre. The J. Meyer Schine Theatre Corporation will build a house in West avenue, just west of the Jacobson block. The Schine company operates the Rivoli theatre here.

BOWES RELEASES 'ROXY' FROM POST AT THE CAPITOL

Major Edward Bowes, managing director of the Capitol theatre, New York City, announced he had released S. L. Rothafel from his contract as presentation manager.

This release was effective July 25, and is at the request of Mr. Rothafel.

No successor to Rothafel will be appointed. Major Bowes, who in association with Messmore Kendall and others organized and built the Capitol theatre, and has been the managing director continually ever since, will himself assume charge of every detail connected with the operation of this theatre including the presentation program as well as the radio activities.

There will be no changes in the Capitol Theatre staff as a result of the release of Mr. Rothafel.

* * *

"NEW YORK WIFE" COMPLETES PROGRAM

"His New York Wife," written for the screen by John Goodrich, will serve B. P. Schulberg as the final story to complete the eighteen Preferred Pictures to be released this season.

Schulberg line-up for next season now is: "His New York Wife," "Shenandoah," "The Plastic Age," "Lew Tyler's Wives," "With This Ring," "Parisian Love," "Horses and Women," "Eden's Fruit," "The Worst Woman," "Shopworn," "The Aristocrat," "Dancing Days," "Studies in Wives," "Exclusive Rights," "Shameful Behavior?" "The Romance of a Million Dollars," "The Other Woman's Story" and "The Girl who Wouldn't Work."

* * *

ALBANY, N. Y., July 27.—To end requests to film exchanges here for free pictures to be shown in various institutions, Albany Film Board of Trade decided such requests must be made to and be passed upon by the secretary of the board.

* * *

PLAN SIX THEATRES

(Continued From Page 13)

Many innovations in the matters of seating, lighting, stage construction and general appointment, will be placed into effect in the "Roxy" by the man for whom the theatre is named, and who, through his successful direction of the Strand, Rialto, Rivoli and Capitol during the past ten years, has become the most distinctive personality in the theatre and radio world.

Demolition of the carbarns of the New York Railways Company which occupied for many years the site upon which the "Roxy" will be built, is now in full progress, and Messrs. Sawyer-Lubin-Rothafel plan to open the doors of the "Roxy" to the public in the early fall of 1926.

Extraordinary provisions regarding radio broadcasting by Roxy have been made in the plans by Walter W. Ahlschlager, who will work these plans out in conjunction with a corps of radio engineering experts for the purpose of incorporating the very latest developments in radio transmission.

This phase of the theatre construction marks a pioneer effort in the relation of radio to the theatre, inasmuch as up to the present time it has been necessary to adapt the facilities for theatre broadcasting to the limitations of the house. In the case of the Sawyer-Lubin-Rothafel structure, this procedure will be reversed, and it is planned to carry out the same idea fully in the entire circuit of Roxy houses.

Valentino Finally Sets "The Lone Eagle" Title For Next United Film

HOLLYWOOD, July 24.—With announcement that production work has started and is well under way on Rudolph Valentino's first starring feature for United Artists Corporation comes the added statement that the title again has been changed to "The Lone Eagle."

This title change was made necessary, it was explained because of a conflict with the title of another big feature picture which is being produced for United Artists Corporation release.

With production work progressing rapidly, the addition of five principals to the cast is announced. Louise Dresser, whose performance in "The Goose Woman," under direction of Clarence Brown, directing "The Lone Eagle," has become the talk of the film colony, has been chosen to play the Czarina. Carrie Clark Ward, veteran of stage and screen, has the role of the duenna. James Marcus, an actor of unusual size and ability, is impersonating the father of the heroine, which role, as previously announced, is being depicted by Vilma Banky. Captain Albert Conti is cast as the Czarina's favorite. Eric Mayne also has a prominent place in the cast.

* * *

ARTCLASS GETS OUTLET IN S. AMERICAN CITIES

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, arranged for distribution of his program for 1925-26 in South America with Jacob Glucksmann, who represented Max Glucksmann.

The deal includes the series of eight five-reel Rough Riding Romances featuring Buddy Roosevelt; eight five reel Thunderbolt Thrillers, featuring Buffalo Bill, Jr., and the new series of eight five-reel Acrobatic Stunt Thrillers featuring Wally Wales (The Cowboy Prince).

The territory includes Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. Max Glucksmann handled Buddy Roosevelt and Buffalo Bill, Jr., series last year.

* * *

INCE PLANS STUDIOS

Ralph Ince, who is under contract with P. A. Powers to produce five Jack London stories, including the famous "Sea Wolf," and who at first designed to produce in the newly incorporated Marshall Neilan Studios, is reported to have engaged local capital for the erection of elaborate studios at San Diego.

* * *

SEATTLE, Wash., July 24.—W. F. Code, who owns Paramount theatre, found that the growth of the outlying district, in which his house is situated, warranted building a balcony in the theatre.

Mr. Code advertises in five local papers, which reach 30,000 people.

* * *

UFA AFTER U. S. MARKET

(Continued From Page 13)

Shubert theatre circuit.

Forty pictures released last year by Metro-Goldwyn-Mayer were bought by Ufa under one of the largest contracts signed during the season. These pictures will be circulated through the 300 theatres Ufa either owns or controls in Germany and central Europe.

Mr. Wynne-Jones pointed out that Ufa plans only to send its best work to the American product and that it would not attempt to sell productions that have only a definite meaning to the Teutonic races. He said the company is making elaborate plans for real productions combining the American and European qualities.

CONSOLIDATED PLANS EXPANSION, LEADERS LEARN AT DINNER

At Hotel Astor, New York, the executives and department heads of the Consolidated Film Industries, Inc., attended the first of a series of get-together dinners that will be given at regular intervals for the purpose of promoting the spirit of co-operation and good fellowship among all the employees of this great industry.

A fascinating story of remarkable business progress was enfolded as the achievements of this company during the first year of its existence were summarized. Starting but little over a year ago and representing the consolidation of five separately operated laboratories, the management of the Consolidated has so unified and co-ordinated the activities of these plants that today a much larger business than the total of all the separate plants before consolidation is being handled with greater efficiency.

The increase in the business being done by the Consolidated and their desire to turn out the best quality product and give the utmost in service has led them to enlarge one of their laboratories so that when it is finished it will be equipped to handle more film and to render a degree of laboratory service never before thought possible.

This new laboratory when finished will enable the Consolidated to handle nearly three times their present volume of business and will be the last word in the scientific inventions for a speedy handling of all kinds of laboratory work under the most ideal conditions.

Even further plans of expansion were hinted at by H. J. Yates, the managing director, in his brief informal talk. Plans that are already under way will insure the growth of the Consolidated to a creditable position in the film industry.

* * *

WILBUR SEES SELF ACT IN M.-G.-M.'S PICTURE

HOLLYWOOD, July 24.—Secretary of the Navy Wilbur was accorded a preview of himself when he visited the Metro-Goldwyn-Mayer studios at the invitation of Louis B. Mayer, executive in charge of production.

Secretary Wilbur recently appeared in official capacity at Annapolis in scenes taken for "The Midshipman," starring Ramon Novarro, under the direction of Christy Cabanne, and these scenes, among others, were run off at the Culver City studios for the distinguished guest.

The official laughingly refused, with thanks, an offer from Mr. Mayer to become a motion picture star.

* * *

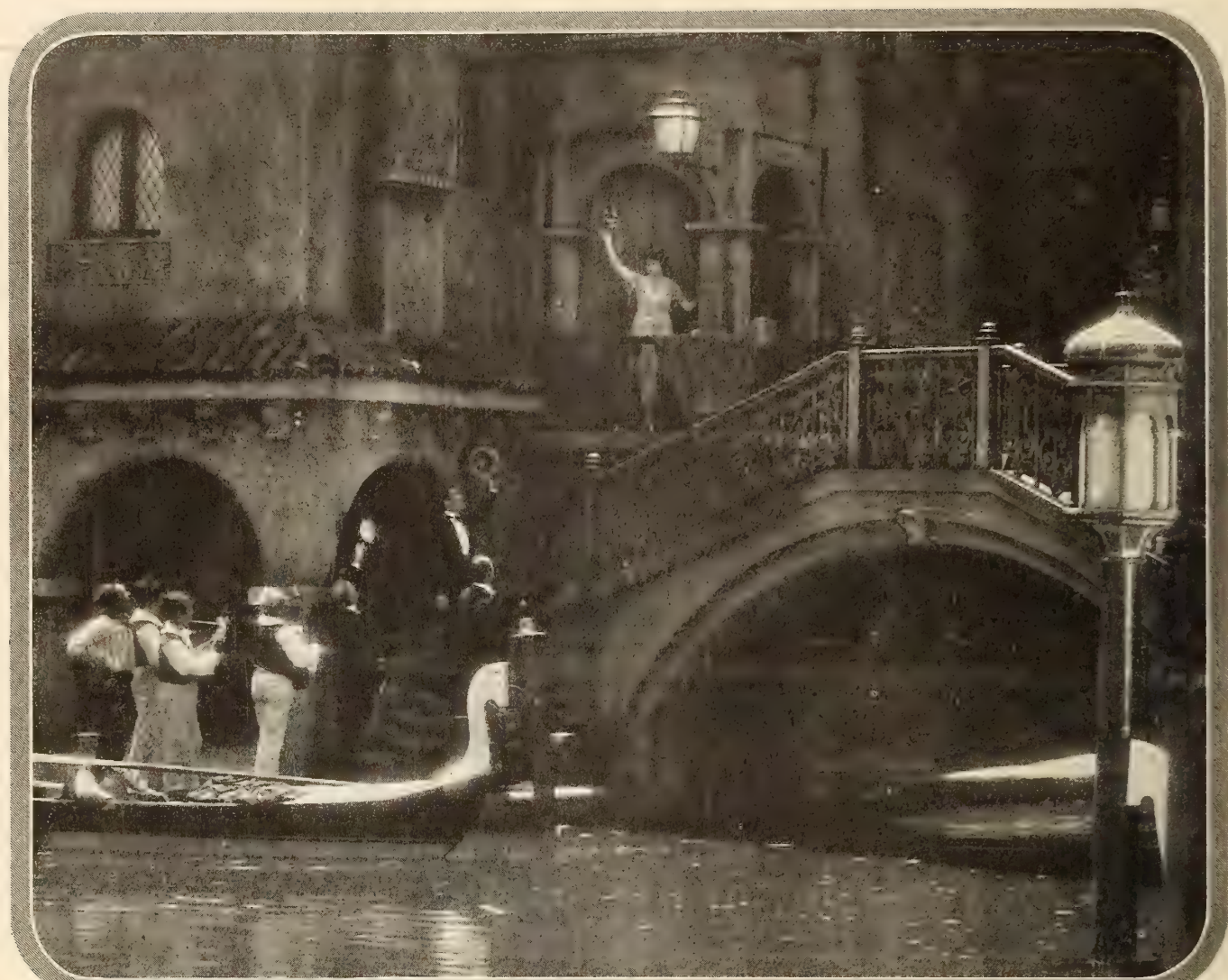
ASCHER BROTHERS CIRCUIT SIGNS FOR ALL OF F. B. O.'S GOLD BONDS

J. J. Sampson, branch manager of Film Booking Offices' Chicago exchange, closed a deal with the Ascher Brothers Circuit, Chicago, for all F. B. O., Gold Bond productions to be released during 1925-1926.

The Gold Bond pictures will play the following theatres on the Ascher circuit: Calo, Columbia, Commercial, Crown, Frolic, Portage Park, Vista, Lane Court, Metropolitan, Oakland Square, and Terminal, Chicago.

* * *

ROCHESTER, N. Y., July 24.—George Eastman, accompanied by Dr. Albert D. Kaiser and the Rev. Mr. and Mrs. George E. Norton will leave here July 26 for a several weeks' trip through British Columbia.



Theda Bara returns to the screen in "The Unchastened Woman," an adaptation of the American drama of the same name. The film was directed by Louis K. Anspacher and will be distributed by Chadwick Pictures Corporation.



"The Unchastened Woman"

Theda Bara Gets a New Vehicle in a Chadwick Production

SEIDER CONTINUES HIS ATTACK ON FILM BOARDS

RENEWS CHALLENGE TO HAYS TO DEBATE UNIFORM CONTRACT

Hays organization together with the present uniform contract and arbitration board system was again assailed by Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey and chairman of the committee on arbitration and uniform contract of the Motion Picture Theatre Owners of America.

His statement of the situation follows:

"We feel that we have exhausted every effort to show the merits of our claims to those in whose hands lies the power to give to the theatre owners of the country an equitable contract, and based on a fair contract, arbitration, unencumbered by rules and procedure that take away from the theatre owner his property rights.

"It was our sincere hope that this situation would be settled within the industry. What fairer method could there be than a debate on the merits? Yet, Mr. Hays has seen fit to ignore our invitation. We know that Mr. Hays is not in town, but his office has not even extended us the courtesy of acknowledging the receipt of our letter. Further, they have caused statements to be printed to the effect that they will ignore our offer to debate the issues.

"The challenge to Mr. Hays to debate the issues involved, is equal to an offer to arbitrate the shortcomings of the present arbitration system, predicated on an unfair contract.

"We feel that we are justified in taking steps to compel a legal determination of our rights. Our members must be protected. We cannot continue longer without relief of the condition of terrorism in our industry, particularly as it relates to dealings arising out of the purchase and booking of pictures.

"Mr. W. Gavazzi King, in his report to the British organization on the Milwaukee convention, stated in part: 'But the M. P. T. O. has been negotiating with the renters' organization and a standard contract of abnormal length and of a character which would have produced a revolt amongst your members, has been framed.' Of course, the M. P. T. O. of America is not responsible for the contract. It has consistently refused to accept it.

"Mr. Pettijohn, attorney for the Hays organization and the Film Board of Trade, has repeatedly, forcibly, stated that they want 'teeth' in the arbitration clause. They paid \$10,000 to a firm of lawyers, outside of their organization, to put the 'teeth' in.

"The reason so much money was paid for the drafting of this one clause is that the procedure is illegal. The recent desire for the 'teeth' in the clause by the Hays organization, was the cause for the effort to obtain from high priced lawyers some kind of clause that would pass legal scrutiny. This, to our minds, is the reason for the fear of the Hays organization to submit the question to an unbiased and equitable tribunal. They would prefer to rely on the condition of terrorism now prevalent on their belief that the theatre owner is a coward and would not resist—on the belief that the theatre owner is not organized.

"The theatre owner is organized and he will resist and his organization is behind him to the extent of all resources.

"In order to collect from an exhibitor,

Distinguished Pair

Rudolph Valentino and Frederico Beltram-Masses, Court Painter of Spain, Whom Former Entertained At Hollywood.



who denies the right of the distributor to cite him before an arbitration board, claiming that he had been compelled to sign the contract with the arbitration clause, under the penalty that he would not be sold any film; the Film Boards of Trade, controlled by the Hays organization, obtain a judgment by default and proceed to collect this judgment, by all members of the Film Board of Trade concertedly refusing the theatre owner film. The Film Boards of Trade claim the right to this procedure under the arbitration clause for the drawing of which they paid \$10,000.

"But this is 1925. The New York F.I.L.M. Club tried this on Harry H. Wellenbrink, who operates three theatres in New Jersey. Mr. Wellenbrink refused to become terrorized. He came to his organization for protection. Mr. Wellenbrink acceded to the demands of all the members of the New York F.I.L.M. Club with whom he did business and put up with each exchange \$250 and had faith in himself and in his being right and in his organization.

"Finding that Mr. Wellenbrink refused to become 'buffaloed' or scared by the bug-boo, the Apollo Exchange, through the attorney for the F.I.L.M. Club, Louis Phillips, did what they could and should have done in the first place. They applied to the courts for an order compelling arbitration. Whether they will receive such an order will soon be determined. They surely would receive the order compelling arbitration if their contract were equitable; if their procedure were fair; if they would not concertedly force the theatre owner to sign this contract; if they did not force the theatre owner to sign the contract with the arbitration clause under the penalty of not receiving any film. Thus it is clear that there is no need of this \$10,000 clause that makes the Film Board of Trade arbitration system both the judge and the sheriff. They render the judgment and then proceed to collect it.

"The case referred to is now pending in the Supreme Court of the State of New York, New York County. The title is 'Apollo Exchange, Inc., plaintiff versus Wellmont Theatre Inc., defendant.' It is scheduled for hearing next Friday. Our attorney, Norman H. Samuelson, is appearing for our member. Additional counsel has been engaged, who will make their appearance in due time. In addition, our attorney has been instructed to

CHARGES \$10,000 PAID FOR "TEETH" IN ARBITRATE RULE

prepare a complaint in an action in the United States Court for damages sustained by Mr. Wellenbrink through exchanges at the same time refusing him film, unless he paid the default judgment or deposited with each of them the sum of \$250. In this action, the arbitrators not selected by Mr. Wellenbrink, who took the law in their own hands and gave a default judgment, will be included.

"Thereby a legal determination of the validity of the high priced clause will be obtained in spite of the attitude of the Hays organization. Just another form of debate, only officially before the same court, as suggested in my letter. The only difference is that in this way the decision will be absolutely binding. Just another way of obtaining for the theatre owner a square deal, only more expensive and it is thrashed out in public instead of within the industry.

"Although these matters have been pending for a long time, in fact, before the Milwaukee convention, the trade paper editors have refrained from editorial comment on this troublesome subject. We are sorry. The investments of the theatre owner who is the outlet of the production of this industry, are jeopardized and yet the unbiased branch of this industry is silent.

"The fight is not the writer's. The fine tribute received by him during and after the New Jersey convention would satisfy the most vain person and, therefore, he could not truthfully be charged with seeking publicity. It is the very existence of the theatre owner that is at stake. This and the availability to him of quality product.

"Mr. Elliott's group (Independent Motion Picture Association) is playing square. Their first pledge has been fulfilled. They have appointed their committee to meet with us to frame a mutually fair contract and arbitration system.

"Perhaps in this lies the solution of our dilemma. When a fair contract and a good system of arbitration is agreed upon, when the members of the Independent Producers and Distributors of America resign from the F.I.L.M. Club or Film Boards of Trade, controlled by the Hays organization, and set up Film Boards of Trade consisting of both distributors and exhibitors; when a penalty is placed for the bringing of unmeritorious claims and when the custom of distributors bringing claims promiscuously in amounts of \$2.50 up, is stopped, then the theatre owner will have the choice of buying from the company giving him a square deal and which does not take away from him the property rights granted him by law."

* * *

LEGITIMATE REPLACES FILMS IN LESSER'S EASTERN THEATRE

Irving M. Lesser is dropping vaudeville and films to show legitimate productions at his Great Neck (L. I.) playhouse, which he recently built at a cost of \$450,000.

* * *

NEW COMEDY COMPANY

Hitchum Pictures, Inc., with temporary headquarters at 715 East One Hundred and Eighty-first street, New York City, was formed by A. C. Hitchum, John E. Maher and John Gofalo. The company will produce the Hitchum Comedies, featuring Mr. Hitchum.

SAM SAX GLEEFUL AS GOTHAM BREAKS PRODUCTION RECORD

HOLLYWOOD, July 24.—Sam Sax, president of Lumas Film Corporation and producer of Gotham Productions, is smiling brightly these days, all because his company is six weeks ahead of its production schedule.

The fifth of the new product for 1925-26, "The Part Time Wife," moved off the lot into the cutting room to be edited and titled.

Negatives and prints of the first of the new photoplays featuring "Thunder," the Marvel Dog, which is entitled "His Master's Voice," are en route east to be shipped to the exchanges.

"Racing Blood," the sixth Gotham feature, is now occupying Mr. Sax. Production will start soon.

Mr. Sax will remain here for several more weeks. He plans to launch "McFadden's Row of Flats" before he returns to New York City.

Five Gotham productions completed are "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice" and "The Part Time Wife."

* * *

"THE DANGER LINE," MACFADDEN'S 2ND, IS BEING PREPARED

With "The Wrong-Doers" in the cutting room, True Story Films, Inc., headed by Bernarr Macfadden, is preparing to film its second production, "The Danger Line."

This photoplay will be made at the Foramer Pathe studio, in the Bronx, New York City. The continuity is being written by Lewis Allen Browne. The name of the director and the star is withheld for the present.

John W. Krafft is editing and titling "The Wrong-Doers." This feature, which is one of the series to be made by Macfadden for distribution by Astor Distributing Corporation, of which Harry Rathner is president, will be shipped this week to the exchanges for release August 5.

* * *

LUBIN OFF TO COAST TO PREPARE FOR FILM

Barney Lubin, production manager of Associated Pictures Corporation, left New York for California, where he will arrange for an early production of "Spanish Sunlight," by Anthony Pryde, selected as the next Sawyer-Lubin production featuring Barbara La Marr for First National release.

Mr. Lubin is to have complete supervision over all production details for "Spanish Sunlight," which will be filmed at the United Studios in Hollywood.

He will organize his staff on the Coast.

* * *

MISS TASHMAN WITH LEONARD

Lilyan Tashman was signed for an important role in Robert Z. Leonard's next production, "A Little Bit of Broadway," by Richard Connell, for Metro-Goldwyn-Mayer.

* * *

GINSBERG TO RETURN

Henry Ginsberg, president of Henry Ginsberg Distributing Corporation, is expected back in New York the latter part of this month. On his return trip, after cleaning up office details, he intends to visit the key cities and exchange centers where his product is being handled.

* * *

COLUMBIA TITLE CHANGED

"The Lure of the North" is the new title selected by Columbia Pictures for "The Lure of Broadway." This production will be released later in the year.

M'CORMICK NAMED FIRST NATIONAL'S PRODUCTION CHIEF



JOHN E. McCORMICK

John E. McCormick was appointed general manager of West Coast production of First National Pictures, Inc., in which capacity he will be the executive head of First National's own units on the coast, by Richard A. Rowland, general manager. He will continue to act as coast representative of First National in dealings with independent producers.

On his return to Los Angeles Mr. McCormick assumed his new office and already is placing in operation plans for drawing First National's own producing units closer together. It is predicted that in the near future three or four units will be working continuously at the coast studios.

* * *

GOTHAM LISTS MANY AIDS FOR ITS "POLICE PATROL"

Every exhibitor aid from the twenty-four sheet to thumbnail cuts for newspaper use is contained in a campaign book issued by Gotham Productions for "The Police Patrol." The book is in tabloid newspaper size.

* * *

MARY ASTOR TO PLAY IN "THE SCARLET SAINT"

Mary Astor, on completion at First National's New York studios of "The Pace That Thrills," will start work in "The Scarlet Saint."

* * *

MISS GARON SIGNED

Paulin Garon, so impressed officials of Columbia Pictures with her work in the first of their Perfection series of releases, "Fighting Youth," in which she co-stars with William Fairbanks, that she was signed to play several more pictures.



HENRY MAJOR,
NOTED CARTOONIST,
AND MRS. MAJOR
VISIT MARY
PICKFORD AND
DOUGLAS
FAIRBANKS AT
UNITED ARTISTS
STUDIO

FILM STARS STAGE 'MIDSUMMER FROLIC' FOR RELIEF FUND

An unusual social event in the form of a "Midsummer Night's Frolic" is to be given by a group of prominent film stars at the Hotel Astor, Wednesday evening, July 29, for the benefit of the recently organized Film Players Relief Fund, according to a statement issued yesterday by James Kirkwood, chairman of the Supervisory Board of the Fund.

Raymond Hitchcock is to be master of ceremonies for the affair, which is to be a midnight supper dance and entertainment in which many film stars and stage celebrities will personally appear in novel and impromptu acts. The affair is open to the public. Tickets, including supper and all other features of the frolic are \$25 each; private tables, seating six, \$150.

Among the film and stage stars named as sponsoring the affair are included James Kirkwood, Ethel Barrymore, Barbara La Marr, Hope Hampton, Holbrook Elin, Raymond Hitchcock, Lila Lee, Fay Templeton, Segrid Holmquist, Frank McGlynn, Johnny Hines, Otto Kruger, Nita Naldi, Maurice Costello, Cecilia Loftus, Ben Lyon and Flora Le Breton.

The function of the Film Players' Relief Fund, for which the affair is being given, is to do for the unfortunate people of the films what the Actors' Fund does for the unfortunate of the speaking stage. As there is an immensely greater number of people engaged in supplying amusement and entertainment to the public on the screen than on the speaking stage, there is a correspondingly larger number of cases of distress requiring relief in the films than among other actor folk.

A special work of the Fund is to return disillusioned "film struck" girls to their homes. These are by far the most unfortunate cases coming to our attention, the statement continues, and are caused by the constant flow of ambitious young girls to the film centers of the country seeking fame and fortune on the silver screen. Perhaps one in a thousand of them has even a chance of success, the other 999 are foredoomed to failure and blasted hopes. It is in this moment of disillusionment their need is greatest, for the sympathetic ministrations of an understanding friend. It is the function of the Relief Fund to supply this need and to either find these young friends suitable employment or return them to their homes.

* * *

"THE ANCIENT MARINER" FOR YULETIDE RELEASE

"The Ancient Mariner," adapted to the screen by Henry Otto from Samuel Coleridge's celebrated poem, "The Rime of the Ancient Mariner," will be released on December 20 by Fox Film Corporation for the Christmas season.

DAVIS, AETNA FINANCE, WILSON FORM GUARANTEE PICTURES, INC.

To guarantee delivery of product to independent exchanges and distributors, Guarantee Pictures, Inc., was formed by Aetna Finance Corporation of Los Angeles, Ben Wilson of Hollywood, and Davis Distributing Division, Inc., of New York. This new firm seeks to safeguard financing, production and distribution of product made by it for the independent market.

Originally Aetna Finance Corporation, of Los Angeles, was financing the production of the James Oliver Curwood and General Charles King series of pictures, which were contracted for distribution by Davis Distributing Division. These were being produced by Clifford S. Elfelt. Owing to Elfelt's other interests, he decided to give up the production end of the business.

E. A. Aggeler, president of Aetna, became interested in the possibilities of a proper financing of independent production, providing suitable distribution could also be assured. Having come in contact with the methods of the Davis Distributing Division in handling the sales of independent product, Mr. Aggeler called in J. Charles Davis 2nd, the president, and Ben Wilson, star and producer, and outlined a plan to unite finance, production and distribution. This resulted in the formation of Guarantee Pictures, Inc., with offices in Los Angeles, New York and Dover, Del. This company is equally owned by Aetna Finance Corporation, Ben Wilson and Davis Distributing Division. It has guaranteed the production, delivery and distribution of the King series and the Curwood series and will handle such other pictures as its board of control approves.

A contract has been given to Ben Wilson under which he will produce these two series of pictures for distribution throughout the world by Davis Distributing.

In this combination of essential forces each element receives the same profit that it would if it was working independently. In other words the finance company has its money working at a normal profit, the producer receives his salary and expenses for making the production and the distributor earns his usual percentage for distribution. But the idea and ideal of all three working together as one unit is to make better pictures for less money.

The finance company foregoes the "bonus" exacted and is satisfied to take legal rates of interest on its investment; the producer endeavors to eliminate waste, lost time and high overhead in order to turn out his releases for less money without sacrificing any quality in the produced picture and the distributor endeavors to get the largest possible sales volume for the product at the least sales cost, Mr. Davis asserted.

Another item in this combination of interests, Mr. Davis added, is the fact that the production end is being advised by the sales department. "For the first time the sales end," Mr. Davis said, "the financial interests and the producer pass on all scripts, titles, casts and production costs before a foot of film is taken. Through constant contact with the exchange and exhibitors an intimate

knowledge is gained of what kind of story the public wants. For a market which wants Westerns—society stuff would not be made. If the reverse is true the Westerns would be cut out and society plays be produced.

"Guarantee Pictures has undertaken to see that five James Oliver Curwood pictures and eight General Charles King pictures are produced and distributed.

"The second of the Kings is completed and stars Ben Wilson and Neva Gerber who will also be the stars of the remaining pictures in this series. One of the Curwood's 'My Neighbor's Wife' is ready and the second, 'The Gold Hunters' is in production with this cast, under the direction of Paul Hurst.—Mary Carr, Dave Butler, George Fawcett, Hedda Nova, Bull Montana, Claire Windsor and Victor Potel.

"The third King picture, 'Fort Frayne,' starring Ben Wilson and Neva Gerber is in production. The two completed ones are 'Warrior Gap' and 'Under Fire.'

"Aetna Finance Corporation is one of the strongest and best known of the financing companies on the West Coast. They have been very many years in the business of financing automobiles which is both safe and profitable. The president of the company, Mr. Aggeler is general manager of Aggeler-Musser Seed Company, the largest dealer in seeds, bulbs and plants west of the Rockies. J. L. Mauldin, vice-president, is a retired capitalist and H. E. O'Brien, secretary and treasurer has been for the past fifteen years Special Agent and Adjunct for Southern California and Arizona for Aetna Insurance Company of Hartford, Conn.

"Ben Wilson as the producing factor of the Guarantee Pictures has a record that goes back to the beginning of the industry. He has starred in innumerable pictures and in the past few years has been producing as well as directing and acting. He has made a number of serials, 'The Blue Fox,' 'Santa Fe Trail,' 'Nan of the North,' 'Days of 49,' 'Riders of the Plains' and has just completed 'The Mystery Box,' in which he co-stars with Miss Neva Gerber, for Davis Distributing release. In addition to producing and starring in the General Charles King productions he is now preparing another serial 'The Power God' which is being nationally advertised through a mid-west newspaper syndicate in sixty magazines and six hundred newspapers.

"The Davis Distributing Division of New York is the largest independent distributor in the state right field, having attained this enviable position in less than six months' since it organized. With product all arranged for 1925-26, it has repeatedly refused offers of additional pictures."

This company was formed in January of this year by Mr. Davis, J. K. Adams and Oscar Gunkel to distribute independent product. At that time Mr. Davis was handling the Al Ferguson productions for J. J. Fleming Productions, Inc.

Fifty-two comedies, two serials, six two-reelers without sub-titles and a series of single reel novelties add a needed short subjects balance to a program of ten series of pictures ranging from Westerns to society dramas and including also three super-specials "Tales of A Thousand and One Nights," "Red Love," which are completed and "The Red Kimona" which will shortly go into production under the supervision of Mrs. Wallace Reid.

Formation of Guarantee Pictures in no way affects the other production arrangements of Davis Distributing Division, Inc., it was pointed out.

* * *

TOURNEUR TO DIRECT FOR RORK

Sam Rork engaged Maurice Tourneur to direct his new production for First National release, "Clothes Make the Pirate," with Leon Errol.

* * *

TITLES CHANGED ON TWO

First National Pictures selected "What Fools Men" as the new title for "Joseph Greer and His Daughter." "Dangerous Currents" will be the title of the photoplay Edwin Carewe is making from Willard Robinson's play "The Sea Woman."

* * *

"ENEMY OF MEN" PREMIERE

"Enemy of Men," Dorothy Revier's first Waldorf production, released by Columbia Pictures Corporation, had its world's premiere at Strand Theatre Providence, R. I.

OSCAR PRICE SIGNS MISS BENNETT FOR TWO MORE PICTURES

Constance Bennett was signed by Oscar Price to make two more film productions for Associated Exhibitors' release, following her appearance with Glenn Hunter in "The Pinch Hitter."

Miss Bennett will appear in "The Clod Hopper," with Hunter and then will assume the featured role in "Peggy." The latter was originally made with Billie Burke in the starring role under the auspices of the old Triangle organization.

This Associated Exhibitors' player does some of the best acting of her screen career as the "girl" opposite Glenn Hunter in "The Pinch Hitter." Another of her recent characterizations was the flapper daughter in the screen version of "My Son" in which Nazimova was starred.

Joseph Hennabery directed "The Pinch Hitter" and will also direct Mr. Hunter and Miss Bennett in "The Clod Hopper."

Henri Diamant Berger who has already made two feature productions, "Fifty-Fifty" and "Lovers' Island," for the new season's program of Associated Exhibitors, has started a third picture entitled "The Unfair Sex" at the Diamant Studio in Fort Lee, New Jersey.

The cast numbers Nita Naldi, Holbrook Blinn, Hope Hampton, Walter Miller, Jack Raymond and Ida Darling.

Mr. Berger's first Associated Exhibitors' picture for the new season, "Fifty-Fifty" will be released in the distributing organization's first group of eight features.

"Lovers' Island," the second Henri Diamant Berger production, has a cast including James Kirkwood and Hope Hampton.

Berger is now centering all his production activities at the former Paragon Studio in Fort Lee which has been renamed the Diamant Studio.

Malcolm McGregor is prominently cast in "Headlines," a newspaper romance, produced by St. Regis Pictures Corporation for release by Associated in the first group of eight pictures for 1925-26.

* * *

ARIAS BUYS CONTROL OF CLASSPLAY FIRM

Henry Arias purchased the interests of Jacob Weinberg in Classplay Pictures Corporation, and became president and general manager of the organization.

Arias acquires all rights to these productions: "Anything Once," with Gladys Walton and Tully Marshall; sixteen Franklin Farnum pictures; eight Bill Cody pictures, and these specials: "What Three Men Wanted," "When Winter Went," and "Dangerous Pleasure."

* * *

CHRISTIE SCENARISTS BUSY

HOLLYWOOD, July 24.—At the Christie studio McGrew Willis and his staff of "laugh manufacturers" are now busy making the adaptation of Jean Alette's French farce, "Madame Lucy." The production will go into work this week under the direction of Scott Sidney.

* * *

TITLES FOR TRUART FOUR

M. H. Hoffman, general manager of Truart Film Corporation, announces that the titles for the four Truart Cinemelodramas now in the course of production are: "The Midnight Special," "The Flood," "The Night Watch" and "A Call in the Night."

* * *

DE MILLE SIGNS JEAN ACKER

Jean Acker is the latest addition to the Cecil B. De Mille stock company.

BARTHELMESS AT WORK ON NEXT

Richard Barthelmess, upon the completion of "Shore Leave," plunged into work on his next Inspiration picture for First National release, "The Beautiful City," from an original story by Edmund Goulding. Kenneth Webb is directing the production at the Tec-Art Studios, New York City.

* * *

BEBE DANIELS TO HOLLYWOOD

Bebe Daniels left New York for the Lasky studios in Hollywood where she will make her next picture, "Martinique," to be directed by William K. Howard.

* * *

GLORIA SWANSON COMING EAST

Gloria Swanson is enroute from Hollywood to New York, where her next production, "Stage Struck," will be made. Allan Dwan will direct.



Consummating the Warner Bros. - Piccadilly Theatre deal. Lee A. Ochs, Managing Director, and Sam E. Morris, head of Warner distribution, left and right.



The First National "Half Way Girl" trio sings some sad refrains. Doris Kenyon, Sam Hardy and John Francis Dillon, director.



Theda Bara makes her return in Louis K. Anspacher's "The Unchastened Woman," a Chadwick picture directed by James Young.



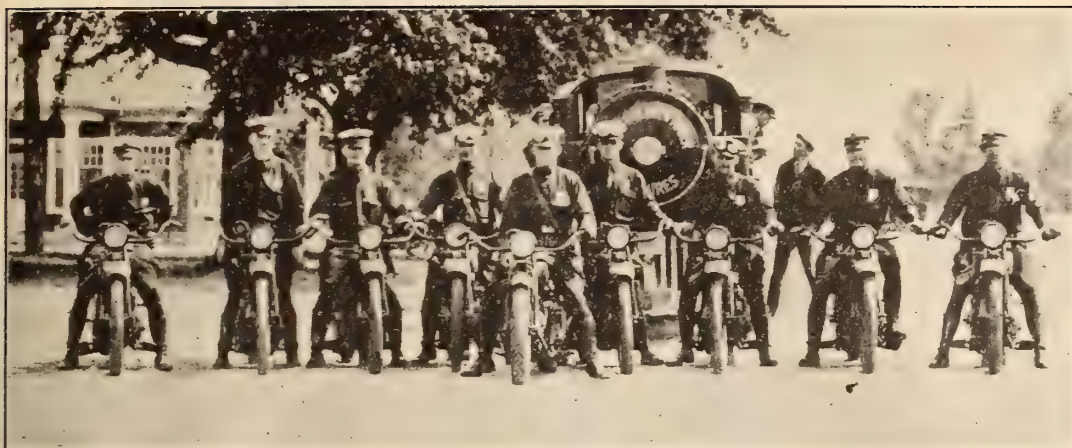
(Left) Ssh! A Secret! Shorty Ben Mairech, Rex Ingram's Arabian mascot, giving assistance on Metro-Goldwyn-Mayer's "Mare Nostrum."

(Right) Kathleen Key, playing in Metro-Goldwyn-Mayer's "The Midshipman," goes through setting-up exercises accompanied by radio at Santa Monica beach.



(Right) Al Christie's comedy stars who will create laughs at the Educational - Christie Studios for Greater Movie Season.





Toledo motorcycle police escort the Metro-Goldwyn-Mayer Trackless Train when it went thru that city.

Two troubled Warner Bros. Players, Louise Fazenda and Pal, talk things over.



(Top) First National Star Colleen Moore and hubby John McCormick—Back from vacation in Europe.



Evelyn Brent and her director, Ralph Ince, discussing "Lady Robin Hood," her latest F. B. O. picture

(Left) Warner Bros. Star, Irene Rich and her wolf-hounds.

"Lovers in Quarantine" Star and Director, Bebe Daniels—Frank Tuttle. Driving to location on beach at Bermuda.



Grauman and Chaplin welcome the rush at Premiere of United Artists "The Gold Rush" at Hollywood Egyptian Theatre.

BLIC TESTIMONIAL PRODUCERS PLANNED REJECTED BY COHEN

Proposal of Sam Zierler, president of Commonwealth Film Corporation, to tender a public dinner in tribute to his services towards the cause of independence in filmdom was rejected by Sydney S. Cohen, chairman of the board of directors of the Motion Picture Theatre Owners of America.

The testimonial was planned by Abraham Carlos, Oscar A. Price, Whitman Bennett, W. E. Shallenberger, Ben Amsterdam, J. G. Bachman, Ray Johnston and Arthur James.

Mr. Cohen, in a letter to Mr. Zierler, wrote:

"I am deeply sensible of the indication of the sincere friendship manifested in your esteemed favor of July 15th, in which the other gentlemen have joined you, and the wonderful compliment you extend to me in your plans for a testimonial dinner in appreciation to what services I have rendered the Industry. I would not be human if I didn't say it made me very happy, and it has. It is indeed an honor to have you all rate so highly the little I have done and of itself, is enough appreciation.

"The effort I have contributed to organization, to the cause of the Independent, theatre owner, producer and distributor, and to the Industry itself has been given through the belief I have in this work, the endeavor to fulfill an ideal and the real necessity of establishing a let-live policy if any are to survive.

"However, I must decline to be singled out in this way for special mention. It seems to me instead . . . INDEPENDENCE should be the honored guest. It is the ideal that guided our glorious country to its birth; it is the principle men have fought and shed their blood for, and it is but fitting that the Motion Picture Industry, the Screen Press of the World, the greatest medium today of transmitting entertainment, education and knowledge should have INDEPENDENCE for its watchword and safeguard.

"Might I therefore take it upon myself to suggest that your plans take on the form of a dinner to INDEPENDENCE, one that you can broadcast throughout the land; one that can focus the attention of the world on the fight we are waging for one freedom in this Industry and to keep our screens free from the restraint and control of monopoly for our people. Such a dinner it appears to me would be of inestimable advantage for all and far greater than any personal tribute.

"As for myself, I believe I have had sufficient honors. I have had the privilege of being President of the Motion Picture Theatre Owners of America for four years, of working with some of the finest men God ever made and for a cause that is so great. I have earned a priceless treasure in the many loyal friends I can count as mine in the various branches of the Industry today. My fellow workers in the Organization, the men in the rank and file, have all through various ways shown their appreciation for whatever time and service I have given to their cause. That they esteem it and value this, is enough, for to me no greater honor or fame can come than this and I would rather 'feature' INDEPENDENCE than 'star' myself, and instead be a doughboy in the ranks, a booster of the cause, doing my bit with the other fellow.

"Will you please convey my sincere gratitude to the men who have thought so kindly and well of my efforts as to tender this testimonial and tell them I feel indeed humble before their offer of this public manifestation. The thought and memory of it will inspire and encourage me to go on, faithful to a principle.

"Should you think favorably at all of my aforementioned suggestion and there is any way in which I could aid in making such an independence dinner the greatest possible success, I would be only too happy to contribute all I could toward that end.

"Assuring you of my appreciation for the contents of your letter and with every good wish to you and your fellow Independents for a prosperous and successful season, I remain

"Gratefully yours,
"(Signed) SYDNEY S. COHEN."

* * *

MONTREAL, July 24.—"Take-A-Chance Week" is winning favor with Canadian theatre managers. It was put over by Manager Harro S. Dahn, of Capitol theatre here.

"Chance" week was staged by Ralph Ruffner, manager of Capitol theatre in Vancouver, B. C., with equally satisfying results.

Esquimaux Turn Actors for Film



NATIVE DWELLERS
OF THE FAR NORTH
ARE THE PLAYERS
IN
"KIVALINA OF THE
ICELANDS"
WHICH PATHE IS
RELEASING.



SEMON COMPLETES "PERFECT CLOWN"

HOLLYWOOD, July 24.—Fred Newmeyer, former director of Harold Lloyd, completed camera work on "The Perfect Clown," Larry Semon's second comedy for Chadwick Pictures Corporation. Semon and Newmeyer are now engaged in editing the production which will be shown for a preview in Los Angeles within the next week.

It is expected that "The Perfect Clown" will be shown on Broadway early in September before its general release on October 15.

"The Perfect Clown" is an original story written especially for Larry Semon. The cast will include Dorothy Dwan and Elinor Hardy, Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

* * *

SKIRBOLL ACQUIRES GINSBERG PRODUCT

William Skirboll, president of the Skirboll Gold Seal productions, with headquarters at Cleveland, acquired the territorial rights for Ohio for Henry Ginsberg Productions, Banner Productions and Royal Pictures.

* * *

BRAY COMPANY ON LOCATION

Walter Lantz, director and star of Bray Studios, with his production staff, left for the Adirondack Mountains, New York, to film the outdoor scenes for the next Dinky Doodle subject for F. B. O. titled "Dinky Doodle and the Babes in the Woods."

* * *

LINER WITH DE MILLE

HOLLYWOOD, July 24.—I. S. Liner joined the business staff of De Mille Studio to assist General Manager Fred Kelley. He will act as unit manager for "The Wedding Song," Leatrice Joy's second starring vehicle.

* * *

DARMOUR LEAVES FOR HOLLYWOOD

L. J. Darmour, vice president of Standard Cinema Corporation, is enroute to Hollywood to confer with Joe Rock about production plans for the series of thirteen Blue Ribbon and thirteen Parisian Standard comedies Rock is producing for F. B. O. release.

* * *

"WINDS OF CHANCE" HERE

Print of Frank Lloyd's new special for First National, "Winds of Chance," was brought to New York by J. L. Johnston, publicity director for Mr. Lloyd and was shown for company executives.

STROMBERG THREE PRODUCTIONS READY

That Hunt Stromberg organization is working at top speed on Producers Distributing releases is indicated by the official report that three productions were completed and the negatives with sample prints are now on the way east.

The three productions are "The Bad Lands," the last picture in the current series of Harry Carey Westerns, "The Prairie Pirate," the first Carey in the new series for the 1925-26 season, and "Off the Highway," a Hunt Stromberg special production with an all star cast.

"Off the Highway" is the production originally scheduled to be produced by Thomas H. Ince. Under a recent ruling by Producers Distributing all exhibitors who signed contracts for this subject as an Ince production will be given the option of showing the picture at the original booking price or canceling.

"The Prairie Pirate" the first picture in the new Harry Carey series, is an adaptation of W. C. Tuttle's story, "The Yellow Seal," in which Stromberg will again present Trilby Clark as the star's leading lady. Edmund Mortimer directed with George Benoit in charge of camera work.

* * *

HOLLAND FLORAL FILMS RELEASED IN SEPTEMBER

Films of the Holland floral show will be released by Cranfield and Clarke during the second week of September. There will be four reels, one dealing with the beautiful gardens and castles of Holland and the others depicting customs and legends of the people.

Miss Beth Brown is speeding the titling and editing of these films.

* * *

FINISHES "THE WINNER"

HOLLYWOOD, July 24.—Charles Ray completed "The Winner" his second rural comedy drama for Chadwick Pictures Corporation, which will be released November 15. Ray's first production for Chadwick, "Some Pun'kins" will be released on September 1. Jerome Storm, who has directed both these Ray pictures and the star, will start preparations immediately for the filming of his next production. The cast of "The Winner" includes Gertrude Olmstead, Gertrude Short J. P. Lockney, Frank Austin, Jack Clifford and Sybil Johnson. The production was supervised by Joseph de Grasse.

F. B. O. TO RELEASE THIRTEEN FEATURES DURING SEPTEMBER

F. B. O. will release thirteen productions, eight of which are feature pictures and the remaining five short subjects, in September.

The September program is headed by the first of the Tom Tyler Western pictures, as yet untitled. This will be distributed September 1.

September 6 is set as the release date for "If Marriage Fails" an F. B. O. Gold Bond production, with Jacqueline Logan and Clive Brook.

"High and Handsome," in which Maurice B. "Lefty" Flynn plays the role of a fighting cop, will be shown September 13.

"Three Wise Crooks," Evelyn Brent's next vehicle, will be released September 14.

The eighth Texas Ranger production starring Bob Custer, as yet untitled, is set for September 20, while "Parisian Nights," the second Gold Bond production, will be distributed September 27. The latter is a drama of the Paris underworld and co-stars Elaine Hammerstein and Lou Tellegen.

"The Wall Street Whiz," with Richard Talmadge, is also set for September 27 release. Another September 27th release is "Riding the Wind," the title of which will probably be changed, in which Fred Thomson and his wonder horse, Silver King, appear.

Short subjects are headed by the first of the "Blue Ribbon" comedies, which Joe Rock is producing for Standard Cinema Corporation and F. B. O., in which Chester Conklin will be featured. Jay A. Howe is directing the entire "Blue Ribbon" series. The first will be released September 6.

September 13 "Amazing Mazie," first of F. B. O.'s new series, "The Adventures of Mazie," will be ready for exhibitors.

The first of the new Standard Fat Men Comedies, which Joe Rock is also producing for Standard Cinema Corporation and F. B. O., featuring "Fat" Carr, "Tiny" Alexander and "Kewpie" Ross, will be released September 20. James Davis is scheduled to direct the entire Fat Men series. The same day will see the distribution of the first of the new Bray cartoons, a one-reel novelty which Walter Lantz is now preparing.

September 27 the second episode of "The Adventures of Mazie" will be released.

* * *

ARROW GETS SERIES

William Steiner arranged with the Arrow Film Corporation to distribute the new series of four Edith Thornton society comedy dramas and the new series of four features known as "Hutch of the Secret Service," starring Charles Hutchison.

* * *

CARLOS MADE SECRETARY

A. Carlos was chosen secretary of the Tiffany-Truett-Carlos and Renown organizations. He is a pioneer in the industry. For many years he was connected with the Fox Film Corporation joining Fox when he had the Greater New York Film Rental Exchange.

* * *

"SIMON THE JESTER" NEXT

Following completion of "Without Mercy," first Metropolitan production, George Melford is now busy selecting the cast for "Simon the Jester," first Frances Marion production on P. D. C. program.

* * *

MOTORS TO YELLOWSTONE

BREESE, Ill., July 24.—Julius Schmidt, operator of Grand Theatre, is motoring to Yellowstone Park, Colorado.

REICHENBACH CHOSEN A. M. P. A. PRESIDENT AT ANNUAL ELECTION

Following officers were elected by Associated Motion Picture Advertisers, Inc.: President, Harry Reichenbach; Vice-President, Jerome Beatty; treasurer, Charles Einfeld; secretary, Russell Holman; board of directors, Glendon Allvine, Walter Eberhardt, Charles Barrell, E. O. Brooks and Gordon White; auditing committee, Am Palmer, chairman; H. C. Bate, Hal Howe; managing editor of A. M. P. A. Bulletin, W. E. Mulligan; business manager of the Bulletin, Ed. McNamel; finance committee, Edward Klein, Mel Shauer and Lon Young; and trustees of treasurer's fund, Paul Glick, three years; Victor Shapiro, two years; P. A. Parsons, one year.

* * *

BACHMANN LEAVES FOR COAST TO ARRANGE FOR FALL RELEASE PROGRAM

J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions, Inc., left New York for the Preferred studio in Hollywood.

There he will formulate a production and release schedule on the entire program of eight pictures. His arrival has been timed to see "The Plastic Age" by Percy Marks which Wesley Ruggles will direct, and "Lew Tyler's Wives" by Wallace Irwin to be filmed by Marc De Sano, go into production.

Mr. Bachmann will also assist in planning two spectacular Preferred Pictures, Bronson Howard's play "Shenandoah" and "The Biography of a Race Horse" adapted from the novel by L. B. Yates, which will be released as "Horses and Women."

Before returning to New York Mr. Bachmann will visit the Schulberg exchanges on the coast. He will be absent about six weeks.

* * *

All-star Features Distributors of San Francisco and Los Angeles, which has the coast rights for Banner and Royal product distributed by Ginsberg, report that a number of bookings have been made for first run showing of "The Love Gamble," the first of the Banner productions.

* * *

MINTZ RECOVERS FROM ILLNESS; WORK LAUDED

Returning to his desk after two weeks' illness, M. J. Mintz, president of Cameo Music Service Corporation, of New York City was cheered by a personal tribute paid by Isadore Schwiller, orchestra leader at Rialto Theatre, London, England.

Mr. Schwiller, who is also in charge of musical settings for Universal's production in Great Britain, voiced his appreciation of the aid Mr. Mintz's "Thematic Cue Sheets" have been to him in preparing presentations on short notice. Mr. Schwiller also lauded Cameo's music library, which he inspected.

* * *

CASTING BRONSON PICTURE

Pending arrival from the West Coast of Betty Bronson and Tom Moore for the principal roles in Herbert Brenon's "A Kiss for Cinderella," which will be made at the Paramount Long Island studio, the supporting cast is being chosen.

* * *

"THE SEA HAWK" RELEASED AGAIN

"The Sea Hawk," which First National took out of service in May for three months, was released again for first run showings, beginning September 1.

SUCCESS OF EAST COAST PRODUCTION STIMULATES PLANS

That First National production in the East has been successful is reflected in the plans for future productions by these units.

Since last Fall six pictures have been completed and released by the units under Earl Hudson's supervision and two more pictures will be finished within another week. These are "The Pace That Thrills," in which Ben Lyon and Mary Astor will be featured, and Milton Sills' second starring vehicle, "The Knockout."

"The Half-Way Girl," featuring Doris Kenyon, Lloyd Hughes and Hobart Bosworth, has been completed, edited and titled and the master print and negatives shipped to Chicago for printing.

There will be no let down in activity, for the sets are being constructed for three more productions which are scheduled to start within the next two weeks.

Among the pictures to go into production will be "The Savage," in which Dorothy Mackaill and Lloyd Hughes are to be featured, "The Scarlet Saint," with Mary Astor and Robert Frazer co-featured; "Men of Steel," "Pals First," "Bed and Board," and "Atlantis," the sequel to "The Lost World."

* * *

BRITISH OFFICIAL HERE

W. A. Lott, head of print department of First National Pictures, Ltd. London, is in New York to learn how the home office print department is handled.

* * *

SANFORD IN NEW YORK

Ray R. Sanford of Sanford Productions, Hollywood, is in New York.

What MARCUS LOEW
thinks of
"EVOLUTION"

A Red Seal Feature

Booked it for the entire
Loew Circuit in the Metro-
politan District for 115 days
solid.

What FILM DAILY said of
"EVOLUTION"

A Red Seal Feature

"Should be shown by every
live exhibitor. Splendid
timely picture dealing with
subject universally talked of.
Should pack them in. Don't
miss this."

An Urban-Kineto Production

Edited by Max Fleischer



1600 B'way

N. Y. C.

Edwin Miles Fadman, Pres.

Hal Roach presents in BLACK

Chicago Herald
and Examiner

HORSES STAR IN
GREAT PICTURE,
SAYS STEVENS

"BLACK CYCLONE."

Directed by Fred Jackman, from story by Hal Roach; photographed by Floyd Jackman and George Stevens; presented by Pathe at Orchestra Hall.

THE CAST.

HORSES: Rex
Lady
The Killer

HUMANS: Quinn Williams
Kathleen Collins
Christian Frank

BY ASHTON STEVENS.

EVEN if you have a poor opinion of motion pictures as a substitute for the stage, please go to Orchestra Hall and see "Black Cyclone." If you don't you will miss one of the oddest and most interesting films of the year. It's a great picture.

Horses are the principal players in this swift and spacious show, wherein the human actor serves only to point a parallel and bring up the tail. Hero wild horses play and plot and love and hate and fight and win, even as man in the melodramas. Here horses are as romantic as members of the Lambs Club, with all the chivalries, villainies, passions, treacheries and loyalties of their two-legged brother—only presented picture show; and I feel that before the week is old it will be the topic of 5,000 dinner talks.

THE ebony stallion Rex is star of "Black Cyclone," and what a star is Rex! If ever "Hamlet" is filmed with an all-star cast, I am for Rex as the Prince of Denmark. Rex has his Hamletish moments in this piece—moments of lurking fear and receding courage, as when the bullying black-and-white stallion called the Killer has beaten him hoof to hoof and tooth to tooth, and made away with his mare, the gray and slightly placid Lady.

It takes time, and a little of the melodramatic taint of man, to screw Rex' courage up to the point where he will tackle the Killer and win back his Lady. And the time is all spent for your credence and pleasure, causing you to feel that Rex behaves as no ready-made leading man, but according to a definite equine psychology. It is easier to believe Maeterlinck's account of the stallions that were mathematicians after you have seen Rex play "Black Cyclone."

REX deserves a good notice, and I am doing my best by him. He is doing my best by him. He and his fellows a most unkind cut in Variety, saying, if you please, that they weren't horses at all, but only clever German toys magnified! Now, if Variety had said that about the human beings who are occasionally employed in this picture, we might let it pass. But Rex a toy like one of the manufactured monsters in "The Lost World"? Well, if Rex isn't real, John Barrymore is a marionette, and I am a typewriter.

The Chicago
Tribune

If You Love
Horses Don't
Miss This One

Rex, Equine Star, Will
Give You Many Thrills.

"BLACK CYCLONE"

Produced by Pathe.
Directed by Fred Jackman.
Presented at Orchestra Hall.

THE CAST.

Rex Lady
The Killer
The Pest.....Themselves
Jim Lawson.....Quinn Williams
Jane Logan.....Kathleen Collins
Joe Pangle.....Christian Frank

By Mae Tinée.

Good morning! Everybody's going to say it, so I might as well travel right along with the crowd—Rex, the handsome horse star on the screen at Orchestra Hall, acts with almost human intelligence. He's a great, big beautiful black—the ebony wonder that made "The King of Wild Horses" a picture to talk about. Patient and continuous training has made of him even a more smooth and resourceful actor than he was in his first film, and in "Black Cyclone" he hands you thrill after thrill.

Such a long-legged, wistful-eyed colt he is when you first see him, ambling over the Wild Lands with his mother. A big rattlesnake gets busy and Mother is no more. The baby stands alone in a great big world that seems to be getting bigger every minute.

Timidly he essays to join a herd in the valley below, but the leader of the mares, a powerful paint horse with a pale, cold eye, doesn't want any weaklings to bother over and he shows the little black baby a pair of heels that send him scurrying up the hillside.

From then on Rex shifts for himself. He gets older and wiser. Such small mishaps as what happens to him when he tries to get honey from some bees before the bees are through with it teaches him to think before he acts.

He grows up into a sheik of a horse and has no difficulty at all in winning the Lovely Lady for his bride. He has trouble keeping her, though, for The Killer has also seen her and thought her fair, and The Killer is no rival to sneeze at.

Rex's affairs of the heart become exceedingly dramatic. So do those of the man who saves him from a tragic death, and through the latter part of the film the stories of man and horse are intermingled.

No two ways about it—if you love animals you'll be crazy about "The Black Cyclone." There's something graceful and wild and free and inspiring about it—like a flag in the wind.

Preceding the feature is a Grantland Rice sport movie that shows you how the animal stars are trained in Hollywood. There are regular schools for them, Rex is a pupil and you see him at his lessons with his training. Interesting as the Dickens.

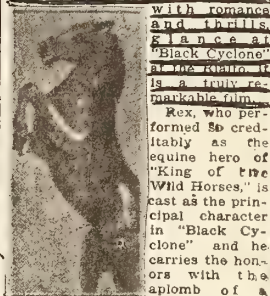
See you tomorrow!

Los Angeles
Express

BLACK CYCLONE
GREAT LOVER
AMONG HORSES

By ORLANDO NORTHCUTT

If you have a hankering to see a motion picture that is out of the ordinary and one that is packed



with romance and thrills, go to the picture at "Black Cyclone." It is a truly remarkable film. Rex, who performed so creditably as the equine hero of "King of the Wild Horses," is cast as the principal character in "Black Cyclone" and he carries the honors with the aplomb of a matinee idol.

Hal Roach, who wrote the story and produced the picture, has fashioned an intensely interesting romance of a princeling and a petulant wild horse in love with a lovely dapple gray mare. The humans in the photoplay are merely incidental to the unraveling of the plot.

Rex is left a motherless waif of the hills when his parent is struck down by a rattler. He shifts for himself and eventually meets Lady. It is love at first sight on the part of Rex and he proceeds to win her. He elects himself her protector and the two roam the hills together.

The Killer, the villain—and a mean Pinto with a bad eye this fellow is—usually takes what he wants. He takes Lady from Rex. The latter follows her and is caught in the mire of quicksand. He is saved by a cowpuncher and scampers off to find Lady. He succeeds in getting her away from the Killer's herd and they live happily ever after.

Fred Jackman, who directed, has one of the finest bits of animal action the screen has to offer. The patience he must have exercised to gain the effects that appear in the finished picture is unusual.

The battle between Rex and the Killer, the fight with a pack of wolves trailing the nearly exhausted Lady, the stampede of the wild horses are photographic and dramatic highlights of a film that will unquestionably prove one of the greatest box office successes of the season. It is an animal picture far above the average.

Unprogrammed but worthy special mention is the comedy relief, the Pest, a moth-eaten little burro with a cynical expression. He is a clown by right of birth. The introduction of this fellow is a clever bit. "Black Cyclone" deserves the highest praise one can visit upon it.

Los Angeles
Times

FLASHES

NEW HORSE OP'RY

"BLACK CYCLONE" IS KING OF
FILM THRILLS

By Grace Kingsley

Rex, the wild horse, runs away with film honors on the right and at the right this week. "Black Cyclone" is a new thrill for the tired picturegoer.

We are being led slowly, surely, and painlessly to the day when real wood and animal lore are going to have as definite a place in film drama as the mushy love story and the slap stick. There are all Kipling's jungle stories and there are the Seton-Thompson tales to be done. What chance they will gain in the filming? That, to be sure, I don't envy the patient and perspiring directors who have to put the animals through their paces. Why, even now the movement is gaining impetus in the revealing of "A Lost World," which opens soon at Grauman's Million Dollar Theater, following the run of "Boggar on Horseback," and which shows the tragedy and comedy in the lives of prehistoric animals.

In the meantime, "Black Cyclone" is making just a bit of headway in the revelation of animal psychology and animal lore. For instance, the human hero knows how to get a horse out of the quicksand. And we've shown the mighty fight between two beautiful horses for the leadership of a wild band of equines.

Also in the meantime "Black Cyclone" provides magnificent entertainment. One, never for a moment, sees the human guiding hand. Marvelously beautiful horses (and just the sight of a horse is a treat nowadays anyway) battle for the love of the beautiful mare, horse hero Rex saves her—bites, kicks, beats off the wolves. Rex kills a wild cat, too. Rex, grateful, consents for once to be ridden by the human hero. Then the latter's own horse is shot under him as he rides to the rescue and stress of animal conflict runs all through the picture. And even where it is pretty romantic and far-fetched, it still has fresh thrill and appeal, especially as all the action on the part of the animals seems spontaneous. I hope that Fred Jackman will undertake to go a bit deeper into animal action and psychology. He is a genius along this line.

Quinn Williams, Kathleen Collins and Christian Frank do all that is necessary to bring out the talents of the equine stars, Rex, Lady, and the Killer. I don't know how they feel about being in these horse operas, but we are grateful to them for lending their talents. The Moray girls yesterday afternoon were sweetly vocal, except for a bit sharp apparently from nervousness, and were a praiseworthy stage picture. A Hal Roach comedy and other features added to the charm of the bill.

REX - *The Wild Horse* CYCLONE

These Big Exhibitors Knew a Million Dollar Picture When They Saw It, and Booked It!

LOEW CIRCUIT (120 Days)
SOUTHERN ENTERPRISES (app. 70 towns)
PITTSBURGH: STATE and LIBERTY
LOS ANGELES: RIALTO (Indefinite Run)
SAN FRANCISCO: GRANADA
PORTLAND, ORE.: COLUMBIA
SEATTLE: COLUMBIA
SPOKANE: CLEMMER
SALT LAKE CITY: PARAMOUNT
DENVER: RIALTO
KANSAS CITY, MO.: ROYAL
WASHINGTON: RIALTO
OKLAHOMA CITY: CRITERION
CHATTANOOGA: TIVOLI
BIRMINGHAM: STRAND
DALLAS: MELBA or PALACE
LITTLE ROCK: CAPITOL

PROVIDENCE: FAY'S
BALTIMORE: RIVOLI
ROWLAND and CLARK CIRCUIT
FINKELSTEIN and RUBEN CIRCUIT
MINNEAPOLIS: GARRICK
ST. PAUL: PRINCESS
MILWAUKEE: ALHAMBRA
CHICAGO: ORCHESTRA HALL
DETROIT: BROADWAY STRAND
TOLEDO: VALENTINE
NEW YORK: CAPITOL
NEWARK, N. J.: LOEW'S STATE
BOSTON: LOEW'S STATE
BOSTON: LOEW'S ORPHEUM (2nd Run)
ATLANTA: HOWARD or RIALTO
CHARLOTTE: IMPERIAL
FT. WORTH: PALACE
MEMPHIS: PALACE or STRAND

Story by
HAL ROACH

Pathépicture
TRADE  MARK

Directed by
FRED JACKMAN

CHADWICK RETURNS TO NEW YORK WITH PRINTS OF THREE

I. E. Chadwick, president of Chadwick Pictures Corporation, who has been personally supervising all production of his company in Los Angeles, arrived in New York with three recently completed productions.

Mr. Chadwick brought a print of "The Unchastened Woman," which is the vehicle for Theda Bara's return to the screen. Mr. Chadwick, who personally supervised the making of this picture, which has been in production for several months, is enthusiastic about the picture.

Arrangements are now being completed for the world's premiere in New York City, where the picture will be shown for an indefinite period, beginning about September 1.

Mr. Chadwick plans to remain in New York for several weeks before returning to California to start production on two new specials, "Winning the Futurity" and "The Transcontinental Limited," and the third Charles Ray picture, which is as yet unnamed. He secured Hunt Stromberg, who recently completed "The Romance of an Actress" for Chadwick release, to direct "Winning the Futurity." The production will be released about December. Mr. Chadwick is negotiating for two well known stars for the leading roles.

Mr. Chadwick reported George Walsh started work on "The Prince of Broadway," which will be released as the second of his series of modern action romances. "The Prince of Broadway" is an adaptation of the play of the same name. On completion of "The Prince of Broadway," Walsh will come to New York, where his next production is to be made. "The Prince of Broadway" will be released on September 15.

"American Pluck," Walsh's first production for Chadwick, will be released on August 15.

HOFFMAN OFF TO COAST TO SUPERVISE PRODUCT

M. H. Hoffman, general manager of the Tiffany Productions, Inc., and Truart Film Corporation left for Los Angeles to supervise the productions of the Tiffany big twelve based on books and stories by famous authors.

While in Los Angeles Mr. Hoffman will give personal attention to the second of the Tiffany big twelve, "Souls for Sables," adapted from the book "Garland & Co." by David Graham Phillips now in production. In the cast are Claire Windsor, Eugene O'Brien, Claire Adams, George Fawcett, Anders Randolph and Eileen Percy.

THREE OLD-TIME "BIOGRAPHERS" IN SPITZER-JONES PATHE RELEASE

Three former members of the old Biograph Company are playing in the cast of "Heir-Loons," the new feature comedy production now in the making under the sponsorship of Spitzer-Jones for release through Pathe Exchange, Inc. They are Ralph Lewis, Sam de Grasse and Frank Campeau.

BOOKS "PLAY BALL" FOR STRING

Pathe reports Jack Hattam booked through the New York Pathe Branch the new Pathe-serial "Play Ball" for all the houses in his circuit. The Hattam circuit includes: Marcy, Sumner, State, Kismet, Gem, Palace, Hyperion, Victoria, Maspeth, Astoria Grand, Steinway and Messerole.

Kansas City, Mo., July 24.—When out-of-town directors of the M. P. T. O. Kansas-Missouri attend the next directors' meeting in Kansas City next month their railroad fares will be defrayed by the organization, C. E. Cook, business manager, reported.

Wilson Sails To Open European Laboratories For Color Photoplays

Sering D. Wilson, president of Sering D. Wilson & Company, Inc., sailed for an extended business tour of England and the Continent.

Final arrangements will be made by Mr. Wilson for distributing outlets for the product of the Wilson Company and also for Wilson-Wetherald, Inc., a separate producing unit, which is engaged in the production of feature length subjects of which "White Mice" is the first.

During his stay abroad, Mr. Wilson intends to establish color laboratories in England, France and Germany, and will also purchase any foreign productions which he feels will have a real appeal to American audiences.

* * *

JACK COHN PROUD OF COLUMBIA MARK

"With prints of our 1925-26 product actually being screened in a number of theatres throughout the country, we may justly feel proud this season," Jack Cohn of Columbia Pictures enthuses, "as this is the earliest we have ever had our product on the market during the entire history of Columbia Pictures Corporation."

"At the beginning of the season, just as we were making our plans, we had hopes to get under way in time to have one or two of each of our Columbia, Waldorf and Perfection releases actually completed by the end of the summer."

"Luck—and lots of hard work made it possible for these pictures to be cut and titled early in June. And almost before we knew it, we had prints of these releases in every one of our exchanges, with all accessories."

* * *

REGAL FILMS HEADING TORONTO BALL LEAGUE

TORONTO, July 24.—The baseball team of Regal Films, Limited, Toronto, captured the first half of the scheduled series of the Toronto Motion Picture Baseball League with four victories and two defeats.

Regal gained the final lead when Famous Players Canadian Corp. team walloped First National in the last game of the first series by 8 to 6, thus forcing First National into second place. Famous-Players-Lasky Film Service, Limited, tied with First National for second place and Famous Players Film Corporation finished fourth with two victories and four defeats. In the last game played by Regals, they were defeated by Famous-Players-Lasky 12 to 10.

* * *

McIntosh Gives Fine Portrayal in Associated "Camille of the Barbary Coast"

Burr McIntosh, veteran of the stage and screen, offers one of the outstanding acting performances of his long career in the role of Henry Norton, a wealthy banker, in "Camille of the Barbary Coast" a new Associated Exhibitors' production.

* * *

MCGRAIL AND TELLEGEN WITH FOX

Walter McGrail and Lou Tellegen signed long term contracts to appear exclusively in Fox Film Corporation motion pictures.

* * *

LEO MALONEY SERIES SOLD

Louis Weiss of Clarion Photoplays, Inc., sold his new series of eight Leo Maloney five reel Western Gems to Max Glucksmann for the South American territory which includes the states of Argentina, Paraguay, Uruguay, Peru, Chile, Bolivia and Ecuador. This is the first year that Mr. Weiss will distribute the Maloney series.

FLINN INVITES AID OF SALES FORCE IN LISTING RELEASES

CHICAGO, July 24.—First meeting of managers of eight new territorial divisions of Producers Distributing Corporation, held here, was presided over by John C. Flinn, vice-president and general manager, who is now on his way to Los Angeles.

This meeting was called by Mr. Flinn for the purpose of discussing the order in which the thirty-seven big productions listed by Producers Distributing for the coming season will be released.

"The order of release," said Mr. Flinn, "is a matter of prime importance. Productions should be arranged as a program in the strict sense of that word and not issued on a haphazard schedule that has no significance other than commercial detail."

"The order in which productions are released should constitute a real program for the season that is as carefully worked out in its diversity as the daily program offered by a theatre. When we aim, as we do, to have our pictures booked and shown in consecutive order at the first run theatre, we must arrange our releasing schedule to present constant variety in theme, color and action."

In addressing the district managers at the Chicago meeting, Mr. Flinn sought their suggestions in the arrangement of the coming release schedule after carefully explaining the theme and locale of each of the thirty-seven subjects so far selected for the 1925-26 season.

After further conference on this subject with Cecil B. De Mille, Hunt Stromberg, George Melford, Marshall Neilan, Frances Marion and Christie, Mr. Flinn will be ready to announce definite dates for all P. D. C. releases.

* * *

"PARISIAN LOVE" TO BE RELEASED ON JULY 27

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, set July 27 for release of Gasnier production "Parisian Love," which will be the first of the new group of Preferred Pictures to reach exhibitors. Clara Bow is featured with Lou Tellegen opposite her.

* * *

FIRST NATIONAL CLUB HOLDS FIELD DAY AT INDIAN POINT

Annual athletic field day and picnic of the First National Club was held at Indian Point. First National Pictures declared the day a holiday. The river steamship Chauncey M. Depew, one of the finest boats playing the Hudson, was chartered.

In the absence of E. Bruce Johnson, president of the First National Club, George R. Grant, vice president, had supervision over the events. George R. Bilson and Fred W. Crosbie formed the committee in charge. The athletic committee composed of Mr. Crosbie, J. H. Cuniff, M. J. Hogan and J. W. Kelly, aided.

Sam Spring, secretary-treasurer of First National Pictures, entered for many of the events, and E. A. Eschmann pitched for the distribution department.

* * *

BRANDT WRITES STORY

HOLLYWOOD, July 26.—Joe Brandt, president of Columbia Pictures, wrote a special story which will be produced as a Columbia release this year. Mr. Brandt is here at present discussing production matters with Production Manager Harry Cohn.

* * *

ST. CATHERINES, Ont., July 24.—Griffin's theatre, closed for the summer but George J. Fornhan, manager, is busy with extensive alterations which have been undertaken in the theatre.

The "Feminine Trio" that provides a good deal of the talk in "The Talker," one of the latest of First National successes. They are Gertrude Short, Anna Q. Nilsson and Shirley Mason.



BUREAU OF PUBLIC RELATIONS SET UP BY PATHE EXCHANGE

Department of public relations is being established by Pathe to render personal contact service to exhibitors, according to Elmer Pearson, vice-president and general manager.

To direct this new work, Mr. Pearson engaged Miss Regge Doran, who inaugurated a bureau with the West Coast Theatre circuit in California, where the public relations department was a highly successful factor in building up good will as well as increased box-office returns for the theatres.

According to Mr. Pearson, Pathe believes it can go further in aiding exhibitors by the type of personal contact service than by limiting the cooperation merely to the regularly accepted forms of publicity and advertising. The department of public relations, although a separate entity, will work in close cooperation with the exploitation, publicity and advertising departments of Pathe Exchange, Inc.

* * *

COBB OFF TO COAST TO ARRANGE NEW OUTLET

C. Lang Cobb, General Sales Manager for Sering D. Wilson & Co., Inc., left for the West Coast. En route he will visit all key cities.

Mr. Cobb will open several sales and distribution offices during his trip and will complete arrangements for the distribution of the Wilson product with state right buyers at such points as it is not deemed advisable to open branches for the present. His trip will extend about ten weeks.

* * *

RIZA ROYCE GETS LONG TERM CONTRACT WITH B. P. SCHULBERG

B. P. Schulberg signed Riza Royce, of the New York stage, to a long term contract for featured roles in Preferred Pictures to be released during the coming year.

Miss Royce will leave immediately for Hollywood to play her first role, which will probably be in the screen version of Wallace Irwin's novel, "Lew Tyler's Wives."

* * *

MISS DE MILLE FILM DEBUT

HOLLYWOOD, July 24.—Cecilia De Mille, daughter of Cecil B. De Mille, will appear in her father's personally directed production "The Road to Yesterday," which is now being filmed.

popular in Berlin and show that the German public has a keen interest in foreign scenes.

The Central Committee of the German Film Industry has just published a report, embodying recommendations for the future of the industry.

1 b—A continuation of the present import restrictions limiting the number of foreign films shown to the number produced in Germany.

2 b—An agitation to prevent further censorship restriction. There has lately been some discussion on artistic censorship of films. This is emphatically condemned by producers who claim that no one can take the risk of producing a film if its exhibition may be prohibited according to its supposed lack of artistic merit.

3 b—A reduction of the amusement tax which runs at from 10 to 50 per cent, varying in different municipalities. This is considered an excessive burden upon theater owners.

The report adds that the film industry at the present time is less prosperous than a year or two ago. The business of film renters had declined by about 50 per cent in the last two years. While in 1920, 70 per cent of the German picture theaters played continually, now only 45 per cent are open every day. In the last six months about two hundred film theaters have been compelled to close and many of them have changed management several times.

CHEAP GERMAN PRODUCTIONS FOLLOW INAUGURATION OF CONTINGENT RULE

WASHINGTON, July 24.—Inauguration in January of a new system of regulating foreign film imports marks a change in German film production, states a report to the Department of Commerce by Douglas Miller, Assistant Commercial attache in Berlin.

The present plan provides that a foreign film can only be imported by a German renting firm which can certify that it has also released a German-made picture of approximately the same length as compensation. This has stimulated the production of cheaper German films for domestic use only, in order that the owners of such productions may be able to import and show high-class American feature films and secure the profits therefrom. This means that less attention is being paid to the production of large feature films which might be placed upon the export market. German producers publicly express the hope that they will be able to get a larger share of the export trade in films but, practically, they are devoting themselves to domestic business.

The production of a German film for home consumption is not necessarily very expensive. The minimum cost is roughly estimated at \$20,000 but the average runs considerably higher, somewhere about \$35,000. One reason for this low cost is the small salaries—according to American standards—paid to film actors. Of course, the best known stars have their own companies and, therefore, participate in the profits of the productions in which they are featured.

Less known stars and prominent players receive a fixed salary which runs about 150 marks per day. This salary does not continue throughout the year as the majority of players contract with the producers for particular films and are only paid while the film is being produced. The large number of minor players and supernumeraries receive only very poor pay. Some supers who have small individual parts and stand in the front row of mobs in mob scenes, receive 25 marks per day while working. The lowest grade of supers are paid only 10 marks a day when actually working. A large roster of such casual employees is maintained by producing companies in Berlin who summon them either by telephone or letter whenever their services are required. Most of them have only part-time jobs.

This means that the salary item is a smaller part of the production costs than in the United States. On the other hand, illumination is expensive. The prevalence of cloudy weather in and near Berlin, which is the German film center, means more shots taken in the studios and a large amount of work under artificial light. Many of the film studios produce their own electric power by means of oil engines in order to be independent of the municipal lighting plants. One producer gives the low figure of 80 Pfennigs or 20 cents per KWH as the cost of his electric power; however, this figure is somewhat open to question and it seems possible that this estimate is not quite accurate. In any

case some film producers state that lighting costs more than the entire salary roll.

The cost of scenery and settings is not extravagant in German productions. Those intended for domestic use only are content with a very modest outlay and the ordinary film is played with only very few, possibly two or three, main sets.

The types of pictures now being produced in Germany can be divided into several classes. First, there is the "Costume" picture, which draws upon German history and traditions and which is, therefore, limited in its appeal to audiences which are more or less familiar with this background. A sample film of this type is "My Leopold," recently produced by the Ufa. This is a costume story of old Berlin. Another type is the modern society picture. As a sample of the photography in such productions, mention might be made of the "Comedy of Hearts," produced by the Ufa and starring Lil Dagover, who is one of the best known German stars and has just made another success in the "Demuettige und die Saengerin." This last picture has been successful inside Germany because it dramatizes a recent serial story, appearing in the Berlin Illustrated Weekly which has a circulation of a million and a half.

In order to provide an international flavor to German films and in an attempt to meet the competition of American made films, a number of German companies have been employing foreign stars. These include both British, Scandinavian and American players, who have done well in Germany. A member of this group is a well known Danish actor who recently played the lead in "Michael," produced by the Ufa with considerable success.

In productions for the German market considerable success has recently been attained by a number of military pictures, featuring the former garrison life with the old-time glamour which is well adapted to screen treatment and which makes considerable popular appeal in Germany in these present matter-of-fact times. A recent production of this sort is entitled "Husarenfeber." This picture also includes an American actor, who took part in "Der Demuettige und die Saengerin." The director of this picture, Jacoby, is reported as planning to bring out his next pictures—in part, at least—in America.

In an effort to get away from the ordinary type of film story a number of German pictures have abandoned the conventional plot entirely. A recent success of the Ufa is "The Way to Strength and Beauty," a physical culture film, which has been having a long run in the Berlin picture houses. This has no plot but is based upon studies of athletic sports and beautifying exercises. Similarly a number of German theaters have lately had full houses for a "Flight around the Earth," a two-part feature, with Ellen Richter in the leading part. This is a thinly disguised Travelog film. Another similar film called "With the Camera around the World" was released by the Ufa during the winter. Pictures of travel in Africa and South America have recently been

News of Exhibitor Activities

ACTION TO COMPEL ST. LOUIS THEATRE TO ADMIT NEGROES

ST. LOUIS, July 24.—Suit to compel New Palace theatre at 1310 Franklin avenue to admit negroes was filed in the St. Louis Circuit Court by Hyman, Sarah and Sam Komm and the Franklin Amusement Company, against Edward P. Laurent and Little Theatre Corporation.

The petition sets forth that the plaintiffs on February 28 1924, leased the theatre to Jesse S. Horwitz and that the lease contained a stipulation that the building was to be used only as a motion picture theatre for mixed audiences, including colored and white persons, but provided further that it might be used exclusively for negroes. Later Horwitz subleased the house to Laurent and it is now being used as a theatre exclusively for whites.

It is contended that this is in violation of the stipulation to the lease given Horwitz and the court is asked to enjoin the present management from excluding negroes.

The petition reveals that the Komms are interested in other theatres in that vicinity that cater to white persons and it is pointed out that the New Palace will draw patronage from such houses if operated in competition with them.

* * *

EX-OPERATOR HELD IN THEATRE BLAST

KANSAS CITY, Mo., July 24.—A second arrest was made in connection with the bombing of the World-In-Motion theatre last February. William McKinstry, business agent for the motion picture operators' union, was arrested and charged in an indictment returned against him with malicious destruction of property.

He formerly was an operator for the Victory theatre here.

* * *

EXHIBITOR QUILTS SEATTLE

RENTON, Wash., July 24.—Ben Fey moved his home from Seattle here in order to be nearer to his Renton theatre.

* * *

BUYS MISSOURI HOUSE

LA GRANGE, Mo., July 24.—A. H. Wills purchased Rex theatre from S. N. Graham. Mr. Graham recently bought the Savoy at Palmyra, Mo.

* * *

MANAGER RETURNS HOME

OTTAWA, Ont., July 24.—Leonard Bishop, manager of Regent theatre, returned here after spending a month in Los Angeles.

* * *

ORAN, Mo., July 24.—Pullman Theatre Company of Chaffee, Mo., bought Majestic theatre here.

* * *

MT. VERNON, Wash., July 24.—It is reported Uish and Ruth, who run the only picture houses here, now face competition. F. E. Hallberg, of Lincoln theatre at Port Angeles, Wash., plans a new house here.

* * *

ROCHESTER, N. Y., July 24.—George Eastman, accompanied by Dr. Albert D. Kaiser and the Rev. Mr. and Mrs. George E. Norton will leave here July 26 for a several weeks' trip through British Columbia.

Clock in Theatre Ruins Leads Police to Bombing Theory

KANSAS CITY, Mo., July 24.—A battered clock, found in the ruins of the Gillis theatre, which was destroyed by explosion recently, led police to believe that a time-bomb had been placed in the theatre. An inquest, however, failed to fix any responsibility for the wrecking of the house.

The theatre will be rebuilt.

ALBANY ZONE BUSY AS THEATRE OWNERS PLAN MANY CHANGES

ALBANY, N. Y., July 24.—The past week has been characterized with plenty of activity among the exhibitors of this part of the state.

Harry Hellman, who runs the Royal theatre here, bought a country residence on Crooked Lake, where he will spend the remainder of the summer.

George Roberts, of Albany, who is managing-director of the Berinstein chain of houses, left for Elmira to superintend the installation of a new organ in the Majestic theatre of that city, one of the Berinstein houses.

Sam Hochstim, running the Star theatre in Hudson, completed the redecoration of his house.

Amos Curry has leased the Empress theatre in Norfolk, and the Star in Norwood, to Charles McIver.

* * *

SEVEN EXHIBITORS VISIT K. C. EXCHANGES

KANSAS CITY, Mo., July 24.—Among out-of-town exhibitors here were: Mr. and Mrs. Roy Pierce, World Realty Company theatres, Omaha, Neb.; Perry Ryan, Liberty, Fort Scott, Kas.; Abe Ulamperl, Best and Gem Theatres, Topeka, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Mr. and Mrs. C. J. Caskey, Best, Independent, Kas.; Edward Shanberg, Midland Circuit, Hutchinson, Kas.; John Tackett, New Tackett theatre, Coffeyville, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.

* * *

TWO IN ST. LOUIS CLOSE

ST. LOUIS, July 24.—Lowell and Chipewa theatres here joined the list of closed theatres.

* * *

SALEM, Mo., July 24.—Lyric theatre here is closed for short period.

* * *

VALIER, Ill., July 24.—Palace theatre closed its doors.

* * *

HAGERSVILLE, Ont., July 24.—Howard Hager's Regal theatre was destroyed by fire which started in an adjoining building. The loss amounted to \$200,000. Mr. Hager will rebuild the theatre.

* * *

OTTAWA, Ont., July 24.—A. H. Coplan proprietor of Princess theatre, had another fire scare when flames were discovered in the roof of the structure shortly after midnight. The cause was defective wiring. Little damage was done. Several months ago the upper floor of the building was damaged by fire.

\$3,000,000 THEATRE IN KANSAS CITY PLANNED FOR M.-G.-M.

KANSAS CITY, Mo., July 24.—A block of boulevard frontage at northeast corner of Linwood boulevard and Troost avenue was designated as the site for a fourteen story shop building and the largest motion picture theatre here.

A 90-day option to the tract was given by M. H. Cohen of Des Moines to W. C. Grumm, who was represented by Al Finklestein of the Harry Finklestein Realty and Theatres Company. The price stipulated was \$500,000.

It has been persistently rumored in Kansas City for the last two months that Metro-Goldwyn-Mayer was negotiating for a large suburban theatre. Mr. Grumm admitted negotiations were pending for the leasing of the theatre to a large motion picture producer, but declined to name the company. Plans are being prepared by H. Alexander Drake, architect.

The plans provide for a theatre on the ground floor level with a seating capacity of 3,760. The theatre stage, as outlined, would be one of the largest in the city. The estimated cost of the building, as shown in the architect's plans, would be \$2,500,000.

* * *

PURCHASE GIVES HIM 4 THEATRES IN TOWN

Arkansas City, Kas., July 24.—With acquisition of Isis theatre here Roy Burford now controls this town. He also owns the Burford, Rex and Strand theatres here.

* * *

RETURNS FROM TOUR

EAST ST. LOUIS, Ills., July 24.—Harry Redmond, owner-manager of the Majestic theatre, returns this week from the Rocky Mountains and Yellowstone Park.

* * *

PLANNING LARGE THEATRE

SEATTLE, Wash., July 24.—It is rumored that a magnificent theatre is to be built on the site of the old Hippodrome downtown.

* * *

SHEA'S DIRECTOR RESTING

BUFFALO, N. Y., July 24.—Vincent R. McFaul, managing director of Shea's Hippodrome, is on vacation at his summer home at Niagara-on-the Lake.

* * *

TOLEDO, Ill., July 24.—Croy's Opera House closed for the summer.

* * *

MARTHASVILLE, MO., July 24.—The only theatre here closed until fall.

* * *

COWDEN, Ill., July 24.—The Liberty will close for the summer.

* * *

LEXINGTON, Tenn., July 24.—Princess theatre closed.

* * *

GRAYVILLE, Ill., July 24.—Premier theatre closed.

* * *

PAYSON, Ill., July 24.—Roland theatre closed for August and will be closed during August.

* * *

STONINGTON, Ill., July 24.—Gem theatre is closed.

PERMIT TO ERECT THEATRE IS DENIED BY BUFFALO COUNCIL

BUFFALO, N. Y., July 24.—Petition of Riverside Amusement Company for a permit for the construction and operation of a moving picture theatre at Tonawanda and Prairie streets was denied by the City Council.

Property owners and residents in the vicinity opposed granting the permit.

of the fire department, who lives in Prairie avenue, headed the objectors. It is likely that Charles F. Boine, attorney for the petitioner, will apply for a mandamus order compelling the council to grant the permit. The house was to have cost \$200,000. It was reported the Shea Amusement Company was planning to lease it.

* * *

BANDITS HOLD UP THEATRE CASHIER

ST. LOUIS, July 24.—Two robbers in an automobile held up Miss Elsie Betzold, cashier for Kings theatre, as she was on her way to the Chouteau Trust Company at Vandeventer and Chouteau avenues.

Miss Betzold was driving a sedan and was forced to the curb a few doors from the bank. The pair demanded "the money," but Miss Betzold carried none.

* * *

RACING RESORT THEATRES FINDING SUMMER PROFITABLE

SARATOGA SPRINGS, N. Y., July 24.—While other motion picture theatres look to the winter months for their big business, houses here estimate receipts for August will exceed any month in the entire year.

This is due to August being the racing month here, bringing thousands to Saratoga. The two leading theatres are the Congress, run by William Benton, and the Palace operated by Harrington and Goldsmith.

* * *

EXHIBITORS ASSOCIATION GETS PORTION OF RECEIPTS

Kansas City, Mo., July 24.—Through tie-up arrangements with Midwest Film Distributors, Inc., M. P. T. O. A., Kansas-Missouri, will receive a substantial percentage on the earnings of the serial, "Battling Brewster," which will be recommended to the organization's membership as a means of obtaining additional organization funds.

* * *

"IDEA" CONTEST GOES OVER FOR EXHIBITOR IN SEATTLE

SEATTLE, Wash., July 24.—With loge seats as prizes, Vio Gauntlett, exploitation manager for Blue Mouse theatres, recently staged an "idea" contest in a newspaper here.

The contest was in connection with "How Baxter Butted In."

* * *

MAPLEWOOD, Mo., July 24.—Nat Koplar and associates plan to erect a \$150,000 theatre and store building in Maplewood, Mo. This will make the third big house for that community.

It will seat approximately 1,500 persons.

* * *

ST. LOUIS, July 24.—Jimmy Drake leased the new theatre at Pine Lawn, Mo. It seats 600.

* * *

OPENS BETHANY, ILL., HOUSE

BETHANY, ILL., July 24.—Charles Harned opened his new Cozy theatre here.

In Sennett Comedies
Natalie Kingston Plays Spanish Role
in Harry Langdon's New Two-
Reeler "Lucky Stars," for Pathe
Release.



WOODHULL AND COHEN ADDRESS THEATRE MEN AT ROCHESTER PICNIC

ROCHESTER, N. Y., July 24.—Prominent persons in the motion picture industry were guests at the annual picnic of Rochester Motion Picture Exhibitors' League at Point Pleasant. These included R. F. Woodhull, president of the M. P. T. O. A.; Sydney Cohen, of New York, and Michael F. O'Toole, of Scranton. Jules Greenstone, president of the Rochester exhibitors, arranged the program.

* * *

DROPPING PARCEL POST USE BY EXCHANGES IS DELAYED

ALBANY, N. Y., July 24.—Nothing has been done by the Albany Film Board of Trade towards changing the shipment of motion picture film to exhibitors from parcel post to express.

The matter came up at a meeting of the board, but owing to the fact that several managers were out of town on their vacations, it was decided to postpone action.

* * *

TO REOPEN THEATRE

TROY, N. Y., July 27.—American theatre will reopen August 15 as a first run house with two changes to the week at 15 cents admission.

* * *

PREPARES FOR ROAD SHOWS

FREDERICK, Okla., July 24.—A fifty-foot extension and other improvements are being made by the Amusy theatre here. A stage for road attractions will also be added.

* * *

PERRY, Okla., July 24.—Mr. and Mrs. N. B. Hinds purchased Lyric theatre.

* * *

PORT ARTHUR, Tex., July 24.—Purchase of seven theatres here, the People's, Strand, Pearce, Cameo, Liberty, Greentree and Victory was announced by Jefferson Amusement Company of Beaumont, Tex. A half interest in the theatres has been acquired by the Saenger Amusement Co.

* * *

TERRELL, Tex., July 24.—Lyric theatre closed for repairs.

* * *

ROCHESTER, Tex., July 24.—Cleveland theatre closed for repairs.

* * *

OMAHA, Tex., July 24.—S. G. Fry will open a new theatre here soon.

* * *

BLITHEVILLE, Ark., July 24.—New Home theatre opened for business.

* * *

DUQUOIN, Ill., July 24.—Tom Reed returned from California.

\$500,000 THEATRE TO FOLLOW CHICAGO TYPE PLANNED FOR TULSA

TULSA, Okla., July 24.—Five hundred thousand dollars will be spent on a motion picture theatre, designed after the Capitol in Chicago, which will be built here by Ralph Talbot, managing director of Ritz Theatre, Inc. Associated with Mr. Talbot are Harry Castle and several business men.

The structure will be erected at Fourth and Main streets. The site, 140 feet by 100 feet, was leased for ninety-eight years from Gilette Kerr Investment Company. The rental of the site is graduated from \$15,000 a year to \$25,000 a year.

Mr. Talbot expects the theatre to be ready by April, 1926.

* * *

1,500 CHILDREN ARE GUESTS AT SHOW

MONTREAL, July 24.—Another of the series of special free moving picture performances as a community feature was staged at the Palace theatre, when Manager George Rotsky entertained 1,500 boys and girls.

Other free morning shows have been conducted in Montreal under Government and University auspices to educate grownups and others regarding Canadian natural resources, safety first and in industrial and other matters.

* * *

THEATRE BENEFITS THROUGH TIE-UP WITH ST. LOUIS PAPER

ST. LOUIS, July 24.—Fifty boys of De Molay, including the officers and the military brass band of the St. Louis Chapter, gathered on the stage of the Missouri theatre Grand boulevard at Lucas avenue, to receive from former Governor Frederick D. Gardner, of Missouri, a silk United States flag.

The award was made in recognition of the meritorious service given by the De Molay to the Post-Dispatch's free ice and milk fund for babies.

* * *

CANADIAN THEATRE HEAD MARRIES OTTAWA CASHIER

FT. WILLIAM, Ont., July 24.—J. C. Kennedy, manager of Orpheum theatre, married Miss Blanche Gauvreau, cashier of Regent Theatre, Ottawa. Ottawa's theatre colony turned out en masse for the ceremony and reception.

Mr. and Mrs. Kennedy spent their honeymoon in Atlantic City.

Mr. Kennedy will be in charge of a theater for Famous Players Canadian Corporation at Winnipeg.

* * *

WINNIPEG THEATRE MANAGER AWARDED \$100 CONTEST PRIZE

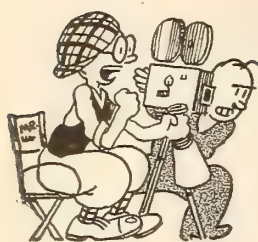
WINNIPEG, Manitoba, July 24.—Howard Snook, manager of Columbia theatre, here, was awarded Universal's first prize of \$100 in Canada for the best exploitation of the serial, "The Great Circus Mystery."

The Columbia is owned by George Banister.

* * *

GENESES, N. Y., July 24.—J. B. Strayline purchased Grand theatre here. The house formerly was operated by Carrie Aprile.

Mr. Strayline will redecorate and remodel the theatre.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



Noel Smith will leave for Victorville where he will take the desert background for "The Clash of the Wolves," a Warner Brothers' production with Rin-Tin-Tin, which he is directing.

* * *

Del Lord is a fast stepper as comedy director, for when his contract with Mack Sennett terminates, which will occur within the next few weeks, he will have accomplished the feat of turning out in a little over two year thirty-two comedies.

* * *

Sam Taylor, who is directing Harold Lloyd in the production which will follow "The Freshman" received a formal invitation to deliver a lecture on The Psychology of Comedy at the summer session of his alma mater, Fordham University, in New York.

* * *

Wyndham Standing, now playing a featured part with George Fitzmaurice (Sam Goldwyn Production) in "The Dark Angel," surprised the director and the rest of the company the other day by revealing a rich baritone voice during the trench scenes where he leads the soldier extras 'over the top.' He recently finished the lead opposite Theda Bara in "The Unchastened Woman" for Chadwick.

* * *

Eddie Gribbon is playing another burglar. He will be the "yegg" in "Under Western Skies," the first of the new Ed. Sedgwick Universal-Jewels.

* * *

Kathryn McGuire returned from San Francisco, where she played opposite Richard Holt in "Easy Goin' Gordon" at the Gerson Studios. She started immediately in the leading female role of the Buffalo Bill picture now being made by Sunset Productions. Others in the cast are Roy Stewart and Cullin Landis.

* * *

After an exciting week spent near Monterey, Calif., the Edwin Carewe company producing "The Sea Woman" for First National, returned to complete interior sequences at the United Studios.

* * *

Ernest Gillen signed a long term contract with the Metro-Goldwyn-Mayer studios.

* * *

Helen Ferguson has succumbed to the boyish bob. This is for the demands of the role she will play in her second Pathe feature "Out There." Her western heroine is a boyish type, frank, regular, breezy, wholesome. Bob Hill will again direct her.

* * *

William J. Kelly keeps adding a new studio to his list of screen activities. This time it is the Hal Roach Studios, where he has begun his work in a Charles Chase comedy, "The Caretaker's Daughter," which Leo McCarey is directing.

* * *

Louise Fazenda finishes one picture only to commence another. The comedienne has completed a long engagement in "The Love Hour" for Warner Brothers, which followed immediately weeks of work in "Bobbed Hair,"

Jack Holt has started work in his next Paramount Production, "The Ancient Highway." Holt recently completed work in "Wild Horse Mesa" a Paramount production.

* * *

Robert Ames was selected to play opposite Leatrice Joy in her next starring picture on the De Mille schedule, "The Wedding Song," which Alan Hale will direct.

* * *

George O'Hara is filmland's record breaker. For five unbroken years Mr. O'Hara was at Sennett's, then he went to F. B. O., where he has been for the last three years with a score of twenty-four pictures in "The Fighting Blood" series in which he was starred, twelve pictures in "The Go Getters" and twelve in "The Pace Makers," also starring vehicles. He was loaned three times.

* * *

Harry J. Brown has turned director and is handling the megaphone on the third Reed Howes production, "The Bashful Buccaneer," which Brown is producing for Rayart. Al Rogell, who has been directing the Reed Howes and Billy Sullivan series for Brown, has been signed with Universal as a director.

* * *

Property valued at \$3,000,000 has been leased by Metro-Goldwyn-Mayer for construction of the Circus Maximus in which the "Ben Hur" chariot races for Fred Niblo's gigantic production of the Lew Wallace play and novel will be staged. Construction of this enormous set is to begin immediately, it being planned to photograph the races the first week in September.

Charles Mailles was added to the cast of "Ben Hur," which Fred Niblo is directing for Metro-Goldwyn-Mayer. Mailles will enact the role of Pontius Pilate in the crucifixion sequences, which are now being photographed.

* * *

Mount Lassen, volcano of California, is to be "shot" by Reginald Barker in his first Fox production, "When the Door Opened" a James Oliver Curwood story.

* * *

Frances Teague, ingenue lead of "The Iron Horse," who recently completed the feminine stellar role in "Wild Justice" for United Artists, was signed by Emory Johnson for the principal feminine part in "The Last Edition," for F. B. O.

* * *

This time it goes. Pat O'Malley has positively signed a contract with Universal—the first he has signed in his motion picture career—and will start soon on his first production, studio titled "The Midnight Sun."

* * *

Three sham weddings were recently celebrated all in one day at the Culver City studios. Eleanor Boardman was married first to Creighton Hale, for a scene of Hobart Henley's "An Exchange of Wives," the Cosmo Hamilton story adapted to the screen by Frederic and Fanny Hatton, and then to Conrad Nagel in the new Elinor Glyn production, provisionally unnamed, directed by Jack Conway. Renee Adoree was married simultaneously to Lew Cody in "An Exchange of Wives."

J. Leo Meehan, director of "The Keeper of the Bees," discusses a location site with Robert Frazer, who plays a leading role in this F. B. O. production.



PRODUCTION HIGHLIGHTS

"THREE WISE CROOKS" was selected as the next vehicles for Evelyn Brent, according to B. P. Fineman, general manager of F. B. O. Studios. The production will begin within a few days. The story is by John Brownell and Fred Kennedy Myton and the continuity by E. Richard Schayer.

"MORALS FOR MEN," adapted from the novel, "The Love Serum," by Gouverneur Morris, will be the fourth Tiffany "Big Twelve" to be released.

"BORROWED FINERY" is the third Tiffany production now being filmed at the Hollywood Studios. The cast includes Gertrude Astor, Lou Tellegen, Taylor Holmes, Hedda Hopper, Ward Crane, Trixie Friganza, Otto Lederer, Babbara Tennant, Tom O'Brien, Templar Saxe, Louise Lorraine and Harry Mann.

JACKIE COOGAN started production on his first picture on his new Metro-Goldwyn contract at Metro-Goldwyn-Mayer plant in Culver City. "Old Clothes" is the title. It is being directed by Eddie Kline.

LILLIAN RICH and Robert Edeson were selected for featured roles in support of Rod LaRocque in his next starring picture for DeMille, "Red Dice," to be directed by Paul Sloane.

GLADDEN JAMES was added to the supporting cast for Leatrice Joy's next starring picture, "The Wedding Song," to be directed by Alan Hale.

NIPO TCHUN-TUM-NAH, Rakima Indian chief, was sent by Cecil B. DeMille to the Pacific Northwest to obtain an Indian tribe to appear in "The American," a Rod LaRocque vehicle which is to be a screen version of "Strongheart," by William C. DeMille.

ROSE BLOSSOM, who played the ingenue lead in "The Fool," has just been signed to a long term contract by Metro-Goldwyn-Mayer.

"SIMON THE JESTER" and not "Steel Preferred" is to be George Melford's next picture for Metropolitan Productions. Frances Marion wrote the script. Melford chose this cast: Lillian Rich, Eugene O'Brien, Henry Walthal, Edward Burns and Dorris Wynn.

WALTER McGRAIL returned from location in Lassen Volcanic National Park, where he has been for several weeks.

MARION NIXON is on vacation at Del Monte, Calif., following completion of "Sporting Life," in which she and Bert Lytell were co-featured for Universal.

DIANA MILLER completed her featured role in the current picture of the "Helen and Warren" series for Fox.

JOHN ROCHE has been taking tests for several new Warner pictures.

HELENE CHADWICK and other members of the Universal company producing "The Still Alarm" have been working nights to avoid the tortuous hot days in the studio.

RUTH CLIFFORD has decided to do one more picture before departing for her summer home at June Lake, Calif.

STUDIO VISITORS are getting a treat in the big sets now being filmed by First National for "The Viennese Medley." This promises to be one of the biggest pictures on the fall listings of that organization.

NORMAN KERRY, Dustin Farnum and Gertrude Olmstead have been signed for featured roles in the big production "On the Frontier," which Edward Sedgwick is directing for Universal Pictures Corporation. George Fawcett, Kathleen Key, Ward Crane, Eddie Gribbon, Charles K. French, Harold Goodwin, Harry Todd, William Steele and others are included in the supporting cast.

LITTLE FRANKIE DARRO begins work this week in Priscilla Dean's new Hunt Stromberg feature, "The People vs. Nancy Preston," although Stromberg placed him under contract for the role nearly two months ago that he might be assured of the youngster's services. Others in the cast are John Bowers, Gertrude Short, David Butler, Fred Malatesta. Tom Forman is directing.

MARION ORTH began the adaptation of "Shipwrecked," which Hunt Stromberg will make as a special production from Langdon McCormick's stage melodramas. An all-star cast will be engaged and production will start August 1.

GEORGE BANCROFT, who has a principal part in the James Cruze production of "The Pony Express," is essaying his fourth Western role in six months.

THE SELIG STUDIOS will be the production headquarters for the filming of a series of pictures adapted from stories by James Oliver Curwood to be produced for release through Davis Distributing Corporation of New York. Paul Hurst will direct "The Gold Hunters," one of the series, which will go into production at once.

IRENE RICH'S two newest pictures, "The Wife Who Wasn't Wanted" and "The Pleasure Buyers," are ready for distribution.

HUNTLEY GORDON completed his starring role in "The Love Hour."

GEORGE MELFORD'S next production, "Simon the Jester," deals with the deeds of a man who has three months to live.

GERTRUDE ASTOR, blonde screen vamp, has refused to dye her hair black to fill an important film role.

GLADYS BROCKWELL completed an unusual characterization in "The Skyrocket," which Marshall Neilan directed.

GARDNER JAMES, juvenile actor, was engaged by J. Stuart Blackton for one of the featured roles in the Commodore's initial production under his contract with Warner Brothers. The film will be called "The Gilded Highway" and is an adaptation from W. B. Maxwell's novel, "A Little More."

ALAN CROSLAND will direct Jay Gelzer's "Compromise," for Warner. Cast includes Irene Rich, Louise Fazenda and Clive Brook.

"THE WHITE CHIEF," by Gregory Rogers, will be Monte Blue's next starring vehicle for Warner. The scenario is by Will Lambert. Erle Kenton will direct.

LUCILLE WARD was added to the cast of Harry Leon Wilson's "His Majesty Bunker Bean." Harry Beaumont is directing.

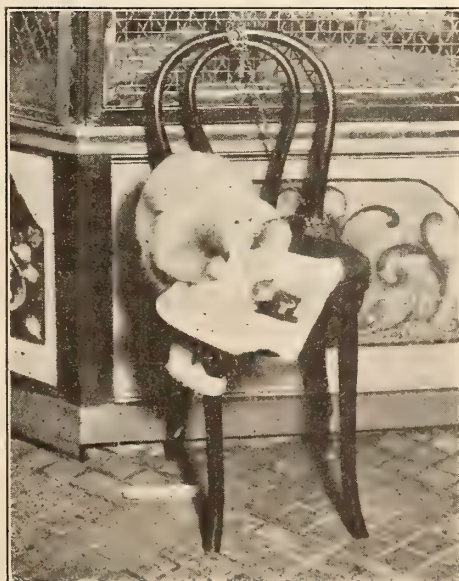
THEODORE ROBERTS "reported for work" at the Famous Players-Lasky studio, the scene of all his screen triumphs. It was just a year and a half ago that the famous actor was stricken in Pittsburgh during a vaudeville tour. For weeks his life hung in the balance and it was months before he could be removed to his Hollywood home. Slight gains, followed by discouraging relapses, have featured his illness during the last year, but at last he is on the road to full recovery. He declared that within two weeks he will be ready to resume his place under the klieg lights.

D. W. GRIFFITH has added to the cast of "That Royle Girl," his first Paramount production, a number of well known players. Marie Chambers, one of the principals of "Is Zat So," one of New York's shows, will have the role of "Adele Ketlar," the estranged wife of Harrison Ford. Ida Waterman, recently seen as the mother of "The Swan," will have a prominent role, as will Gladys Coburn, of Ziegfeld's Follies, and Mrs. John Harriman, who has been seen recently in a number of pictures. In featured parts are Carol Dempster, James Kirkwood, Harrison Ford and George Rigas.

COMBINATION OF Betty Compson in front of the megaphone, and James Cruze, her husband, behind it, will be together for the first time in many months in "The Pony Express" in which Miss Compson has been selected as the heroine of the story.

Devours Publicity

Omar Khayam, a White Monkey, Chewing Press Notices for Sawyer-Lubin Feature, "The White Monkey."



Sales News and Personalities of the Week

BUFFALO

E. J. Smith resigned as district manager for F. B. O. to accept a position in Warner Brothers' home office.

* * *

Harry Dixon, branch manager for F.B.O., returned from a trip down-state.

* * *

Clarence Ross succeeded Leo Mullen as cashier at Fox exchange.

* * *

Moe Grassgreen, Fox auditor, is in town. Bill Rowell, Fox branch manager, has fully recovered from his recent illness and is back on the job.

* * *

Bill Bork, Paramount booker, and Mrs. Bork returned from a two weeks' vacation at Crystal Beach.

* * *

Howard F. Brink, Educational manager, is finding the warm weather has nothing to do with the film business. He reports contracts coming just as fast as in the zero days.

* * *

E. H. Arnold arrived here to take over the exploitation work at the Universal exchange.

* * *

An exciting baseball game was played between teams made up of film salesmen of this city and a team from the village of East Berne. Each side claimed victory. H. C. Bissell, manager of the Universal exchange, did the twirling, with Ray Smith catching.

Universal exchange won out in Group C in a sales, collection and new business contest that had been running for several months. As manager of the exchange, H. C. Bissell received \$250, which he used to buy a new Hudson coach, while each employee in the exchange received an additional week's salary.

This came in at the most opportune moment for C. R. Halligan long connected with the exchange, and who was just leaving on a two weeks' vacation.

* * *

KANSAS CITY

With handkerchief in right hand and straw hat in left, Kansas City's film row continued business at a fast pace for summer.

* * *

Frank Cassel, formerly with Fox, a veteran in the Kansas City territory, was named branch manager of Associated Exhibitors.

* * *

M. H. Hoffman, head of Tiffany Productions, Inc., of New York, stopped off here long enough to assert that he was positive the ensuing year would see a greater growth of the independent producers.

* * *

The Midwest Film Distributors, Inc., of Kansas City, announced a group of twenty-seven productions from famous authors for the ensuing season.

* * *

E. R. Collins, new Enterprise representative, is bringing in business by the armload, according to Bob Withers, branch manager.

* * *

C. F. Senning, Educational branch manager, was rubbing elbows with Leavenworth, Kansas, exhibitors last week, while M. A. Levy, Fox branch manager, announced that thirty-four towns in the Kansas City territory have been closed on Fox product.

* * *

T. O. Byerle, First National branch manager, made a second trip in one week into the territory.

New Manager

Nat Beier, Who Was Recently Placed in Charge of Warner Brothers New Jersey Exchange.



M. A. Levy, Fox branch manager, visited Wichita, Kas., exhibitors.

* * *

Three new salesmen, Al Eden, Charles Russell and Bert Edwards have been added to the Mid-West Distributors, Inc., force.

* * *

Jack, Flynn of St. Louis, district Metro-Goldwyn manager, was here and held a sales meeting.

* * *

First National branch force turned out en masse for a picnic at Winnwood Lake, near Kansas City, following members of the force attended: Mr. and Mrs. T. O. Byerle, Messrs. Burke, Chaffee, Heft, Berkhorst and McConnell, Misses Billow, Armstrong, Black, Berman and Flynn, Mr. and Mrs. H. res, Mr. and Mrs. E. C. Rhoden and Roland Thompson.

* * *

DELBERT GOODMAN TO MAKE FOREIGN SURVEY FOR FOX

Delbert Goodman, manager of Fox Far East Corporation, who has been visiting the home office in New York, was assigned to make a special survey of foreign territories for the Fox Company which will take him into most of the important cities of Europe Asia and Africa.

In this mission Mr. Goodman will have made a complete tour of the world before he gets back to his desk in Tokio, Japan, where the headquarters of Fox Far East Corporation are located.

* * *

FOX EXCHANGE MOVED

Fox Film Corporation completed a new exchange building at 505 West Fourth street, Charlotte, to care for increased volume of business in North Carolina territory.

ST. LOUIS

Miss Emma Meyers, assistant cashier for Fox, is spending her vacation at Old Monroe.

* * *

F. Roman, of Bond, Ill., and Green Luttrell, of Jacksonville, Ill., visited film row.

* * *

J. N. Rogers, of the home office, is installing a new bookkeeping system at Universal exchange.

* * *

C. D. Hill manager of the local office of Producers Distributing Corporation, spent several days out in the territory.

* * *

Tom McKean of F. B. O. returned from a sales conference at Chicago, Ill.

* * *

Claude McKean, who recently was selected to manage the new Fox exchange at Memphis, Tenn., left for that city.

* * *

R. L. McLean, for several years with the First National branch here, resigned to become assistant district manager of Producers Distributing Corporation.

* * *

Harry Weiss, First National branch manager, returned from a two weeks' auto trip in the East.

* * *

SEATTLE

W. J. Hineman, former manager of the Kvality Exchange, Butte, Mont., was appointed short subject manager for the Universal in San Francisco, by L. J. Schlaifer, division manager.

* * *

W. D. Mishkind, who has been handling the "complete service plan" for Universal out of Seattle, was transferred to Butte. Melvin Winstock succeeded him here.

* * *

W. W. Lewis sold his interests in the Theatre Equipment Company, which he and R. C. Barthel established here about five years ago. Barthel sold out recently and went into mining. Robert Holmes and E. C. Searle are now owners of the business and will continue to operate under the same name.

* * *

J. George Feinberg, vice-president and secretary of Arctic Nu-air Cooling and Ventilating Company is here making arrangements for distribution of his product. He will return to Chicago via Salt Lake and Denver.

* * *

Joseph W. Brinkert, treasurer of Brinkert Products Company, who with his family is on an extended vacation trip, spent a week here.

* * *

FOX ENGAGES JOSEPH LEE AS MANAGER IN JERSEY TERRITORY

Joseph Lee will act as New Jersey sales manager for Fox Film Corporation. He left a similar position with Famous Players-Lasky Corporation.

* * *

BUXBAUM GETS DIAMOND RING

Harry H. Buxbaum, new manager of Fox Film Corporation's New York exchange, received a fine tribute from his former co-workers in the New York exchange of First National, from which he resigned. Employees of the exchange gave Mr. Buxbaum a diamond ring.

Backed by a Guarantee

YOU will have available from Associated Exhibitors next season a *minimum* of twenty-four productions and a *maximum* of thirty.

Picture for picture, value for value, individually or as a group, we challenge the industry to match them—to rival the smashing action of "Manhattan Madness"—to equal the heart appeal of "Under the Rouge"—to surpass the gripping drama of "Headlines"—to produce better entertainment than "Camille of the Barbary Coast"—to eclipse "Fifty-Fifty"—to approximate the known value of "Never Weaken"—to outdo "His Buddy's Wife"—even to approach the comedy, thrills and drama of "Keep Smiling."

We're out in the open. We invite comparisons—not of our productions with others, but of all others with ours.

We have the greatest aggregation of

big money stars ever offered by an independent, supported by as big production value as money can buy.

Boasting, you say?

But don't forget that we back up our boast, not with promises,—but with a guarantee—a *real* guarantee—a guarantee that's clad in iron.

Who else gives you as much? Who else guarantees your box office? Who else has any interest in you except as a source of rentals?

Line up this year with the concern that has confidence enough in its pictures to guarantee them—that pledges you a square deal—that uses your money to underwrite bigger and better product, not to build opposition houses.

Play the game so you can't lose.

Sign up now for the twenty-four best pictures your audiences have ever seen.

Associated Exhibitors

Physical Distributors
PATHE EXCHANGE, INC.

JOHN S. WOODY
President

Foreign Representative
SIDNEY GARRETT

Monty Banks

with Anne Cornwall, Robert Edeson
Stanhope Wheatcroft, Martha Franklin
Syd Crossley, Glenn Cavender,
Ruth Holly *and* Mrs Tom Forman

Directed by Albert Austin *and* Gilbert W. Pratt

Encore
Pictures



Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARFAT

in Keep Smiling

by Herman Raymaker and Clyde Bruckman



One of the greatest feature comedies ever made. Bigger heart interest—more thrilling—funnier—than even "Racing Luck."

And in addition a better production.

After you run this one you'll be apologizing to your customers for not having an Associated Exhibitors picture every day.

We're not afraid to screen it for you, either. Ask us!

Jack Dempsey and Estelle Taylor

(Mr. and Mrs. Jack Dempsey)

A challenge to every producer.

Dempsey exploitation will pack the first show and the picture will keep 'em coming.

It's that sort of production—classy, snappy, measuring right up to the requirements of a world's champion.

Compare it with the pictures the industry offers—the more comparing, the better you'll like it.

"Manhattan Madness" is championship stuff.



in Manhattan Madness

with George Seigman, Frank Campau, Bull Montana
Tom Wilson *and* Jane Starr



Directed by John McDermott
Produced By Fine Arts Pictures, Inc.
Associated Exhibitors
John S. Woody, *President*

Alice Joyce

Malcolm McGregor,
Virginia Lee Corbin,
Elliott Nugent and Harry T. Morey in



They like newspaper pictures.

And here's one they'll doubly like—for its theme and its fine entertainment qualities.

It's a big picture—one that we can conscientiously call extra special.

Chockfull of novel ideas and twists—sumptuously mounted—a feature that makes almost any picture you've ever seen look ordinary.

Slip over to the exchange and see how one progressive producer is building box office values.

An E. H. Griffith Production

*Presented by St. Regis
Pictures Corporation*

Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

"Headlines"

By Olga Printzlav



Encore
Pictures

Tom Moore

and

Eileen Percy *in*

Produced and Directed by
LEWIS H. MOOMAW

Written by
A. P. YOUNGER



Under the Rouge

with Mary Alden, James Mason,
Claire de Lorez and Chester Conklin.

Light-fingered, laughing at the law, living by her wits, still she wanted to be decent.

And he? Crooked, yet he played the game straight, according to his own standards.

Crooks aren't lovable, usually. These two are. And your liking

for them is justified when you see them both go straight, at the end.

This picture steps right along. It is jam full of drama, excitement, suspense and heart interest. It takes you from the underworld to the upperworld and every minute of it is a pip.

Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC.

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Encore
Pictures



Lionel Barrymore Hope Hampton

and Louise Glaum in



A Henri Diamant Berger
PRODUCTION

Fifty-Fifty

by Allan Dwan

SOCIETY drama, with peeps into the shadows of unrespectability.

Is man a bigamist at heart? Would he, if not held down by law and custom, be a polygamist? Can he love more than one woman?

If a married man has a clandestine love affair can he blame anyone but himself if his wife demands the same "right?"

Isn't marriage a "fifty-fifty" proposition after all?

Well known names, fine production, and a story that touches both France and America.

Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC.

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRET

Encore
Pictures



Mae Busch

Owen Moore • Harry T. Morey
and Burr McIntosh



Encore
Pictures

in Camille of the Barbary Coast

By Forrest Halsey

Here's one that gets started so fast you think they're showing the last reel first.

All the snap and pep of real class.

Fine entertainment, too—big heart interest—the sort of picture women cry about and then boost.

If your average picture was anywhere near the class of this one you'd never do any worrying about the box office.

You can get the proof on the screen at any Associated Exhibitors Exchange. Just say the word!

A Hugh Dierker Production



Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC

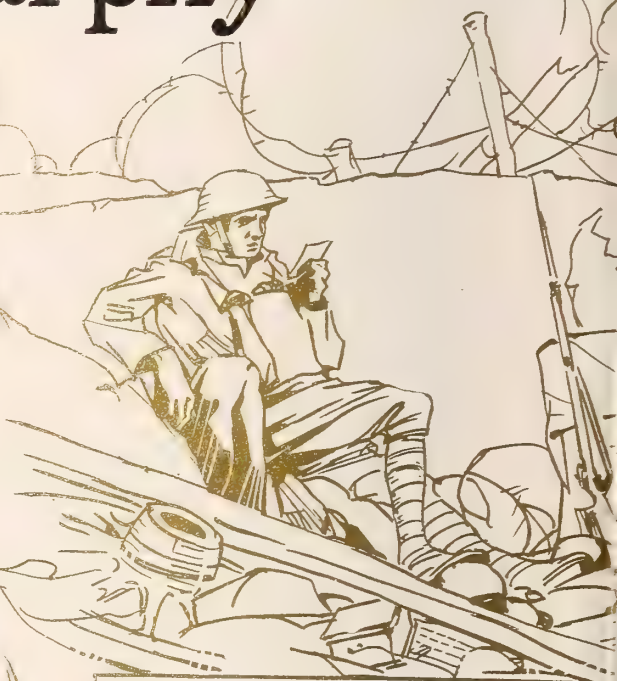
JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Glenn Hunter

and Edna Murphy

Encore
Pictures



The Missing Man

Glenn Hunter, one of the greatest of the younger artists of the American stage, does work in this picture that you'll remember for many a long day. And little Edna Murphy,—well just look, that's all!

Suppose you, in the trenches, had promised your buddy, if anything went wrong, to look after his wife and keep her from want. Suppose your

Story by
T. HOWARD KELLY

in His Buddy's Wife

With
Douglas Gilmore, Flora Finch, and Marcia Harris

Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Walked In

buddy disappeared and was reported dead. Suppose you made good your promises, and in the face of slander, scandal and abuse kept the faith. And then suppose you came to love the girl, and just when you had won her, the missing man walked in!

Here's a picture that's a double barreled gem, a dramatic triumph. *It will deliver more than you promise.*

Produced and Directed by
TOM TERRISS



Hal Roach

present



Harold Lloyd

in

"Never Weaken"

The Second of the Popular Demand Series)

Watch them snicker, chuckle, giggle, laugh, roar, yell!

Here's one of those great pictures that made Harold Lloyd the outstanding box office attraction of all time.

"Now or Never," the first of the reissued Lloyds, has been standing them out. This

one will be a sensation anywhere, and will play to its tens of thousands where it only played to thousands before, for Lloyd has become great since it was first released.

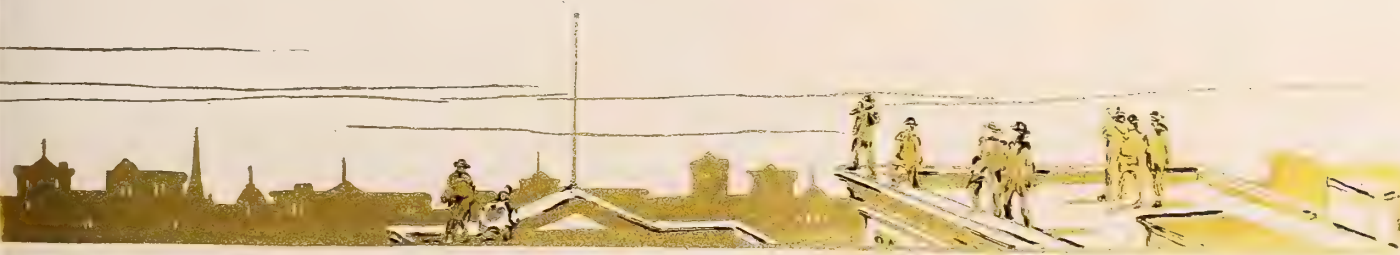
Reel for reel you can't buy a better picture anywhere!

Associated Exhibitors, Inc.

Foreign Representative
SIDNEY GARRETT

J. S. WOODY, President

Physical Distributors
PATHE EXCHANGE, INC.



Second Group of Associated Exhibitor Productions

The second group of Associated Exhibitors productions for the 1925-26 season will be ready for previewing in October and for release during December, January, February and March. It will comprise not less than eight subjects, including the following:

MAE BUSCH

PERCY MARMONT

NITA NALDI

in

The Miracle of Life

A Society Drama by Olga Printzlow

Directed by S. E. V. Taylor

HOPE HAMPTON

JAMES KIRKWOOD

LOUIS WOLHEIM

in

Lover's Island

A Melodrama by T. Howard Kelly

Directed by Henri D. Berger

BLANCHE SWEET

ROY STEWART

in

The Silk Hat Cowboy

(Working Title)

A Western Melodrama by

Norton S. Parker

Directed by Stuart Paton

CLARA BOW

FORREST STANLEY

in

Two Gates

A Drama of the Underworld by

Henry Chapman Ford

Directed by Wallace Warsley

GLENN HUNTER

CONSTANCE BENNETT

in

The Pinch Hitter

A Comedy Drama by

C. Gardner Sullivan

Directed by Joseph Henabery

STRONGHEART

in

North Star

A Drama of the North woods by

Rufus King

Directed by Paul Powell

MONTY BANKS

in

Play Safe

A Comedy Thriller by

Monty Banks

HAROLD LLOYD

in

I Do

A Comedy by Sam Taylor

Directed by Hal Roach and Fred Newmeyer

Local Drug Tie-Up Window

Features "Sally" Campaign

The Owl Drug Company, which makes a specialty of the line of Colleen Moore toilet articles on the Pacific Coast, helped exploit that star's First National picture, "Sally," at Loew's Warfield Theatre in San Francisco.

Fred A. Cross, director of displays for the San Francisco branch of the Owl Drug Company, prepared and had put into the company's stores an altogether exceptional window display. The

name of the new picture and the portraits of the star dominated the displays.

A dozen specially designed cards, carrying portraits of Miss Moore of stills from "Sally," nearly filled the windows. Samples of the various Colleen Moore toilet articles were displayed between the cards. The display was the centre of much interest, particularly on the part of women.



A sterling example of how a window display should be arranged in a tie-up. The Owl Drug Store, Frisco, showed this display while First National's "Sally" was playing at the Warfield Theatre there.

Tie-Ups Don't Die

Tie-ups don't die, Mr. Exhibitor. Simply because the Tie-up Section on a certain picture ran four or ten months ago does not mean that you, booking the picture today for the first time, can not take full advantage of the tie-ups arranged for you by the exploitation department of EXHIBITORS TRADE REVIEW. These tie-ups are good until the very last exhibitor in the United States has made his last booking on them.

It would be a drawn out affair to reprint the list of tie-ups arranged during the last year. Every sort of picture, from feature productions starring the most popular names in the profession to serials and short comedies has at one time or another received the benefits of a tie-up campaign.

Some of the best known national manufacturers in the world are heartily behind the tie-up idea, and suggestions on how to improve the section are continually being received from them.

Ingersoll Watches, Borden's Milk, Richelieu Pearls, Venida Hair Nets, Pebeco Tooth-paste, Jantzen Knitting Mills, Inecto Rapid, Kleinerts, Cheramy, Djer-Kiss, and many others are all still very active in supplying window material and other exploitation helps for the different pictures with which they have assured their cooperation.

Are you taking the full advantage of their offers? You ought to. You ought not to miss one opportunity to double your box office receipts. Write this department for a full list of pictures.

DX Fans Informed of "Phantom" Interview

A sure fire stunt was recently planned by Joe Weil, Big U Exploiter, for "The Phantom of the Opera," and he lost no time in making the most of the opportunities the stunt provided for extra publicity.

The circumstances that brought about the window display shown to the right of this item was the transcontinental radio interview on the "Phantom" which was to be broadcast from Station K. G. O., Oakland California. Lon Chaney was to answer newspaper writers' telegraphed questions concerning his work as the star in that picture.

Reception of the broadcast would be had in New York at 2 a. m., and so Joe tied up every radio dealer in the New York and immediate vicinity with the window cards shown in the reproduction here.



Rowland and Clark Sell "School for Wives"

**Vitagraph Picture Comes in for
Splendid Exploitation; Theatre
Pulls Much Extra Business**

For the run of Vitagraph's "School for Wives," at their State Theatre, Pittsburgh, Pa., the always enterprising Rowland & Clark arranged a particularly appropriate and artistic lobby and entrance display.

Atop the ticket booth were two huge books, inscribed "First Reader" and "Second Reader," while above these was a colossal representation of an old-fashioned slate. The slate was open, and in front of it stood a replica of a frame "deestrick skool," named, however, "School for Wives."

On the wall at one side of the entrance lobby was the 6-sheet poster, in which Betty Lynch, heiress to "that man Lynch's" 200 millions, exclaims while viewing luxurious revels on the ball-room floor, "Guilty dollars paid for this!" On the opposite wall were shown two cut-outs from "3-sheet B," in one of which Betty and Richard (Sigrid Holmquist and Conway Tearle) are "mooning" on an ocean liner, the other picturing the little child who was largely responsible for the reunion of husband and wife after their separation. Production stills in abundance were displayed in frames.

Also in the newspaper advertising during the Pittsburgh engagement, cut of a slate were used. On the slate was lettered the query, "Should a girl ever pop the question?"—this being strongly suggested by an important in-

cident in the story. When the young artist, who was poor, hesitated to propose marriage to the girl of vast wealth, she did the proposing, though it wasn't leap year. And—after some parley-

ing—she was accepted!

The use of the school idea in advertising and exploitation was appropriate, even aside from the title of the picture, suggestive as it is. The young couple who are the central figures found matrimony a difficult problem, largely because they had entered upon it ignorant and unprepared. Logically, this suggests the question, Why not a real School for Wives?—and the constantly thriving business of the divorce courts would seem to give further strength to the project.

* * *

Bishop of Ottawa Regent Pulls a Nifty Stunt

Manager Leonard Bishop of the Regent Theatre, Ottawa, pulled a nifty bit of newspaper advertising for the presentation of "The Dressmaker from Paris," starring Leatrice Joy, during the Easter Shopping Week when he made use of paid reader space in the women's shopping section of *The Ottawa Journal*, this department being conducted by a fashion writer under the nom de plume of "Polly Pobble."

This reader appeared in several issues along with various other snappy readers for ladies' wear stores, milliners, shoe stores and other places of business. All readers are written in conversational style with small half-tones inserted.



Reproduction of the newspaper advertisements that were used by the Rowland and Clark State Theatre for their big campaign on Vitagraph's "School for Wives." The entire campaign took advantage of all the ideas that were suggested by the title of the picture.



The entrance and lobby to Rowland and Clark's State Theatre, Pittsburgh, Pa., for their showing of Vitagraph's "School for Wives" was a masterpiece. The full details of the display are explained in the accompanying article above. The cost of the decorations were realized several times.

Exploiteer Cashes In On Bad Weather

When Marion Davies played recently in "Janice Meredith" at the Strand Theatre in Waco, Texas, W. G. Bishop, Metro-Goldwyn exploiteer took advantage of a week of extremely cold weather by providing every Ford owner with a cardboard which fit exactly into the lower half of the Ford radiator and thereby prevented freezing. These cardboards, of course, were printed with announcements of the showing and were eagerly used by all Ford owners throughout the week. More than five hundred Fords were to be seen running about town bearing these notices.

Co-operative Ads Used

Bishop supplemented this feat by tying-up with the Waco News Tribune for a full page truck to which eighteen merchants contributed. In each ad appeared a question bearing on American history with the statement that all of these questions could be answered by anyone who had seen the picture. Citizens were invited to send in the answers, free passes being awarded to those sending in correct replies. Fifty dollars worth of passes, good for any performance at the Strand throughout the season, were awarded in this contest.

The Waco School Board was induced to see to it that every teacher announced the showing in the classroom and special passes were donated to the teachers. A "D.A.R. Night" was celebrated by this organization, and all advertising material featured the line "American to the core."

Lucky Break on Legion

It so happened that the American Legion had designated the day on which "Janice Meredith" opened as a demonstration day for the display of two flags by every merchant on the sidewalk before his store, these flags to be used in the future on gala occasions. The trial flag day, by occurring on the opening day of "Janice Meredith" gave the town the appearance of officially celebrating the showing of the picture, as flags were used to decorate the lobby and facade of the theatre.

Special School Showings

Stills and announcement cards were exhibited by the Public Library, and a local beauty parlor featured colonial hair dressing. An art store handling antiques contributed a window display.

In addition to these activities Bishop held a special showing on Saturday morning at a ten cent rate for school children, waged an active press campaign and posted the town lavishly.

Two autos were recently awarded in a lucky number contest staged by the American Legion in Reading, Pa. Norman Pyle, Metro exploiteer lost no time in tying up "Janice Meredith," then playing at the Capitol Theatre in that city.



Unusually Extravagant Lobby Setting Arranged for "My Son" in Seattle

A very beautiful set was arranged by the management of the Strand Theatre, Seattle, for First National's "My Son" by a combination of colors against a gauze background. The name of Nazimova, the star, was done in white, outlined in blue on both sides of the box-office, above the doors into the theatre.


The scenic effect of a banner clear across the lobby, above the door, was produced with small cut-outs behind

which were lamps of different colors casting a sort of silhouette effect over the setting which was a coast scene with ships in the background. The transparent banner was illuminated at night.

A cut-out in the lobby was made from the three-sheet with photos mounted to one side. Both panels of the exterior ship effect were done in natural colors and carried across the entire lobby.

They're better than ever!

GREATER MOVIE SEASON



Lest You Forget—August 2, 1925

"Cinderella" Contest Brings Business

When "So This Is Marriage" played recently at the Jefferson Theatre, in Fort Wayne, Ind., a retail shoe dealer displayed a small lady's slipper on a plush covered pedestal in his window with the announcement that the pair would be given to the first lady entering the store whom they would fit.

An exceptionally small size was used, thereby restricting the contestants to possessors of exceedingly dainty feet.

A leading department store was persuaded to make a display of gowns with a tie-up card also and attracted attention to the engagement effectively throughout the week preceding the run. Two 24-sheets were used and ten 14 x 36 hangers. A trailer was brought into play at the theatre.

Dealer Rebate Tickets Help Friedman Fill Matinee House

As a stimulant for matinee business, Sam Friedman, who runs the Luna Theatre, Sharon, Pa., is using a coupon distributed by local merchants which is good for ten cents on the purchase of an adult ticket for any weekly matinee except Saturday.

Friedman is plugging the stunt by having special window cards made, and by getting the merchants to co-operate by making it possible to get a coupon only by a purchase of a dollar or over.



Of course you wouldn't want to try this in exploiting Metro-Goldwyn's "Excuse Me," but you can get the same effect with a dummy and attract plenty of attention.

This keeps out any suggestion of price cutting on the part of the theatre, and gives the coupon more value than if it were merely distributed over the counter with every purchase.

Before Friedman contracted for printing window cards, he experimented with the stunt for two weeks, and it exceeded expectations, as he found that in nearly every instance where a ticket was bought at the box-office with the coupon, it meant selling a full priced ticket with it.



This is the way they fixed up the lobby of the Coliseum, Seattle, Washington, for the showing of First National's Barbara La Marr photodrama, "Sandra."

Dignified Exploitation Gets Good Results

Harry Storin Gets Away From Circus Stuff for Vitagraph's "Captain Blood"

Using exploitation and publicity features which he termed "The Dignified Dozen," Harry F. Storin, managing director, carried on an effective campaign before and during the recent run of Vitagraph's "Captain Blood" at the Leroy Theatre, Pawtucket, R. I.

Three weeks in advance of the opening, the Leroy started the showing of a slide announcing the coming of this David Smith production. A week later it displayed a trailer for the first time. The house organ, The Leroy Link, gave wide publicity to the approaching attraction, and, besides prosecuting a persistent campaign in the daily newspapers and arranging a particularly attractive lobby display, Mr. Florin flooded the city with 24-sheets and window cards.

Interest was further heightened by a teaser campaign in the newspapers, and Mr. Storin took much more than the Leroy's ordinary amount of newspaper advertising space. One striking "ad" occupied the entire width of a page, and, besides emphasizing special features of the photoplay, in boxes, reproduced extracts from New York reviews, in facsimile.

During the week of the engagement, decorative signs hung from the marquee of the theatre, and "The Dignified Dozen" was rounded out with a special Sunday showing under the auspices of the local post of the American Legion, a special matinee for clergymen on the opening day, and a students' 4:30 o'clock matinee on each of three afternoons.

Mr. Storin hints that his campaign might have included a yet wider range of displays but for the fact that a municipal ordinance forbids the operation of floats in the streets of Pawtucket.

* * *

Good Tie-Ups for "Divide"

Window displays in the three leading music stores of Fort Wayne, Ind., all of which displayed copies of the song, "West of the Great Divide," were a feature of a recent campaign on Reginald Barker's "The Great Divide," when this popular picture played at the Allen Theatre.

The entire windows were in each case devoted to the display, oil paintings and tie-up cards being prominently exhibited.

Within the stores the song was played throughout the week preceding the showing. A window display on Bull Durham also helped exploit the showing.

Here's One Way to Keep Your Summer Business

THE U. C. Theatre of Berkeley, one of the West Coast Theatres, Inc., circuit, recently inaugurated a series of "De Luxe Kiddies' Matinees" under the auspices of the Berkeley P. T. A. Federation, Mrs. M. T. Heavey, president. These programs take place every Saturday morning from 10 a. m. to 12 m. Groups of mothers and educators from the Federation assist Manager Frank C. Burhans in the selection of the programs.

The ideals followed in the selection of these programs are that only such films be run as are educational and produce the proper emotional reaction; preferably films that send the youngsters home with new ideas and thoughts.

Prolog Entertainment Staged by Juvenile Talent

The stage features are rendered only by children performers, by Berkeley children when they can be secured. No element of jazz is allowed to creep into any part of the program.

Fairy stories are told by a charming young woman known as "Aunt Polly," who has endeared herself to the children. The U. C. Theatre "Big Brother" leads the youngsters in community singing and talks to them informally, and it is amazing the response and enthusiasm he is able to arouse.

"Chronicles of America" Booked for Full Year Run

The films that have been run thus far are the first few episodes in the "Chronicles of America," a historical film released through Pathe. There are thirty-three episodes in all, which will cover thirty-three weeks. This film is highly entertaining as well as educational, and serves to dramatise the historical points in the history of America. Animal pictures are always interesting to youngsters, and each week a Charles Urban nature picture is run, for instance, on the "Life of Bears," or "Salmon Fishing," or "Dogs." Whenever it is possible a story film is run when the subject is suitable for children. Recently "Hans and Gretel" was run, Baby Peggy featured.

Dancing and singing and the playing of musical instruments make up the stage features. Occasionally a novel act is secured, such as the personal appearance of "King D," the

By FRANK WHITBECK
West Coast Theatres, Inc.

famous Belgian police dog with his trainer. The dog performed, while his master told the youngsters in the audience how to make their household canines do "tricks" and how to care for their pets.

The response that has been shown to this novel effort is gratifying. Even the first week found the line of youngsters waiting for admittance a block long, and every week following has found the theatre auditorium more nearly filled. It is estimated that fifteen hundred Berkeley youngsters attend these matinees each week.

Children Chaperoned by Parent-Teacher Association

Groups of mothers from the Parent-Teachers Association act as chaperons, seeing that no youngster goes astray and that all reach the proper hands after the matinee.

The youngsters themselves show intense interest in every feature that is put on and applaud loudly as evidence of their enthusiasm. When the last few minutes arrive for commun-

ity singing, their enthusiasm is spent in singing well selected songs.

Other Theatres Will Soon Take Up Idea

This effort on the part of the Berkeley Federation of Parent-Teacher Association, with the wholehearted co-operation of Manager Frank C. Burhans of the U. C. Theatre, should stimulate other communities in the direction of better pictures for children. Only in this way is it really possible to segregate "grown-up" shows from those suitable for youngsters.

Proceeds Shared With Worthy Charities

The proceeds received from these matinees, after the actual expense of the U. C. Theatre has been deducted, go to charity under the direction of a committee appointed from the Federation, and each week sees a substantial check go to some worthy charitable organization.

The management of the theatre also gives a five-dollar gold piece to the child sending in the best two hundred word essay about the historical film seen the Saturday before.

Loew's Vendome Theatre at Nashville, Tennessee, effected a very efficient tie-up with Jennings' Pharmacy in that city on a cigar window at the time when First National's "Husbands and Lovers" was being shown. There was a very marked increase in male attendance.





The Big Little Feature



"Beware"

Educational

2 reels

An eminent composer from Dixie is traveling through Switzerland in search of a few yodels to put into his mammy songs. His car rolls down a hill into a lake and he and his valet are forced to go to an old castle for the night. At the inn the composer falls in love with a young girl whose hand is being sought by her cousin. That night the cousin in hopes of killing everyone in the inn sets a tiger loose. The beast plays havoc with every one but finally he gets hold of the villain and destroys him.

In this Mermaid comedy the fun makers are Liege Conley, Otto Fries, Estelle Bradley, Bobbie Burns and Peg O'Neill. A tiger plays a prominent part in this picture which is lacking in laughs but makes up for it in thrills. In one sequence the colored valet hides in a closet from the tiger and upon coming out of the closet he has on his back a skeleton which follows him about. Finally he sees the spooky thing and flees for his life. The tiger running about the old castle pursuing the characters who are in danger of falling through trap doors and becoming enmeshed in the clutches of the beast supplies most of the thrills.

Exploit this as a Mermaid comedy and play up to the cast. Also have a man walk about the streets of your town dressed as a Swiss mountain climber.

* * *

"Look Out"

Educational

1 reel

Cliff Bowes, Eddie Nelson, Virginia Vance and Zelma O'Neal are the comedians in this Cameo comedy. This picture is saturated with the veriest type of slapstick and hokum.

It will do well wherever the slapstick form of entertainment is popular. The story is about a love affair between two employees who work in a modiste shop. The messenger arrives at work late, is told that he need not report to work. His sweetheart accidentally drops a flower pot on the head of the watchman and her sweetheart enters the shop. He sees the owner of the shop coming toward him and dresses as a model. The boss lifts the model and carries it into the shop. He sticks a pin into the messenger. He is thrown out of the window and alights on top of a delivery truck.



"A Yarn About Yarn"

Pathe

1 reel

Farmer Al Falga and his pal, the cat, are the subjects of ridicule from an army of mice in this Aesop Fable by Paul Terry the well known cartoonist.

The film is good for a few laughs, especially in the incidents in which the cat is ensnared in a ball of wool by the mice. In attempting to capture the little minxes the farmer and his cat harm themselves more than their tormentors.

These cartoons are always good for a laugh as the antics of Terry's collection of animals are greatly exaggerated.

The army of mice conduct themselves in true army fashion by forming into companies and while marching they are always in step and sure to overcome all obstacles

* * *

"Innocent Friends"

Pathe

2 reels

Charley's wife leaves him alone at home while she is attending a seance to find out whether he is true to her. Time lags on and Charley becomes desperate. His bachelor friend invites him to a party on the condition that he gets a young lady. He becomes disgusted with his escort and returns to his apartment. The girl follows him and as she enters his wife follows with her friends and the spiritualist. Charley finally gets rid of the pest and drives out his wife's friends. Wife realizing her mistake, pleads for forgiveness which he readily gives.

A notable group of fun-makers are in this comedy. Charley Chase, Lucien Littlefield, Jane Sherman, William Gillespie, Kay de Lys and Jimmie Finlayson appear while Leo McCarey directed for Hal Roach. There are laughs aplenty sprinkled throughout "Innocent Husbands" in which a demure husband is wedded to a jealous wife, who decides to attend a spiritualistic gathering and see whether she can really trust him. After many humorous incidents she is convinced and Charley drives away the gossiping women.

In one sequence, Charley becomes much perturbed by the presence of his friend, gives her a very unexpected ride through the house using a tea table as the self-propelling vehicle. Then, of course, just when his wife asks the spiritualist to bring forth the body of her dead aunt, the tea-table rolls right into the room. All of the assembled group, are ready to believe that the request had so been granted.

"Wander Close to the ground," is Wanda Wiley's motto, since the Century Comedy star fell off a motorcycle.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Cities of Other Lands

Look Out

Beware

Tee for Two

Pathe Review 31

Soap

A Yarn About Yarn

Innocent Friends

The Fighting Schoolmarm

Paging a Wife

Short Pants

Commonwealth

Educational

Educational

Pathe

Pathe

Pathe

Pathe

Pathe

Universal

Universal

Universal

Pathe Review No. 31

Pathe

1 reel

"The Indian Cathedral" is the title of the first subject depicted in this review. The shots of this old structure in Arizona are beautiful. Chapter Seven of the "Origin of Man" series entitled "The Treasure Hunt," shows the most valuable discovery, a fara of an extinct animal made by the explorers which firmly convinces them that the Mogols are the oldest race upon earth. The Pathe-color topic is "The Flour City," Rochester, in which the Genesee River and its outlet are shown. Many colorful shots of the city both residential and industrial are depicted.

"Soap"

Pathe

1 reel

One of the Aesop Fable series, this one offers many laughs to those who enjoy these cartoons. The mice and the cat all have a fine time tobogganing and sailing on cakes of soap which they steal from the odd looking cartoon-man.

In one sequence the Sheriff and his faithful hounds are hit by a piece of soap that slips from the hand of the old man, and thus proceed to chase him all over the scenery. As his boots have been well soaped by the mice, he has great difficulty in making any progress and slips and slides along just a length ahead of the hounds.

This series is continually gaining in popularity and the name should be stressed in your advertising.

* * *

"Tee for Two"

Pathe

2 reels

Alice, a little Scotch girl falls in love with a wealthy American whose father wishes him to marry a young lady for whom he has no love. He takes Alice to the golf club at which they meet his father. Alice realises that she can win the old man's heart by beating the other girl at the game. Alice defeats her rival and wins the affection of her sweetheart's father.

Alice Day, the Mack Sennett comedy star, makes her debut in this two-reeler. She is supported by Raymond McKee, Thelma Parr, Eva Thatcher and William McCall. Eddie Cline directed. This comedy will go over well with golf enthusiasts as the exaggerated shots made by Alice are good for many laughs. A trained dog leads the fun-makers on a merry chase causing thrills aplenty as the car pursuing him dodges in and out of traffic. In one incident Alice is carrying a pole with dinner pails on it. Her beau hits her with his machine and says, "I was afraid I'd never bump into you again."

Exploit this as a Mack Sennett comedy feature, and the fact that it is Miss Day's first two-reeler and also tie-up with your sporting goods store.

Cities of Other Lands

Post Nature Scenic

1 reel

This interesting travelogue shows the Dutch city of Volendam with its quaint streets and dikes. There are some fine shots of the typical inhabitants, a sturdy race of fishermen who seine a living from the Zuyder Zee, the river that flows beside the town.

The homes of the inhabitants are shown and so are the Volendam girls, who are pretty despite the odd costumes seemingly in vogue. Of course, the little Dutch kids are especially appealing.

Exploit this one as a chance to visit historic Holland without leaving Main street.

* * *

"Paging a Wife"

Universal

2 reels

With his wife gone to the country Al goes joy riding with a man friend and is arrested for speeding. He explains that his friend is a doctor whom he is hurrying to his sick wife. The cop is suspicious and follows them. The friends have a terrible time eluding the minion of the law.

This Century comedy is full of fast action, but the plot is scarcely probable. However, there is enough rapid fire stuff and good hokum to make the film very fair entertainment.

In endeavoring to escape from the policeman who pursues their speeding car on his motorcycle, Al Alt and his friend leave the beaten roads and go in for cross-country riding. The car plunges through fences and does other weird things, but the villain still pursues.

The director is Charles La Monte. Exploit this as a Century comedy featuring Al Alt, and stress the idea of friend wife being away and what happens in her absence.

* * *

"Short Pants"

Universal

1 reel

This Bulls-eye comedy stars that appealing youngster, Arthur Lake, and the other juveniles that appear with him help to give the picture unusual appeal for the younger set.

The story is pretty slender, as Arthur gets all wet, and weeps copious tears at what happens to his new suit. There are several amusing incidents, and the young folks in the picture try hard to show the spectators as good a time as they seem to be having on the screen.

Feature the name of the star, and make a special appeal to the prep school crowd.

* * *

"The Fighting Schoolmarm"

Universal

2 reels

The school teacher is discharged by a hard-hearted villain who heads the Board of Trustees, and who is dead set on purchasing her ranch or inducing her to wed his son. She declines both offers with pleasure, and returns good for evil by rescuing the villain's small son from fire. Oil is discovered on her land, and all ends well.

This is a real good Mustang comedy, starring Josie Sedgwick, the hard-riding cowgirl, who in this production takes the part of "The Fighting Schoolmarm," and does well with the role.

The story is interesting and plausible, and there are enough thrills crowded into the two reels to last through a longer picture. Perhaps the best sequences depict the rescue of the child by Josie from threatening flames, and the amusing scenes in the schoolroom where the young teacher has her own troubles with pupils of assorted sizes.

Feature the name of Josie Sedgwick, and make the most of the schoolroom sequences with a special appeal to teachers and pupils.

"Wouldn't it get your goat!" "It would and it does," says Billygoat in "The Fire Flies," a "Hey Fellas" Comedy, released by Davis Distributing Division.



"Evolution" Booked Solid by Loew Theatre Circuit

"Evolution," the Red Seal feature edited by Max Fleischer for Kinetograph, has been booked by the Loew Circuit in New York for 115 days solid, according to an announcement by Edwin Miles Fadman. This means that the picture will play every Loew Theatre in the Metropolitan section. Coming as it does after the day and date booking at the Rialto and Rivoli theatres, New York, this shows the enormous strength of the picture, which critics were unanimous in acclaiming one of the timeliest and most authoritative films ever issued.

As further proof of the universal interest aroused by the film, Adele F. Woodward, president of the National Motion Picture League, broadcasted a talk over Station WEAJ, on Tuesday, July 21, with the picture as the subject of her address. Miss Woodward offered it as her opinion that the picture strengthens the spiritual value of the Bible and cautioned her audience that they be not misled by similar films. "There will probably be other films on Evolution," she said, "but be sure you see the one sponsored by the American Museum of Natural History. It is called 'Evolution' and is released by the Red Seal Pictures Corporation."

* * *

N. Y. Rialto Gives "Our Gang" Comedy Prominent Display in Newspaper Ads.

"Boys Will Be Boys," the latest of Hal Roach's "Our Gang" comedies distributed by Pathe, was given a prominent display in the newspaper advertisements of the Rialto theatre, New York, where this two-reeler has just closed a very successful week's engagement.

The Pathe comedy was advertised in a circle occupying about a third of the two column ads carried in the Sunday papers by the Rialto.

In reviewing the Rialto program, the critic of the New York *Evening World* stated that in his opinion the "Our Gang" comedy was the real feature of the bill.

"Boys Will Be Boys" features all of the "Our Gang" kiddies and as usual the direction is by Robert McGowan.

News Reels in Brief

Kinograms No. 5102

British occupation troops in review—Cologne, France.—Magnificent military spectacle is presented on Rhineland before Secretary of War. 1. The Secretary of War is Sir Laming Worthington-Evans. 2. The drums. 3. Charge of the Light Brigade. Big regatta starts yacht racing season—Larchmont, N. Y.—Sailing craft of various sizes strive for cups in Long Island Sound event. 1. Going into the lead. 2. Turning for dash to finish. Pershing to umpire Chile-Peru dispute—Washington, D. C.—General leaves for Africa to preside in plebiscite on boundary. 1. Secretary of State Kellogg, wishes him good luck. N. Y.

police show what they do to a riot—New York—Big city's finest stage sham raid for benefit of rookie school. 1. After the battle—collecting souvenirs. 2. The "Hurry-up Wagon." Nation's executives inspect army camps—Ayer, Mass.—President Coolidge reviews Twenty-sixth Division, New England's crack outfit. Vice-President Dawes sees mimic warfare—Camp Custer, Mich.—Students in training camp engage in war games to show what they have learned. 1. Under battle conditions. Charic's race as in era of Roman Empire—Brighton, Mass.—New England driving clubs stage an unusual contest at annual meet. 1. Ribbon to winners, driven by Harold Farrar. 1,000 middies have a real land cruise—Mount Tamalpais, Cal.—As guests of Secretary of Navy Wilbur youthful officers go up mountain. 1. On the top—5,000 feet up. King's bodyguard up for inspection—London, England.—Ancient ceremony brings Duke of Connaught to look over royal "Beefeaters." 1. The Duke. Gas tanks explode in \$1,500,000 fire—Hoboken, N. J.—Spectacular blaze ruins warehouses filled with goods for foreign market. 1. Thousands of dollars in autos go up in smoke. American runners beat French stars—Paris.—15,000 see thrilling neck-and-neck contest at Colombes stadium in international meet. 1. Paddock (U. S.) leads, and Murchison (U. S.) passes Degrelle (Fr). 2. Murchison beats Paddock by an eye-brow, and then both fall exhausted. 3. The winners.

* * *

International News No. 61

Cologne, Germany.—(Omit Frisco, Los Angeles, Seattle, Portland, Boston & Phila.) British forces reviewed as Allies quit Rhineland. War Minister Evans inspects Cologne troops while other German cities are being evacuated. San Diego, Cal.—(Frisco, L. Angeles, Seattle & Portland only) Navy picture of giant P. N. 9's which will attempt Frisco-Honolulu non-stop air journey. 1. These immense seaplanes, shown here nearing completion, are expected to cross the Pacific in 24 hours. 2. Each plane has two 500 H.P. motors and carries 1325 gallons of gas. 3. Moving one of the giants for finishing touches. 4. Com. John Rodgers, who will lead the trans-Pacific flyers. Nantasket Beach, Mass.—(Boston only)—New England bathing girls compete for beauty laurels. Hundreds enter contest to determine emissaries to Atlantic City. 1. As was expected the judges had no easy task. 2. Miss New England and Miss Boston head the twelve leading contenders in a special parade. 3. Miss Katherine Kearns is Miss New England. Bryn Athyn, Phila., Pa.—(Phila. only) Mayor Kendrick views spectacular air meet. With Mrs. Kendrick sees impressive exhibition by expert aviators. 1. Striking air views of Bryn Athyn Cathedral and surrounding territory—made from a Martin bomber. Bloomington, Ill.—Acrobatics restore health to ailing youngsters. Partly crippled children regain robust youth by strenuous exercises. 1. Hard to believe that only a short time ago most of these children were considered hopeless invalids—daily exercise has cured them. Lisieux, France.—Vast multitude sees "Little Sister" canonized.

BOX OFFICE REVIEWS

EVERYMAN'S WIFE

Fox Photoplay. Authors, Ethel Hill and Enid Hibbard. Scenario, Lillie Hayward. Director, Maurice Elvey. Length, 4,365 Feet.

CAST AND SYNOPSIS

Mrs. Randolph Elaine Hammerstein
Mr. Randolph Herbert Rawlinson
Mr. Bradin Robert Cain
Emily Diana Miller
Mrs. Bradin Dorothy Phillips

Mrs. Randolph, a newlywed, is of an extremely jealous nature, and is looking for an excuse to suspect her perfectly innocent husband. A quarrel develops with reference to their cat, and circumstances lead to the discovery of Randolph in conversation with their attractive neighbor, Mrs. Bradin. Mrs. Randolph, convinced that she has good cause for jealousy stages a party in order to prove her husband's guilt. She fails utterly, and her confidence once again restored, she is reunited to him on a better foundation of trust and understanding.

A DECIDEDLY "homey" little picture, this one should be appreciated by those who have successfully passed the aggravating experiences that threaten domestic bliss during the earlier periods of matrimony.

The tale is exceedingly frail, and the climax somewhat unconvincing, but there are many good touches, and a near-dramatic situation is built up out of the thin air.

There is no triangle plot, no villain, no vamp—just nice people whose misunderstandings are straightened out, and their bark piloted into smooth waters of domesticity.

There are a number of good touches that ring true to life. The most humorous sequence is that in which the neighbor's husband, Mr. Bradin, makes love to his own wife mistaking her in the half-light for the jealous wife of his host. While this part of the production fails to register with the sincerity apparent in the earlier scenes, there is sufficient humor in the situations depicted to carry it through to the happy ending that finds the young couple fully reconciled.

It is not too long to become tedious and boring, is pleasantly mounted, well lighted and the photography is satisfactory.

The utter naturalness of the story seems to have left its impression upon the actors, for in no instance do they engage in the obvious theatrics that sometimes ruin an otherwise acceptable vehicle.

Elaine Hammerstein is appealing as the jealous young wife, and does exceptionally good work in a number of the sequences. She is effective in the shots leading up to the quarrel regarding the poor, inoffensive cat, and also in the final sequences where the couple adjust their difficulties.

Herbert Rawlinson is a presentable chap, and registers well as the innocent, but suspected husband, who doesn't quite understand what it is all about. The supporting cast helps materially, and Dorothy Phillips contributes a nice bit as the neighbor's wife.

Make the most of the title, and feature the names of Elaine Hammerstein and Herbert Rawlinson. Stress the fact that the picture deals with the absurd quarrels that young domestic voyages frequently permit to become serious. Invite all newlyweds to view the film as your guests.

WILD JUSTICE

United Picture Artists Photoplay. Author, C. Gardiner Sullivan. Director, Chester M. Franklin. Length, 4,800 Feet.

CAST AND SYNOPSIS

Arno Peter the Great
Dave Wright George Sherwood
Bob Blake Frank Hagney
Polly Anne Frances Tegner

Arno's owner has been mysteriously slain, and Bob Blake takes over the dog and the cabin for unpaid debts. Arno dislikes his new master, and after a vicious fight escapes and goes to his friend, Dr. Dave Wright. Meantime, Polly Anne, the dead man's niece, arrives to visit her uncle and makes her way to the cabin occupied by the villain Blake. Blake endeavors to attack her, but Arno comes to the rescue, and keeps the villain at bay until the arrival of Dr. Wright. Blake is proven guilty of murdering Arno's master, and Dr. Wright wins the love of Polly Anne.

PETER THE GREAT makes his debut in this one, and is worthy of welcome to the ranks of animal stars that have gained popularity among motion picture fans.

The big, intelligent dog does great work, and it is hard to believe that he doesn't know just what it is all about, and is enjoying every moment of action. He seems to be working hard to get his vehicle across.

The story is slender enough, following along the well traveled trails that have become so familiar to screen enthusiasts. There are the usual shots of the great out doors, the snow country, whirling rapids, and so forth. There are a couple of good battles between man and dog, and various other sequences that are impressive because of the uncanny manner in which Peter carries the picture on his shaggy shoulders.

Perhaps the best shot is that where the villain, Blake, leeringly separates the draperies leading to Polly Anne's sleeping quarters, only to be confronted by the snarling Peter, who with teeth bared seems to dare the scoundrel to advance a foot further.

And not satisfied with this, Peter decides to force the fighting, and does so with a leap for the throat of his antagonist. Then follows a rough and tumble battle which leaves the villain fairly well denuded of clothing. One cannot but hope that the actor playing the role has a thorough understanding with Peter, because if the dog failed to remember that it is all in fun, there might be dire consequences from those ripping wolf-like teeth.

The snow scenery is splendid, and the lighting and photography are right up to the mark.

Of course, Peter is the star, and steals the picture which is his right. But his support is entirely adequate, Bob Blake being capably played by Frank Hagney, and George Sherwood making a handsome hero. Polly Anne is enacted by Frances Tegner in a satisfactory manner.

The production emanates from John Considine, and is his first effort. It speaks well for what may be expected from his company, United Picture Artists, which, of course, is not to be confused with United Artists.

Make the most of Peter the Great, and stress the title. Let it be known the picture tells a story of the love and hate of this new canine star.

THE MARRIAGE WHIRL

First National Photoplay. Adapted from "The National Anthem," a stage play by J. Hartley Manners. Director, Al Santell. Length, 7,672 Feet.

CAST AND SYNOPSIS

Marion Hale Corinne Griffith
Arthur Carleton Kenneth Harlan
Tom Carrol Harrison Ford
John K. Carleton E. J. Ratcliffe
Reuben Hale Charles Lane
Dick Mayne Edgar Norton
Toinette Nita Naldi

Marian Hale is loved by the wastrel Arthur Carleton, and also by Tom Carrol. Encouraged by her father, and goaded by Carleton, Sr.'s, objections to his son, she marries Arthur. He continues to drink, and practically forces her to do likewise. Her father dies of the shock of seeing her intoxicated. Still loving the dissolute Arthur she visits Paris with him; here she again meets Tom, who is now stationed in the French capital. Arthur falls for the wiles of Toinette, a dancer, and neglects his wife. She endeavors to keep up the jazzy pace, but her health declines. Arthur finds Tom on his knees before her, and makes the most of the situation. Later she discovers him with Toinette, and takes poison in error. She phones Tom, who comes to her. Arthur and Toinette are killed in a mad motor ride, and happiness seems to await Marian and Tom.

LAURETTE TAYLOR starred in the stage play from which this picture has been adapted, and it attained no small amount of popularity. Al Santell has brought it to the screen with a great degree of fidelity which has prevented it from being weakened in transition.

It is a decidedly jazzy production. The entire atmosphere is at all times tainted with dissipation. From start to finish it is pervaded by the throbbing syncopation of jazz music, plus the tinkling of ice in highballs, cocktail shakers and champagne buckets. There is nothing uplifting about it, and the effect, as a whole, is somewhat depressing.

It is not pleasant to perceive the spectacle of a really "nice" young wife, staggering, maudlin about her home among friends whose main idea in life seems to be the ardent worship of Bacchus.

The gradual decay of character which takes place in the bride is well done—especially those sequences which show her very reason tottering because of the incessant booming of the jungle orchestra playing across the hall from her Parisian apartment.

In the stage play this bit was most effective, and it is also one of the big things in the picturization. Other impressive scenes are those showing the young wife discovering her dead father; the discovery of her dissolute husband in the embrace of the notorious Toinette; the death of the dancer and the philandering spouse in a motor wreck; and the accidental taking of poison by the frenzied wife.

Corinne Griffith gives the outstanding performance of the production, making the most of the emotional possibilities in which it abounds. She is an actress of rare promise, and adds materially to her laurels in this character interpretation. Neither hero nor villain register particularly well. Harrison Ford appears rather a namby-pamby hero, and Kenneth Harlan does not impress with his sincerity in the role of the wastrel husband. E. J. Ratcliffe is good as a heavy father and Nita Naldi is a sloe-eyed vamp of large calibre.

Stress the names of the more prominent players in the cast. The title should help business, as should also the fact that the picture has been adapted from a popular stage play. This is a pretty jazzy production, and it will be safer for you to tell them so in order that they may know what to expect.

THE GOOSE WOMAN

Universal-Jewel Photoplay. Adapted by Melville Brown from Rex Beach's story. Director, Clarence Brown. Length, 7,500 feet.

CAST AND SYNOPSIS

Mary Holmes	Louise Dresser
Gerald Holmes	Jack Pickford
Hazel Woods	Constance Bennett
Jacob Riggs	James O. Barrows
Reporter	George Cooper
District Attorney Vogel ..	Gustave Von Seyffertitz
Detective Kelly	George Nichols
Amos Ethridge	Marc MacDermott

Marie de Nardi, a famous singer, loses her voice after the birth of a son, and degenerates into a drunken goose-woman living in seclusion in a tumble down shack under the name of Mary Holmes. Her son is engaged to marry Hazel, a young actress, and in insane hatred of him, the goose woman orders him from home and tells him of his illegitimacy. Thirsting to be once again on the front page of the papers, she concocts a wild tale relative to the murder of a millionaire neighbor, Amos Ethridge. Her tale dovetails with other bits of circumstantial evidence, and her son is arrested for the slaying. Then mother love triumphs, she relents and retracts her perjured testimony. The doorman at the theatre confesses the crime, the goose woman reforms, and Gerald finds happiness with Hazel.

AN enthralling mystery play, abounding in wonderful characterization, "The Goose Woman" is as absorbing a photodrama as any recently projected on the screen.

It is crammed full of tense moments, and builds up logically to a smashing climax. The mystery element is well developed and any of the principal characters may be thought guilty of the crime until the final sequences.

One of the big scenes is that showing Gerald Holmes receiving the notorious "third degree" at the hands of Chief Detective Kelly and his henchmen. Here is repression personified. Instead of the obvious brutality usually filmed in portraying this inquisition, a refinement of cruelty has been depicted. One detective persistently cracks peanuts; a second files his nails, and files and files; a third clicks coins, and all the time there is a slow persistent dripping of water in a sink. Of course, the victim's nerves shriek for relief, and in short order he is almost anxious to confess a crime of which he is innocent.

Another effective shot is that showing the rehabilitated goose-woman, once more come into her own as the famous singer accustomed to the homage of all mankind. The transition from the drunken, gin-bibbing slattern, to the regal woman whose appearance and carriage bespeak culture and refinement is indeed impressive.

Then there is the sequence where the mother is called upon to identify her son as the murderer, and this, too, is fraught with every element of suspense and tragedy.

There are a few lighter moments that bring comedy relief to the drama, and there are dozens of little touches that speak well for the directorial genius of Clarence Brown. This is his best picture to date.

Louise Dresser renders a marvellous performance in the role of the dishevelled old inebriate whose soul is enslaved in a gin bottle, and whose one cherished possession is an ancient record of her once glorious voice. Miss Dresser does some of the finest work of her career, and in spite of the obnoxious character she portrays, she gains great audience sympathy.

Next to her Constance Bennett does the best acting in the production. Her ability as an actress is constantly growing, as is her popularity with motion picture followers. Jack Pickford is satisfactory as the son, and is especially good in the "third degree" sequence. The support is excellent, with special mention for George Nichols, as a rough neck detective, and Gustave Von Seyffertitz as a persecuting prosecutor.

Feature the cast, stress the mystery element, and make the most of the fact that the picture is an adaptation of Rex Beach's story, directed by Clarence Brown.

TRACKED IN THE SNOW COUNTRY

Warner Brothers Photoplay. Author, Edward Meagher. Director, Herman Raymaker. Length, 7,069 feet.

CAST AND SYNOPSIS

Rin-Tin-Tin	Rin-Tin-Tin
Joan Hardy	June Marlowe
Terry Moulton	David Butler
Jules Renault	Mitchell Lewis
Silent Hardy	Charles Sellon
Wah-Wah	Princess Lea

Silent Hardy is murdered by Jules Renault who wishes to gain the map describing the location of Hardy's secret mine. Rin-Tin-Tin who has done his best to save his master, is suspected of killing him because of blood-stained feet and jaws. He flees to the woods and mates with a she-wolf. Meantime he devotes his time to tracking Renault, and eluding the men who seek to shoot him for the price placed on his head. Renault returns to the Hardy cabin and finds the map. He, Terry, Joan and Rin-Tin-Tin arrive at the mine almost at the same time. Terry is overpowered by Jules, but Rin-Tin-Tin pursues the villain over the ice, and when it breaks the murderer is drowned. Rin-Tin-Tin is reinstated in the affections of Joan and Terry who marry.

FILMED against a background of the blinding snow of the North, this latest Rin-Tin-Tin vehicle offers good entertainment where dog pictures are popular. The story is replete with action, and made realistic by the many shots of the big police dog bounding through the snow-blanketed forests. From time to time there are flashes of real wolves, and although Rin-Tin-Tin's new mate, Princess Lea, does not look the part she portrays, there is, nevertheless, sufficient of the wolf about her to satisfy any but the most critical.

In this dog Rin-Tin-Tin is billed as the "fighting dog," and he certainly causes heaps of trouble for the villainous Jules Renault. He hounds the murderer with incredible persistence, and finally succeeds in forcing his head below the icy waters into which the killer has fallen.

As in most animal films, the great wonder is as to just how the director obtains the effects that make the production appear so natural. There seems nothing forced about Rin-Tin-Tin's acting. He is part-perfect in his role, and registers each bit with full effectiveness. In the fight sequences he is particularly effective, and also registers well in the brief love episodes between him and his new found mate.

There are several flashes of comedy in the production, as in the final shot showing the arrival of twins to the human principals in the story, and that of a litter of pups to Rin-Tin-Tin and his bride.

There are some bits that seem rather overdone, such as the stunt of having the dog rest his head on his paws and pose for close-ups showing big tears streaming down his face. Animals may look pathetic and even show by their actions that they are deeply affected, but the idea of weeping is a little too much.

Naturally, Rin-Tin-Tin has the most to do in the picture, and is the supreme star throughout, but his support is adequate to the requirements of the story. Mitchell Lewis as Jules Renault gives a fine performance, looking the villainous French Canuck, and never being other than in the character. Charles Sellon is good as "Silent" Hardy, with David Butler and June Marlowe making satisfactory hero and heroine.

Exploit this as a thrilling drama of the North, and stress the name of the famous canine star. Make a special appeal to dog owners and lovers. Stage a contest for the kids, having them put their pet dogs through their paces as a prolog to your picture. Lobby and front should reflect the North woods atmosphere.

MY LADY'S LIPS

B. P. Schulberg Productions Photoplay. Author, John Goodrich. Director, James P. Hogan. Length, 6,609 feet.

CAST AND SYNOPSIS

Lola Lombard	Clara Bowe
Forbes Lombard	Frank Keenan
Dora Blake	Alyce Mills
Scott Seddon	William Powell
Smike	Ford Sterling
Inspector	John Sainpolis
Girl Crook	Gertrude Short
Eddie Gault	Mathew Betz

Forbes Lombard, newspaper editor, enraged to find his daughter Lola has been frequenting a gambling house run by the notorious Dora Blake and her gang, determines to beat the police in tracking the band to earth. Scott Seddon, the star reporter, undertakes the assignment, and gains access to the underground lair. The gang attempts to blind Seddon, whom they suspect, and he feigns sightlessness. Meantime Dora and he fall in love. When he signals for the raid he aids her to escape. They are both captured and "third degree" methods bring lying confessions from each. They do their bits, but upon release from the penitentiary marry and start life anew.

THIS is an interesting crook melodrama which has many fine moments and a few that tax the credulity of the onlooker. The title has very little to do with the production, and it is hard to believe that a perfectly reputable reporter who has risked his life to bring the crooks to justice would be railroaded in the fashion depicted.

However, there are a lot of thrills, plenty of atmosphere, and some fine acting. These things help to make "My Lady's Lips" interesting, if unconvincing, entertainment.

There are several very decided kicks in the sequence showing the police administering the "third degree" to Dora and Scott, and it is quite believable that any victim, innocent or guilty, would be in a state of complete collapse after passing through the ordeal. The atmosphere of the underground haunt of the gang is redolent with realism, and each of the villains are the type that one would not care to meet after dark.

A clever bit shows the discovery of Seddon by Dora after the reporter had tricked the criminals into believing him blinded by the potion administered to him. She accomplishes her purpose through the simple expedient of dropping her handkerchief before him, and he forgetting his ruse, but remembering his chivalry, stoops to return it to her.

Another interesting sequence comes near the end of the picture. It shows Seddon just out of jail trying his luck with a few dollars in the gambling house Dora operates. She instructs that he be "framed to win," and his fortune is amazing. He recognizes her, and upbraids her for not keeping within the law. Meantime, a half-crazed loser from the roulette table, shoots at Seddon, resentful of his luck. Dora receives the bullet, which fortunately is too poorly aimed to spoil a happy ending.

Acting honors go to Alyce Mills as the head of the gang. She is thoroughly in character, and has an effective manner of curling an otherwise tempting mouth into a sneer that lends her the appearance of a veritable wolf of the underworld.

William Powell is well cast as the reporter, and almost succeeds in making the incredible portions of the film seem colored with realism. Frank Keenan makes a good editor, and the remaining support is excellent. Clara Bowe, with the biggest eyes in the world, has little to do. So-jin, the excellent Oriental actor, has a bit but is not featured in the cast.

Make the best of the title, play up the cast and stress the fact that the picture is an exciting crook melodrama.

LAWLESS TRAILS

A. G. Steen, Inc., Photoplay. Author and Director, Forrest Sheldon. Length 4,800 feet.

CAST AND SYNOPSIS

Bud Clews	Bruce Gordon
Josephine Sturgess	Josephine Hill
Frisco Mays	Boris Bullock
Shorty Hill	Robert Williamson
Lafe Sturgess	Milbourne Morante
Slim Lamont	Bud Osborne
The Mohave Kid	Victor Allen

Josephine returns from San Francisco to her father's ranch, and is followed by Frisco Mays who has her in his power because of a blackmail scheme through which he threatens to convict her of a gem theft of which she is innocent'. The Laramie stage of which Bud is driver, is held up by Slim and the Mohave Kid, and the messenger is killed. The bandits in turn are robbed by Frisco, who blackmails himself into a job as Josephine's ranch foreman. Bud sees Frisco hiding the diamond necklace, and retrieves it from the cache. He is arrested for the theft, but escapes and after a terrific battle forces Frisco to confess, and turns him over to the sheriff. There is a happy ending for Bud and Josephine.

THIS one should please where rapid fire Westerns are in vogue. The action is fast, and a plausible story helps to build up audience interest.

Perhaps the best scene in the picture is that showing the pursuit of the stage coach by the bandits. There is a lot of fast riding here, and the coach careens along a mountain trail in approved fashion.

The bandits succeed in their mission and secure the money which is hidden in the belt of the express messenger.

They, in turn, are forced to hand over a portion of their loot to the slim "Frisco" Mays, a bold bandit of the cities, who proves himself to be as bad a bad man as any of the boys from the great open spaces.

He has Josephine Sturgess, the ranch owner's daughter, in his clutches because of the fact that he has circumstantial evidence of her guilt in a diamond robbery. Of course, she is entirely innocent, but her inability to prove the fact, makes her a victim of the villain's blackmailing schemes.

There is a good fight between Bud Clews the stage coach driver, and "Frisco." Bud appears on the scene just in time to curtail the unwelcome attentions of "Frisco" to Josephine, and not only rescues her from his arms, but chokes a full confession of his villainy from the scoundrel, thus establishing Josephine's innocence, clearing himself of suspicion and giving her the satisfaction of seeing "Frisco" behind the bars for a term of fifty years or so.

There is plenty of excitement in the scene showing Bud's escape from jail in time to frustrate the villain's plans. He makes his getaway through the simple expedient of igniting the mattress of his prison cot, and enveloping the sheriff in a sheet when that worthy enters the smoke filled cell to see what it is all about.

There is quite a little comedy sprinkled through the film, and a surprise finish when the sheriff slips the handcuffs on both hero and heroine and tells them that the worst is yet to come. It turns out that this is just his little joke, and he is giving them both a life sentence to matrimonial bliss.

Bruce Gordon does nicely in the role of stage coach driver, and makes the most of the various thrilling situations in the production. Josephine Hill is alluring as the pretty heroine, and Boris Bullock registers well as the slinky-eyed city crook who almost succeeds in his dirty work.

Make the most of a good title, and feature Bruce Gordon's name in your exploitation. Handbills offering a reward for the arrest of "Frisco" Mays will help interest people in your showing, and an advertisement regarding the missing necklace will also bring them in to see the picture.

THE SPORTING CHANCE

Tiffany Photoplay. Author, John P. Bernard. Scenario, Jack Boyle. Director, Oscar Apfel. Length 5,807 feet.

CAST AND SYNOPSIS

Darrell Thornton	Lou Tellegen
Patricia Winthrop	Dorothy Phillips
Caleb Winthrop	George Fawcett
Robert Selby	Theodore Von Eltz
Michael Collins	Sheldon Lewis
The Jockey	Andrew Clark

"Pat" Winthrop becomes engaged to Bob Selby, a Southern boy who owns "Kentucky Boy," an entry in the Nassau Handicap. She spurns the love of Darrell Thornton, sportsman, who is not on the square either in love or in racing. To save her father from jail she breaks her engagement with Bob and accepts Thornton. The latter attaches Bob's horse for debt the night before the race. In a scene between Bob and "Pat" all is explained. Bob steals the horse from its stall, and his jockey rides it to victory. The father is saved and Bob rides "Pat."

SOMEHOW we had a hunch that "Kentucky Boy" would win the Nassau Handicap, even when a minion of the law sat before his padlocked stall, and it seemed that he would not even be a starter. We also felt that when the time came Bob Selby would outwit and out-box Darrell Thornton, and prove the successful suitor for "Pat's" hand.

In other words, "The Sporting Chance" is one of the good old obvious melodramas, which makes up in exciting action what it lacks in plot strength. It will please any but the most blase audiences.

The highlights of the picture all center about the race. The track sequences are fine. A real race has been filmed, and the speeding horses straining every sinew to be first past the judges' stand, cannot but prove a thrilling spectacle to your patrons. There are a sufficient number of close-ups showing "Kentucky Boy," left at the post, passing one contender after another, finally challenging the favorite and winning by the proverbial head.

The atmosphere of track and stable has been faithfully reproduced, trainers, jocks, and stableboys are well cast, and the feverish excitement of the paddock pervades the sequences showing the running of the Nassau classic.

There is a surprise twist in the scene where the villain, Thornton, attempts to coerce "Pat" into marriage through the expedient of compromising her. He prevails upon her to attend a party in his apartment with the idea of having her discovered there alone with him at an early hour of the morning. Of course, Bob thwarts this villainy by a timely appearance.

Besides a fair amount of heart interest there is some good comedy supplied by the race track hangers-on, and an ingenious sequence where the horse is stolen from its stall and housed in the Winthrop mansion pending the arrival of race time. That part of the picture showing Bob disguised as an ice-cream cone peddler, smuggling "Kentucky Boy" into the paddock is also bound to win your patrons' approval. The racer is also disguised with a torn old blanket and a rakish straw-hat.

Lou Tellegen is convincing in the somewhat unpalatable character of Darrell Thornton, making the most of what opportunities the film offers. Dorothy Phillips is an appealing "Pat," and George Fawcett renders a characteristic portrayal as Caleb Winthrop, the bankrupt father.

Robert Selby is played by Theodore Von Eltz, who wins audience sympathy and makes a satisfactory hero. Andrew Clark, as the sad faced jockey pilots "Kentucky Boy" to victory, deserves special mention.

Make the most of the racing episode, using a ballyhoo of jockeys and "race horses." Feature the names of the stars. The title offers a good opportunity to put on a "take-a-chance" week.

SILENT SANDERSON

Producers Distributing Corporation Photoplay. Adapted by Harvey Gates from story by Kate Corbaley. Director, Scott R. Dunlap. Length, 4,841 feet.

CAST AND SYNOPSIS

Judith Benson	Trilby Clark
Joel Parsons	
Silent Sanderson }	Harry Carey
Jim Downing	John Miljan
Art Parsons	Gardner James
Mrs. Parsons	Edith Yorke
Silver Smith	Stanton Heck
Single Tooth Wilson	Sheldon Lewis

Jim Downing and the Parsons boys are ranchers—and enemies. All three love Judith. Joel withdraws in favor of Art, but Downing's love-making wins her. Art is found dead, and a note from him hints at suicide. Joel, disillusioned and heart-broken disappears. Later he enters a Yukon dance hall where he is known as Silent Sanderson. Here he encounters Judith, now an inmate having left her husband, the infamous Downing. Sanderson takes her with him, determined to revenge his brother's death on her. Downing follows, and stricken with snow blindness brags of having murdered Art, not knowing to whom he speaks. He attacks Judith, and after a terrific fight Sanderson tosses him to a pack of wolves. Sanderson and Judith reach an understanding and leave Alaska to find happiness back home in the cow country.

IF YOUR patrons like their melodrama strong, and are not to critical about plot possibilities, they will find Harry Carey's latest starring vehicle entertaining.

The production is sort of a Northern Western. The action begins in the Southwest cattle country, and shifts abruptly to the frozen hills of Alaska. The story is not convincing, for the elastic arm of coincidence has been stretched almost to the breaking point in arriving at situations introduced to provide the proper "punch."

And the "punch" is there. More especially in the sequences depicting the meeting of the hero and heroine in the Yukon resort, where they come face to face after years of separation and a journey covering many weary miles. And in those shots showing his brutal treatment of her after buying her free of dance hall slavery with the power of his gold and the strength of h's fists.

But the best and biggest "kick" is that showing the three principals in the story in Sanderson's lonely cabin, miles away from all humanity. It is here that the villain confesses the murder of the hero's brother in unbelievable braggadoccio. It is here that he attempts to attack the girl. This is the action that removed the last doubt from Sanderson's heart. He then admitted to himself what he has long known—that despite every reason he may have to hate the girl, he really loves her.

Then comes the battle, as realistic and as vicious as ever any filmed, with a horribly surprising ending in which the battered body of the villain, scarcely more than half alive, is deliberately left to the mercy of the grey shadows that lurked in the Alaskan woods. The wolves having done their work, the two-heart-wracked beings seek pastures new, where it is to be hoped, they forget the black past in the understanding love of the present and the golden promise of the future.

The photography and lighting of the production are fine, and the snow scenes are something that will be remembered by those who see the film.

Harry Carey renders a fine performance as the strong, silent man embittered by a topsy-turvy fate. There is nothing theatric in his characterization and it carries more conviction with it than anything else in the picture. Jim Downing is a satisfactory villain, although he is somewhat over-dramatic, and Trilby Clark does her share as Judith.

Play up the name of Harry Carey, and exploit "Silent Sanderson" as a thrilling Western which carries the audience to the cold stillness of Alaska. Stress the gold mining element, the dance hall, and the fight which culminates in the villain being destroyed by wolves.

THE WOMAN HATER

Warner Brothers Photoplay. Adapted from Dorothy Day's novel "The Eleventh Virgin" by Ruby M. Ayers. Director, James Flood. Length, 6,591 Feet.

CAST AND SYNOPSIS

Marie Laurent Helene Chadwick
Miles Faversham Clive Brook
Philip Tranter John Harron
Mrs. Tranter Helen Dunbar
Secretary Dale Fuller

Philip Tranter, scion of an old and wealthy New York family, meets and loves Marie Laurent, an actress who is the toast of Paris. He follows, or rather precedes, her to New York, where he becomes her accepted suitor, much to the chagrin of his mother. This lady seeks the council of Miles Faversham, artist, woman hater and friend of the family. In "saving" Philip, he falls in love with Marie and she with him. After some thrilling experiences and the ups and downs of a true love, they finally locate happiness in one another's arms.

A PROGRAM picture of average merit, this one depicts a three-cornered romance in rather neutral tones. The one big scene is overdone, and the others are not overly convincing.

The dramatic crisis shows the mutual confession of love by Marie and Miles, while the boy Philip, in raging jealousy, crouches behind a drapery witnessing their embraces, with automatic closely clinched in his hand. Of course, Marie from her vantage in Miles' arms perceives a movement of the curtain, Philip's foot protruding beneath it, and the gat leveled at the man whom she loves. To save his life, she plays a part. She tells him that she has been trifling with him, that she really loves Philip, that he is a fool, and even goes so far as to slap his face. In saving his life it seems that she has lost his love, for he stalks out with about ten minutes to catch his steamer for Europe.

Philip, realizing the "bigness" of her love, quietly eliminates himself from the scene, leaving the heroine time to make a mad dash for the pier, and arriving in time to salvage her ruined romance.

Other important sequences depict the futile effort of Miles to dissuade Philip from his contemplated marriage, and the gradual dawning of the woman-hater's love for the famous Parisienne against whom he had been so bitter.

The continuity is not always up to the mark, as there are a number of rapid goings and comings, and each of the characters visits the domiciles of the others for no apparent good reason. The production is well mounted, and the lighting and photography are okeh.

Clive Brook, as the woman hater, renders the most even performance in the photoplay. He avoids over-acting, and is generally repressed and convincing in a role that is not too probable.

Helene Chadwick is scarcely the type to portray a woman who is "the toast of Paris," and who has "men from all Europe thronging her drawing room." She does not look like a French actress, and she does not act like one. Her performance in this role lacks distinction, and is unconvincing even in the few big moments the plot allows her.

Johnny Harron is satisfactory as the abused suitor in the first part of the production, but when it comes to the heavy stuff behind the drapes he fails to register. Dale Fuller, an accomplished actress, does what she can with a meagre part as Marie's love-lorn secretary.

Dorothy Day's novel "The Eleventh Virgin" may help interest patrons for this one. The names of the principals have pulling power, and the title of the production should be stressed as it lends itself readily to exploitation of various kinds.

MARRY ME

Paramount Photoplay. Adapted by Walter Woods from Anne Caldwell's play "The Nest Egg." Scenario, Anthony Coldewey. Director, James Cruze. Length, 5,586 Feet.

CAST AND SYNOPSIS

Hetty Gandy Florence Vidor
John Smith No. 2 Edward Everett Horton
John Smith No. 1 John Roche
Sarah Hume Helen Jerome Eddy
Aunt Fanny Midgley
Norman Frisbie Ed Brady
Jenkins Z. Wall Covington
Mrs. Hume Anna Schaefer

Hetty while at a chicken farm meets and loves John Smith. Before leaving she writes on an egg the date she will marry him, and asks that the egg be served for his breakfast. Instead it is packed in a case and placed in cold storage where it remains for eight years. Meantime Hetty waits patiently, being taunted with being an old maid, and seeing all her friends become wives. She receives a wire that John Smith has received the egg and is on his way to take her away. There is a reception, and Smith shows up. But it is another John Smith who is suing the egg dealers and requires her as a witness. To save embarrassment she goes with him. They fall in love and she marries him.

THIS is a passable little comedy that will serve nicely as an evening's entertainment, but will be forgotten as soon as one leaves the theatre. The story is very flimsy, but there are enough humorous situations, and sufficient pathos in the tale, to carry it through.

The main theme is that of the pretty, small-town school teacher, already beginning to fade, who patiently, and tearfully, awaits the coming of the lover who never returns. One of the surprises of the film is that he does not show up. One expects him to make his entrance on the scene at any time, in order that the way may be prepared for a happy ending. The happy ending comes—but he never does.

One of the laughable bits in the picture is that showing the broad humor of the village cut-ups during local wedding ceremonies. The time-honored joke of these wits is to present the neighborhood brides and grooms with a child's perambulator and a nursing bottle. This never fails to convulse the assembled guests.

There is another chuckle in the shot showing Norman Frisbie, the local "go-getter" real estate man, presenting Hetty with a photograph of himself before his business office as a wedding gift. To those who find a laugh in the predicament of an unmarried couple forced by circumstances to occupy the same quarters over night, there will be a laugh in the sequence depicting Hetty and the second John Smith in this embarrassing fix.

There are other little touches that help things to move along, such as when Jenkins, the pathetic husband finally captured by Sarah Hume, takes his bride to the Druggists' Convention for her honeymoon. And when this couple, who have every reason to know that Hetty and the second Smith are not really married at all, return from their wedding trip and are shown Hetty's marriage certificate.

Florence Vidor is an excellent Hetty Gandy. She renders a finely shaded characterization, registering faithfully the varied emotions of the sweet little school teacher who is heart-sick at the thought of being left "on the shelf."

Edward Everett Horton makes a wistful John Smith No. 2. The director has relied for laughs a bit too much on John's constant fears for his health, and the continued taking of assorted medicines.

Helen Jerome Eddy does good work as Sarah Hume, and the supporting cast is an asset to the production. Ed Brady deserves special mention for his bit as the "realtor" who pays hopeless court to Hetty.

Exploit this as a true-to-life picture of small town existence. Stress the names of the featured players, and make the most of the fact that the film is an adaptation of the stage play. The name of Director James Cruze also has pulling power.

NIGHT LIFE OF NEW YORK

Paramount Photoplay. Author, Paul Schofield. Director, Allan Dwan. Length 6,998 Feet.

CAST AND SYNOPSIS

Ronald Bentley Rod La Rocque
John Bentley Ernest Torrence
Meg Dorothy Gish
Peggy Reed Helen Lee Worthing
Jimmy George Hackathorne
Jerry Arthur Housman
William Workman Riley Hatch

John Bentley hates New York because of an early unhappy romance, but his son Ronald is bent upon going there. Bentley conspires with his New York manager, Workman, and Peggy Reed, of the Follies, to get Ronald in so many scrapes that he will be glad to return to Clay City. Ronald flirts with Meg, a telephone girl, and later at a night club with Peggy secures a chance to become acquainted with her. Jimmy, her brother, is under the evil influence of Jerry, a cabaret lizard, who preys on wealthy women. The two rob a woman, and Ronald is arrested, a victim of circumstantial evidence. His father comes to the rescue, and Ronald marries Meg. Bentley Sr. having seen his former flame who has not improved with age, decides to marry Peggy and stay in New York.

THERE is a good enough story in this photoplay to hold interest throughout its length, but it is really a personally conducted tour about the Times Square district of New York, and through several of the widely known night clubs.

The bright lights of Broadway are shown repeatedly in all their blazing glory. The theatre crowds appear in several sequences, blocking traffic. There are shots showing the exteriors of many popular resorts, and the interiors of several of them.

For instance, an important bit of action takes place in the El Fey Club. Texas Guinan, the hostess, greets the guests on the screen, and the merrymakers are shown doing their best to have a good time of the variety offered in the "frothy forties."

Ernest Torrence, Rod La Rocque and Dorothy Gish supply most of the humor, and there is enough of it to allow one to forget the tragic scene where Jimmy falls a victim to the villainous Jerry's automatic. And where Jerry, himself, is dispatched by a central office man who is quicker on the draw than the lounge lizard.

Perhaps the funniest sequence is John Bentley's meeting with his old flame. He has cherished an ancient photograph of her, and expects to find her as she was at the time he had loved and lost. Of course, the answer is obvious. She appears fat and forty—and not too fair. Peroxide has done its work, and she wears clothes that are trimmed like a Christmas tree. John is so happy at what he missed, that he thanks her husband for having done him a big favor, and makes him manager of the Clay City factory. One of the final shots shows John calling up the Follies beauty and announcing himself as "papa."

Rod La Rocque is an engaging Ronald, with a smile all his own, and a captivating nonchalance under any circumstances. He renders a good characterization of a self-sufficient, but lovable, young man, who is ready for either a fight or a frolic at any time.

Ernest Torrence's part does not offer him an adequate chance to display his great ability, but he is satisfactory as the father, and makes the most of his opportunities. Dorothy Gish is as elfish as ever as Meg, and her crooked little smile has lost none of its piquance. Hackathorne and Housman are fine as familiar types of pasty-faced crooks. Helen Lee Worthing is a satisfactory gold-digger.

Make the most of the big names in the cast, and exploit the picture on its title as a real tour through the big city after dark.



Production Chart

of Short Subjects



PATHE

Title	Subject	Length	Released
Galloping Hoofs No. 3...	Malcolm Strauss	2 reels...	Jan. 4
The Rat's Knuckles.....	Roach Studios	1 reel...	Jan. 4
On the Ice	Fables Pic. Inc. (Cartoon)	1 reel...	Jan. 4
The Sea Squawk	Mack Sennett	2 reels...	Jan. 4
Galloping Hoofs No. 4	Malcolm Strauss	2 reels...	Jan. 11
One Game Pup	Cartoon (Terry)	1000...	Jan. 11
The Big Town	Our Gang (Roach)	2000...	Jan. 11
The Plumber	Mack Sennett	2 reels...	Jan. 11
Rough and Tumbling	Grantland Rice (Sport)	1000...	Jan. 11
Pathe Review No. 2	Educational	1000...	Jan. 11
Galloping Hoofs No. 5	Serial	2000...	Jan. 18
Hello Baby	Hal Roach	1000...	Jan. 18
African Huntsman	Cartoon (Terry)	1000...	Jan. 18
The Wild Goose Chaser	Sennett-Turpin	2000...	Jan. 18
Pathe Review No. 3	Educational	1000...	Jan. 18
Galloping Hoofs No. 6	Serial	2000...	Jan. 18
Hold That Thought	Cartoon (Terry)	1000...	Jan. 18
Laugh That Off	The Spats	2000...	Jan. 18
Honeymoon Hardships	Mack Sennett	2000...	Jan. 18
Brains and Brawn	Grantland Rice (Sport)	1000...	Jan. 18
Pathe Review No. 4	Educational	1000...	Jan. 18
Galloping Hoofs No. 7	Serial	2000...	Feb. 1
Fighting Fluid	Hal Roach	1000...	Feb. 1
Biting the Dust	Cartoon (Terry)	1000...	Feb. 1
Boobs in the Wood	Sennett	2000...	Feb. 1
Pathe Review No. 5	Educational	1000...	Feb. 1
Galloping Hoofs No. 8	Serial	2000...	Feb. 8
A Transatlantic Flight	Cartoon (Terry)	1000...	Feb. 8
Circus Fever	Our Gang	2000...	Feb. 8
The Beloved Bozo	Mack Sennett	2000...	Feb. 8
By Hook or Crook	Grantland Rice (Sport)	1000...	Feb. 8
Pathe Review No. 6	Educational	1000...	Feb. 8
Galloping Hoofs No. 9	Serial	2000...	Feb. 15
The Family Entrance	Roach Studios	1000...	Feb. 15
Bigger and Better Jails	Cartoon	1000...	Feb. 15
Change the Needle	Roach Studios	2000...	Feb. 15
Pathe Review No. 7	Educational	1000...	Feb. 15
Galloping Hoofs No. 10	Serial	2000...	Feb. 22
Fisherman's Luck	Cartoon (Terry)	1000...	Feb. 22
The Fox Hunt	The Spats	2000...	Feb. 22
Water Wagons	Mack Sennett	2000...	Feb. 22
Sportlight	Grantland Rice	1000...	Feb. 22
Pathe Review No. 8	Educational	1000...	Feb. 22
Idaho! Chapter 1	Drama	2 reels...	Mar. 1
Plain and Fancy Girls	Comedy	1000...	Mar. 1
His Marriage Wow	Comedy	2000...	Mar. 1
A Raspberry Romance	Comedy	2000...	Mar. 1
The Hunted Honeymoon	Comedy	2000...	Mar. 1
Clean Up Week	Aesop Cartoon	300...	Mar. 1
Idaho! Chapter 2	Drama	2000...	Mar. 8
In Dutch	Fables Cartoon	300...	Mar. 8
Bashful Jim	Comedy	2000...	Mar. 8
Dog Days	"Our Gang" Comedy	2000...	Mar. 8
Neptune's Nieces	Sportlight	1000...	Mar. 8
Idaho! Chapter 4	Drama	2000...	Mar. 22
The Pieman	Cartoon	300...	Mar. 22
Excuse My Glove	Comedy	2000...	Mar. 22
Giddap	Comedy	2000...	Mar. 22
Traps and Trouble	Sportlight	1000...	Mar. 22
Zowie	Stereoscopic	1000...	Mar. 22
Idaho! Chapter 3	Drama	2000...	Mar. 15
Should Husbands Be	Comedy	1000...	Mar. 15
The Jungle Bike Riders	Cartoon	300...	Mar. 15
Hard-Boiled	Comedy	2000...	Mar. 15
Idaho! Chapter 5	Drama	2000...	Mar. 20
Is Marriage the Bunk?	Comedy	1000...	Mar. 20
At the Zoo	Cartoon	300...	Mar. 20
A Sailor Papa	Comedy	2000...	Mar. 20
Plain Clothes	Comedy	2000...	Mar. 20
Idaho! Chapter 6	Drama	2000...	Apr. 5
The Love Bug	Comedy	2000...	Apr. 5
Housing Shortage	Cartoon	2000...	Apr. 5
Breaking the Ice	Comedy	2000...	Apr. 5
Action!	Sportlight	1000...	Apr. 5
Idaho! Chapter 7	Drama	2000...	Apr. 12
Are Husbands Human	Comedy	1000...	Apr. 12
S-O-S	Cartoon	1000...	Apr. 12
Bad Boy	Comedy	2000...	Apr. 12
The Marriage Circus	Comedy	2000...	Apr. 12
Idaho! Chapter 8	Drama	2000...	Apr. 19
Adventures of Adenoid	Cartoon	1000...	Apr. 19
Black Hand Blues	Comedy	2000...	Apr. 19
The Lion's Whiskers	Comedy	2000...	Apr. 19
Beauty Spots	Sportlight	1000...	Apr. 19
Idaho! Chapter 9	Drama	2000...	Apr. 26
Deep Stuff	Aesop Cartoon	1000...	Apr. 26
Remember When?	Comedy	2000...	Apr. 26
Whose Baby Are You?	Comedy	2000...	Apr. 26
Idaho! Chapter 10	Drama	2000...	May 3
Permanent Waves	Cartoon	1000...	May 3
Shootin' Injuns	Comedy	2000...	May 3
He Who Gets Smacked	Comedy	2000...	May 3
Sporting Judgment	Sportlight	2000...	May 3
Sunken Silver, No. 1	Drama	2000...	May 10
Darkest Africa	Cartoon	2000...	May 10
Looking for Sally	Comedy	2000...	May 10
Grief in Bagdad	Roach Comedy	1000...	May 10

Title	Subject	Length	Released
A Fast Worker	Aesop Fable	1000...	May 17
All Under One Flag	Sportlight	1000...	May 17
Sunken Silver, No. 3	Drama	2000...	May 24
Sure Mike	Roach Comedy	1000...	May 24
Echoes from the Alps	Fables Pic. Inc.	1000...	May 24
Tell It to a Policeman	Roach Comedy	2000...	May 24
Pathe Review, No. 21	Educational	1000...	May 24
Topics of the Day	Timely Films Inc.	334...	May 24
Sunken Silver, No. 4	Drama	2000...	May 31
Hot Times in Iceland	Fables Pic. Inc.	1000...	May 31
Ask Grandma	Our Gang Comedy	2000...	May 31
Good Morning, Nurse	Mack Sennett	2000...	May 31
Dude Ranch Days	Grantland Rice	1000...	May 31
Pathe Review No. 22	Educational	1000...	May 31
Topics of the Day	Timely Films Inc.	334...	May 31
Sunken Silver, No. 5	Drama	2000...	Jun. 7
What Price Goofy	Roach Comedy	2000...	Jun. 7
The Runt	Fables Pic. Inc.	1000...	Jun. 7
Pathe Review No. 23	Educational	1000...	Jun. 7
Horace Greely, Jr.	Mack Sennett	2000...	Jun. 7
Topics of the Day No. 23	Timely FGilms Inc.	334...	Jun. 7
Sunken Silver, No. 6	Drama	2000...	Jun. 14
The End of the World	Aesop Fable	1000...	Jun. 14
Super Hooper Dyne Lizzies	Mack Sennett	2000...	Jun. 14
The Royal Four-Flush	Grantland Rice	2000...	Jun. 14
Sportlight	Educational	1000...	Jun. 14
Pathe Review No. 24	Timely Films Inc.	1000...	Jun. 14
Topics of the Day, No. 24	Drama	334...	Jun. 14
Sunken Silver, No. 7	Drama	2000...	Jun. 21
Thundering Landlords	Roach Comedy	2000...	Jun. 21
The Runaway Balloon	Fables Pic. Inc.	1000...	Jun. 21
Pathe Review, No. 25	Educational	1000...	Jun. 21
Topics of the Day, No. 25	Timely Films Inc.	334...	Jun. 21
Sunken Silver No. 8	Drama	2000...	Jun. 28
Office Help	Fables Pic. Corp.	700...	Jun. 28
Official Officers	Our Gang	2000...	Jun. 28
Animal Celebrities	Grantland Rice	2000...	Jun. 28
Pathe Review No. 26	Educational	1000...	Jun. 28
Topics of the Day No. 26	Timely Films Inc.	334...	Jun. 28
Sunken Silver No. 9	Drama	2000...	Jul. 5
Wine, Women and Song	Fables Pic. Corp.	700...	Jul. 5
Isn't Life Terrible	Roach Comedy	2000...	Jul. 5
Ouch	Stereoscopic	500...	Jul. 5
Pathe Review No. 27	Educational	1000...	Jul. 5
Topics of the Day No. 27	Timely Films Inc.	334...	Jul. 5
Sunken Silver No. 10	Drama	2000...	Jul. 12
When Men Were Men	Fables Pic. Corp.	1000...	Jul. 12
Sherlock Sleuth	Roach Comedy	2000...	Jul. 12
The White Wings Bride	Harry Langdon	2000...	Jul. 12
Learning How	Grantland Rice	1000...	Jul. 12
Topics of the Day No. 28	Timely Films Inc.	334...	Jul. 12
Pathe Review No. 28	Educational	1000...	Jul. 12
Play Ball No. 1	Drama	2000...	Jul. 19
For Love of a Gal	Fables Pic. Corp.	1000...	Jul. 12
Daddy Goes a Grunting	Roach Comedy	2000...	Jul. 19
Sneezing Beezers	Mack Sennett	2000...	Jul. 19
Pathe Review No. 29	Educational	1000...	Jul. 12
Topics of the Day No. 29	Timely Films Inc.	334...	Jul. 19
Yes, Yes, Nanette	Roach Comedy	1000...	Jul. 12
Play Ball No. 2	Drama	2000...	Jul. 26
Bugville Field Day	Fables Pic. Inc.	1000...	Jul. 26
Boys Will Be Boys	Our Gang	2000...	Jul. 26
Why Kids Leave Home	Grantland Rice	1000...	Jul. 26
Pathe Review No. 30	Educational	1000...	Jul. 26
Topics of the Day No. 30	Timely Films Inc.	1334...	Jul. 26
Play Ball No. 3	Drama	2000...	Aug. 2
A Yarn About Yarn	Fables Pic. Inc.	1000...	Aug. 2
Innocent Husbands	Roach	2000...	Aug. 2
Tee for Two	Mack Sennett	2000...	Aug. 2
Pathe Review No. 31	Educational	1000...	Aug. 2
Topics of the Day No. 31	Timely Films Inc.	334...	Aug. 2
Play Ball No. 4	Drama	2000...	Aug. 9
Bubbles	Fables Pic. Inc.	1000...	Aug. 9
Madame Sans Jane	Roach	2000...	Aug. 9
Sons of Swat	Grantland Rice	1000...	Aug. 9
Pathe Review No. 32	Educational	1000...	Aug. 9
Topics of the Day No. 32	Timely Films Inc.	334...	Aug. 9
Play Ball No. 5	Drama	2000...	Aug. 16
Soap	Fables Pic. Inc.	1000...	Aug. 16
Lucky Stars	Harry Langdon	2000...	Aug. 16
Tame Men and Wild Women	Roach	2000...	Aug. 16
Pathe Review No. 33	Educational	1000...	Aug. 16
Topics of the Day	Timely Films Inc.	334...	Aug. 16

UNIVERSAL

Title	Subject	Length	Released
Under a Spell	Comedy	1 reel...	Jan. 4
The Riddle Rider	Chapter 7	2 reels...	Jan. 5
Looking Down	Century	2 reels...	Jan. 7
The Hidden Badge	Pete Morrison	2 reels...	Jan. 10
Rembrandt	Hysterical History	1 reel...	Jan. 12
The Riddle Rider	Chapter 8	2 reels...	Jan. 12
The Aggravating Kid	Century	2 reels...	Jan. 14
The Whip Hand	Buddy Sullivan	2 reels...	Jan. 17
Her Daily Dozen	Century Comedy	2000...	Jan. 21
A Pistol Point Proposal	Eddie Polo	2000...	Jan. 24

Production Chart of Short Subjects—Continued

UNIVERSAL—Continued

Title	Subject	Length	Released
Sir Walter Raleigh	Hysterical History	1000	Jan. 25
The Riddle Rider No. 10	Serial	2000	Jan. 26
Taming the East	Century Comedy	2000	Jan. 28
Seeing Red	Drama	2000	Jan. 30
The Lost Chord	Comedy	1000	Feb. 1
The Riddle Rider No. 11	Serial	2000	Feb. 2
Nobody's Sweetheart	Century Comedy	2000	Feb. 4
Tempest Cody's Man Hunt	Drama	2000	Feb. 7
Nero	Hysterical History	2000	Feb. 9
The Riddle Rider No. 12	Serial	2000	Feb. 9
My Baby Doll	Century Comedy	2000	Feb. 11
The Loser Wins	Drama	2000	Feb. 14
The Girl Problem	Arthur Lake	1000	Feb. 16
The Riddle Rider No. 13	Serial	2000	Feb. 16
Dangerous Peach	Century	2000	Feb. 18
Both Barrels	Drama	1000	Feb. 21
The Olympic Games	Hysterical History	2000	Feb. 23
The Riddle Rider No. 14	Serial	2000	Feb. 23
Sailing Along	Century	2000	Feb. 25
The Fighting Terror	Feature	2000	Feb. 28
Papa's Pet	Bull's Eye Comedy	1 reel	Mar. 2
The Riddle Rider No. 15	Serial	2000	Mar. 2
Don't Worry	Century	2000	Mar. 4
The Cowpuncher's Comeback	Western	2000	Mar. 7
The Fighting Ranger No. 1	Serial	2000	Mar. 8
Black Gold Bricks	Bull's Eye Comedy	1000	Mar. 8
The Fighting Ranger No. 2	Serial	2000	Mar. 9
Powdered Chickens	Century	2000	Mar. 11
Storm King	Western	2000	Mar. 14
Smoked Out	Bull's Eye Comedy	1000	Mar. 15
The Fighting Ranger No. 3	Serial	2000	Mar. 16
Raisin' Cain	Century	2000	Mar. 18
The Shadow of Suspicion	Western	2000	Mar. 21
Tenting Out	Universal	1000	Mar. 22
Clear the Way	Century	2000	Mar. 25
Loaded Dice	Universal	2000	Mar. 28
The Great Circus Mystery	Universal Serial	2000	Mar. 29
Sleeping Sickness	Universal Serial	2000	Mar. 30
Puzzled by Crosswords	Century	2000	Apr. 1
The Valley of Rogues	A Mustang Picture	2000	Apr. 4
The Great Circus Mystery	Serial	2000	Apr. 26
Almost A Husband	Century	2000	Apr. 29
The Rim of the Desert	Western	2000	Apr. 29
Here's Your Hat	Bull's Eye Comedy	1000	May 4
Great Circus Mystery No. 9	Serial	2000	May 4
Itching for Revenge	Century	2000	May 5
One Glorious Scrap	Mustang Western	2000	May 9
The Fighting Ranger	Western	2000	May 11
Great Circus Mystery No. 10	Serial	2000	May 11
Queen of Aces	Century	2000	May 13
Roaring Waters	Mustang Western	2000	May 16
Fighting Ranger No. 2	Adventure Picture	2000	May 18
Nobody Wins	Arthur Lake	1000	May 18
The Fighting Ranger, No. 2	Jack Daugherty	2000	May 18
Love Sick	Century Comedy	2000	May 20
The Close Call	Edmond Cobb	2000	May 23
The Fighting Ranger No. 3	Serial	2000	May 25
Andy in Hollywood	"The Gumps"	2000	May 25
Slack Articles	Century	2000	May 27
The Show Down	Mustang	2000	May 30
The Fighting Ranger, No. 4	Jack Daugherty	2000	Jun. 1
Speak Freely	Edna Marian	2000	Jun. 3
Queen of the Round Up	Josie Sedgwick	2000	Jun. 6
The Fighting Ranger No. 5	Jack Daugherty	2000	Jun. 8
Kicked About	Eddie Gordon	2000	Jun. 10
The Outlaw	Jack Perrin	2000	Jun. 13
The Fighting Ranger No. 6	Serial	2000	Jun. 15
Gridiron Gertie	Century Comedy	2000	Jun. 17
The Pronto Kid	Mustang Western	2000	Jun. 20
The Fighting Ranger No. 7	Serial	2000	Jun. 21
Married Neighbors	Century	2000	Jun. 24
Beauty and the Bandit	Mustang	2000	Jun. 27
The Fighting Ranger No. 8	Serial	2000	Jun. 29
Plenty of Nerve	Century	2000	Jul. 1
The Robin' Venus	Mustang	2000	Jul. 4
The Lucky Accident	Bull's Eye	1000	Jul. 6
The Fighting Ranger No. 9	Serial	2000	Jul. 6
A Rough Party	Century	2000	Jul. 8
The Knockout Man	Mustang	2000	Jul. 11
Discord in "A" Flat	Bull's Eye	1000	Jul. 13
The Fighting Ranger No. 10	Serial	2000	Jul. 13
Just in Time	Century	2000	Jul. 15
The Battle of Wits	Mustang	2000	Jul. 18
The Milky Way	Bull's Eye	1000	Jul. 20
The Fighting Ranger No. 11	Serial	2000	Jul. 20
The Polo Kid	Century	2000	Jul. 22
Captured Alive	Mustang	2000	Jul. 25
The Green Horn	Bull's Eye	1000	Aug. 3
The Fighting Ranger No. 1	Serial	2000	Aug. 3
After a Reputation	Century	2000	Aug. 5
Raiders of the North	Mustang	2000	Aug. 8

CUMBERLAND PRODUCTIONS

On the Go	Billy West	1810	Jan. 1
Believe Me	Bobby Dunn		Jan. 15
So Simple	Billy West	1851	Feb. 1
Hard Hearted Husbands	Bobby Dunn		Feb. 15
Stick Around	Billy West	1846	Mch. 1
Rivals	Bobby Dunn		Mch. 15
Hey Taxi	Billy West	1758	Apr. 1
Brass Button	Billy West		Apr. 15
Dog 'On It	Billy Dunn		May 1
West Is West	Billy West		May 15

EDUCATIONAL

Title	Subject	Length	Released
French Pastry	Bobby Vernon Comedy	2 reels	Jan. 4
Have Mercy	Cameo Comedy	1 reel	Jan. 4
Low Tide	Mermaid Comedy	2 reels	Jan. 11
Broadcasting	Earl Hurd Cartoon Comedy	1 reel	Jan. 11
Step Fast	Christie Comedy	2 reels	Jan. 18
The Mad Rush	Cameo Comedy	1 reel	Jan. 18
Good Spirits	Walter Hiers Comedy	2 reels	Jan. 25
Topsy Turvy Travel	L. H. Howe's Hodge-Podge	1 reel	Jan. 25
Welcome Danger	Cameo Comedy	1 reel	Mar. 1
Our Six-Legged Friends	Secrets of Life	1 reel	Mar. 1
Great Guns	Bobby Vernon Comedy	2 reels	Mar. 1
Judge's Crossword Puzzle	Novelty	1 reel	Mar. 1
Two Cats and a Bird	E. Hurd Cartoon Comedies	1 reel	Mar. 8
Half a Hero	Hamilton Comedy	2 reels	Mar. 8
Judge's Crossword Puzzle	Novelty	1 reel	Mar. 8
High Hopes	Cameo Comedy	1 reel	Mar. 15
Hello Hollywood	Mermaid Comedy	2 reels	Mar. 15
The Voice of Nightingale	Fables in Color	1 reel	Mar. 15
Judge's Crossword Puzzle	Novelty	1 reel	Mar. 15
Love Goofy	Christie Comedy	2 reels	Mar. 22
Movie Morsels	L. H. Howe's Hodge-Podge	1 reel	Mar. 22
Judge's Crossword Puzzle	Novelty	1 reel	Mar. 22
Merrymakers	Cameo Comedy	1 reel	Mar. 29
Rarin' Romeo	Walter Hiers Comedy	2 reels	Mar. 29
Judge's Crossword Puzzle	Novelty	1 reel	Mar. 29
The Mellow Quartette	Earl Hurd Cartoon Come.	1 reel	Apr. 5
Red Pepper	Mermaid Comedy	2 reels	Apr. 5
Judge's Crossword Puzzle	Novelty	1 reel	Apr. 5
Inside Out	Cameo Comedy	1 reel	Apr. 12
The Iron Mule	Tuxedo Comedy	2 reels	Apr. 12
In the Spider's Grip	Fables in Color	1 reel	Apr. 12
Judge's Crossword Puzzle	Novelty	1 reel	Apr. 12
Brass Buttons	Bobby Vernon Comedy	2 reels	Apr. 19
Judge's Crossword Puzzle	Novelty	1 reel	Apr. 19
L. H. Howe's Hodge-Podge		1 reel	Apr. 19
Ship Shape	Cameo Comedy	1 reel	Apr. 26
Night Hawks	Mermaid Comedy	2 reels	Apr. 26
Why Hesitate	Christie Comedy	2 reels	Apr. 26
Judge's Crossword Puzzle	Novelty	1 reel	Apr. 26
Monkey Business	Earl Hurd Cartoon Comedy	1000	May 3
King Cotton	Hamilton Comedy	2000	May 3
Dragon Alley	Juvenile Comedy	2000	May 3
Judge's Crossword Puzzle	Novelty	1000	May 3
Rock Bottom	Cameo Comedy	1000	May 10
Only a Country Lass	Fables in Color	1000	May 10
Fares Please	Mermaid Comedy	2000	May 10
Tender Feet	Walter Hiers Comedy	2000	May 10
Judge's Crossword Puzzle	Novelty	1000	May 10
Judge's Crossword Puzzle	L. H. Howe's Hodge-Podge	1000	May 17
Wild Waves	Novelty	1000	May 17
Hello Goodby	Cameo Comedy	1000	May 24
Two Poor Fish	Mermaid Comedy	2000	May 24
Sit Tight	E. Hurd Cartoon Comedies	1000	May 31
Judge's Crossword Puzzle	Christie Comedy	2000	May 31
Fun's Fun	Cameo Comedy	1000	May 31
The Cloudhopper	Larry Semon	2000	June 7
Air Tight	Bobby Vernon	2000	June 7
Hodge-Podge	Lyman H. Howe	1000	June 14
Wake Up	Cameo Comedy	1000	June 21
Going Great	Mermaid Comedy	2000	June 21
Baby Blues	Juvenile Comedy	2000	June 21
Props' Dash for Cash	Christie Comedy	2000	June 28

F. B. O.

Monsieur Don't Care	Stan Laurel Comedy	2000	Dec. 1
Pied Piper	Dinky Doodle	1000	Dec. 1
Screen Almanac No. 6	Broadway Beauties	1000	Dec. 10
Hebie Jeebie	Aubrey Comedy	2000	Dec. 10
West of Hot Dog	Stan Laurel Comedy	2000	Dec. 15
Red Riding Hood	Dinky Doodle	1000	Jan. 4
Screen Almanac No. 7	Studio Secrets	1000	Jan. 10
Hypnotized	Aubrey Comedy	2000	Jan. 15
Somewhere In Wrong	Stan Laurel Comedy	2000	Jan. 30
The Captain's Kid	Dinky Doodle	1000	Feb. 1
Screen Almanac No. 8	Hollywood's Close-Ups	1000	Feb. 10
Oh What a Flirt!	Aubrey Comedy	2000	Feb. 15
Twins	Stan Laurel Comedy	2000	Feb. 28
Dinky Doodle & Cinderella	Cartoon	1000	Mar. 1
Welcome Granger	Comedy		Mar. 1
He Who Gets Rapped	Peacemakers	2000	Mar. 15
Merton of the Goofies	Peacemakers	2000	Mar. 29
The Great Decide	Peacemakers	2000	Apr. 12
The Fast Male	Peacemakers	2000	Apr. 26
The Covered Flagons			
or Hoosh Mon!	Peacemakers	2000	May 10
Madam Sans Gin	Peacemakers	2000	May 24
April's Fool	Peacemakers	2000	June 7
Oscar's Wild	Peacemakers	2000	June 29

FOX

Nobody Works But Father	Sunshine Comedies	2000	Jan. 25
The Mysterious Stranger	Sunshine Comedies	2000	Feb. 8
Head Over Heels	Sunshine Comedies	2000	Feb. 22
The Sleepwalker	Imperial Comedies	2000	Jan. 4
Blue Blood	Imperial Comedies	2000	Feb. 1
Tons of Trouble	Imperial Comedies	2000	Feb. 15
Grief in Bagdad	Monkey Comedies	2000	Jan. 11
So This Is Art	Monkey Comedies	2000	Feb. 8
The Guest of Honor	Van Bibber Series	2000	Jan. 18
A Spanish Romeo	Van Bibber Series	2000	Feb. 15
Hell Roaring Range	Fox Varieties	1000	Jan. 4
The Violin Speaks	Fox Varieties	1000	Feb. 1
Corsica, the Beautiful	Fox Varieties	1000	Jan. 18
My Lady's Perfume	Fox Varieties	1000	Feb. 15

Production Chart of Short Subjects—Continued

FOX—Continued

Title	Subject	Length	Released
The Perfect View	Fox Varieties	1000.....	Mar.15
From Mars to Munich	Fox Varieties	1000.....	Mar.29
Where the Waters Divide	Fox Varieties	1000.....	Apr.15
The Brainless Horsemen	Sunshine Comedies	2000.....	Apr.19
When Dumbells Aing	Sunshine Comedies	2000.....	May 3
The Scientific Husband	Sunshine Comedies	2000.....	May 17
The Honeymoon Limited	Sunshine Comedies	2000.....	May 31
Papa's Darling	Imperial Comedies	2000.....	Apr.26
A High Jinx	Imperial Comedies	2000.....	May 10
Concerning Cheese	Fox Varieties	1000.....	Apr.26
Steam Heated Islands	Fox Varieties	1000.....	May 10

ARROW

The Dumbwaiter	Bobby Dunn	2000.....	Aug. 15
The Hypnotist	Tom and Jerry Cartoon.....	1000	
The Wrong Groom	Eddie Lyons	2000.....	Aug. 1
That's That	Billy West .....	.....	Aug. 15
Don't Slip	Billy West .....	.....	Sept. 1
Her Other Husband	Eddie Lyons	2000.....	Sept. 1
Days of '49 .....	.....	2000	
Desert Hawk .....	.....	.....	Oct. 25
Riders of the Plains .....	.....	2000.....	Oct. 1

RED SEAL PICTURES CORP.

Good Bye My Lady-Love ..	Song Car-Tune .....	.....	Dec.27
Come Take A Trip in My	Song Car-Tune .....	.....	Jan.15
Old Folks at Home	Song Car-Tune .....	.....	Feb. 1
Has Any Body Here Seen	Song Car-Tune .....	.....	Mar. 1
Daisy Bell	Song Car-Tune .....	.....	Mar.20
League of Nations	(Out-of-the-Inkwell) .....	.....	Oct.15
The Cure	(Out-of-the-Inkwell) .....	.....	Nov.15
The Storm	(Out-of-the-Inkwell) .....	.....	Dec.20
Ko-Ko in Toyland	(Out-of-the-Inkwell) .....	.....	Jan.20
Ko-Ko the Barber	(Out-of-the-Inkwell) .....	.....	Feb.25
Big Chief Ko-Ko	(Out-of-the-Inkwell) .....	.....	Mar.20
Ko-Ko Trains Animals	(Out-of-the-Inkwell) .....	.....	Apr.20
Marvels of Motion (Issue A)	(Slow Motion Novelty) .....	.....	Nov. 1
Marvels of Motion (Issue B)	(Slow Motion Novelty) .....	.....	Jan.17
Marvels of Motion (Issue C)	(Slow Motion Novelty) .....	.....	Mar. 1
Marvels of Motion (Issue D)	(Slow Motion Novelty) .....	.....	Mar.25
Marvels of Motion (Issue E)	(Slow Motion Novelty) .....	.....	Apr.15
Animated Hair Cartoons ..	(Novelty) .....	.....	Sept. 1
If Matches Struck	(Novelty) .....	.....	Sept.15
Peeps Into Puzzleland	(Novelty) .....	.....	Oct.15
Should a Husband Tell	(Novelty) .....	.....	Nov.22
The Zoo's Who's Who	(Novelty) .....	.....	Dec.27
Up the River With Molly ..	(Novelty) .....	.....	Jan.20
The Magic Hour	(Novelty) .....	.....	Feb.15
Do Your Remember	(Novelty) .....	.....	Mar. 1
A Day With the Gypsies ..	(Novelty) .....	.....	Mar.25
Stratford-on-Avon	(Novelty) .....	.....	Apr.15
Film Facts (Issue A)	(Magazine) .....	.....	Oct.15
Film Facts (Issue B)	(Magazine) .....	.....	Nov.20
Film Facts (Issue C)	(Magazine) .....	.....	Dec.25

Film Facts (Issue D)	(Magazine) .....	.....	Feb. 1
Film Facts (Issue E)	(Magazine) .....	.....	Mar. 1
Film Facts (Issue F)	(Magazine) .....	.....	Apr. 1
Thaddeus and Arline	(A Burlesque Novelty) .....	.....	Jan. 2
Through Three Reigns ...	(Two Reel Novelty Spe.) .....	.....
Bill	Character Study	(2 Reels)	
Einstein Theory of Relativity	(Novelty Spe.)	(2 Reels)	

SERING D. WILSON

The Goldfish's Pajamas ...	Kid Noah Comedies	1000	
In a Cottage Garden	Color Shots	1000	
The World in Color	Color Shots	1000	
Thundering Waters	Color Shots	1000	
A Floral Feast	Color Shots	1000	
Divertisement	Color Shots	1000	
Wonder Book	Volume 1	1000	
Wonder Book	Volume 2	1000	
Wonder Book	Volume 3	1000	
Nero's Jazz Band	New Red Head Satires ..	1000	
Why Sitting Bull Stood Up	New Red Head Satires ..	1000	
Columbus Discovers Whirm	New Red Head Satires ..	1000	
Balboa Discovers Hollywood	New Red Head Satires ..	1000	
Rip Without a Wink	New Red Head Satires ..	1000	
The James Boys' Sister ...	New Red Head Satires ..	1000	
Napoleon Not So Great ...	New Red Head Satires ..	1000	
Cleopatra, Her Easy Mark	New Red Head Satires ..	1000	
Teaser Island	New Red Head Satires ..	1000	
Crusoe Returns on Friday..	New Red Head Satires ..	1000	
Sir Walt and Lizzie	New Red Head Satires ..	1000	
Kidding Captain Kidd	New Red Head Satires ..	1000	
Honeymoon Heaven	Karlo Kolor Komics	1000	
Love's Tragedy	Karlo Kolor Komics	1000	
A Ripe Melodrama	Karlo Kolor Komics	1000	
The Flying Elephant	Ebony Comedies	1000	
An Ice Boy	Ebony Comedies	1000	

BRAY PRODUCTIONS

Title	Subject	Length	Released
Romance of Life	Romance series	2 reels	
The Immortal Voice	Romance series	2 reels	
Man at the Throttle	Romance series	2 reels	
Black Sunset	Romance series	2 reels	
Treasure Island	Col. Heeza Liar	2 reels	
Heeza L. and the Ghost ..	Col. Heeza Liar	2 reels	
Heeza L. Detective	Col. Heeza Liar	2 reels	
Heeza Liar's Burglar	Col. Heeza Liar	2 reels	
African Jungle	Col. Heeza Liar	2 reels	
Heeza Liar's Vacation	Col. Heeza Liar	2 reels	

Projection Hints

By WESLEY TROUT

Wants Advice In Regard to Lenses

From Arthur Herzog, North Judson, Ind., comes the following request for advice:

Dear Mr. Trout: I read your department regularly and like all the articles presented in same.

Would you please advise me, through your department, what the lens is called between the aperture plate and the outside shutter? I believe it is called the objective lens, am I right?

Reply: You are RIGHT, brother Herzog, the lens between the aperture plate and the shutter is called the "objective" lens. Glad to hear from you again. The editor of this department is always at the service of the readers of this department in all matters projectional.

* * *

QUESTION BOX

Q. What amperage does the Mirror Reflector Arc usually use?

A. They usually use around 20 ampers, some from 15 to 25 amperes. You secure the same light from a mirror arc with 25

amperes that you would with the old style arc using 75 amperes.

Q. What is meant by the term Residual Magnetism?

A. As applies to a dynamo, the magnetism retained by its field magnet when the generator is not in operation.

Q. What is meant by the term Optical Train?

A. In a motion picture projector, the various lenses it employed referred to as a whole.

Q. What is a Mil?

A. A unit of length. 1/1000 of an inch.

Q. What is the diameter of condensers?

A. The diameter of the standard condensers used in projectors is 4½ inches.

Q. How many projectors are there on the market and names?

A. Powers, Simplex, Motiograph, Edison, Proctor and Superior. The leading projection machines of the industry are the Powers, Simplex, Motiograph and Superior. The leading number of projectors in actual

use are the Powers and Simplex with the Motiograph a close third.

Q. What is the correct speed for a motor rewind?

A. I would recommend about seven to eight minutes for the rewinding of one thousand feet of film. With this speed you can better inspect your film and catch all the bad places.

Q. Do you recommend the use of a hand rewind where a motor rewind is used in the projection room?

A. I most certainly do recommend the use of a hand rewind for the inspecting of films.

* * *

Study and be a PROJECTIONIST, not merely a "machine operator." Forget the word "operator."

* * *

Unnecessary Oiling of Projector

Floodin gthe mechanism with oil is very unnecessary and causes much oil to get on the film. Dust then adheres to the film, making clear projection impossible. Aside from the intermittent case and bearings of pro-drop of oil is enough for any bearing of a motion picture machine. Keep all oil off of film. Keep the oil off the floor in front of your machines. Use a good grade of oil in the intermittent case of your projector, one jector.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

World's Largest Cooling Plant in N. Y. "Capitol"

The Capitol Theatre, leading the way in every detail of theatre entertainment and operation, has just completed the installation of the largest theatre cooling plant in the world. The heat of the summer months which is the only drawback to indoor entertainment, will have no effect on the cool interior of the theatre. With the closing of the regular symphony and operatic music, the capitol will continue to be the high spot of summer entertainment, supplemented by a cool atmosphere that will be a relief from the heat of the streets.

The problem of cooling the air of the world's largest theatre was a particularly unique one, because of its enormous size and seating capacity. After an extensive study of the various types of refrigerating plants, Major Edward Bowes, Managing Director, arranged with the Helmar Air Conditioning Company for the construction of a special type of plant which will meet the required conditions.

This cooling plant is the largest installed in any theatre in the world and has a capacity of 400 tons of refrigeration. In order to build an adequate foundation for the machinery, motors, pumps, and coils, it was necessary to make extensive alterations in the engine room, fire rooms, fan rooms and coal bunkers.

New York Edison Company has brought in specially heavy cables to carry the excessive amount of current necessary to operate the plant. Extra water lines have also been brought in as well as extra meters to supply the plant with the amount of water necessary to condense the gas. Two gigantic motors each weighing 11 tons will drive the compressors. A total of over 600 horse power is used in operating the plant.

Meticulous care in the selection of materials has been applied to the slightest detail throughout the installation. Additional expense has been incurred to obtain a special non-rust steel for the spray nozzles which are used in the cooling process. There are 46 of these spray heads used which spray approximately 1000 gallons of cold water per minute.

The process of water washing the air removes the humidity and gives to those in the theatre a temperature comparable to that of an ocean breeze.

* * *

MAZDA LAMP A MONEY SAVER

The modern source of light as embodied in up-to-date projection is centered in the Edison Mazda Motion Picture Lamp. This lamp of 30 amperes and 900 watts will save money, because it costs less to run than an arc. Equally good on A. C. or D. C. Less dust, heat and no fumes. One of the large distributors of this lamp is the Nicholas Power Company, N. Y.

Hoefer Machine Puts Change-Making Device on Automatic Basis

One of the modern changes that have taken place in ticket booths is the matter of automatic change making. The ability to make change rapidly and accurately is a time and money saving factor of importance to most theatres. One of the most reliable change-making machines which have been devised for this purpose is the Hoefer Change Maker, which will make change in any combination of coins faster and easier than any other machine yet devised.

By the simple pressing of keys, the machine delivers change in any amount from one cent to one dollar. By pressing down any key (two keys where the required change includes pennies) the Hoefer automatically delivers the exact change in the least possible number of coins. Or, it will make change just as easily in any special combination of coins desired.

As a convenience and time saver, as a guard against over-paying and short-changing, it will quickly pay for itself and earn money besides. The Hoefer saves one-fourth the time usually required to make change by hand. The faithful men and women who handle your money will appreciate the convenience, combined with the remarkable simplicity and ease of operation. The operator has only to think the amount, press down on the keys and the machine selects and delivers the coins, instantly, accurately and without the slightest chance of a mistake.

The machine is guaranteed to withstand wear and tear and is guaranteed for ten years. Kansas City is the headquarters.

Wurlitzer Organ Sales Still Setting Pace

The Los Angeles offices of the Rudolph Wurlitzer Company announces the sales of two Wurlitzer Unit Organs to Harry T. Walz, a California exhibitor. One unit is to be installed in the Pasadena Photoplay theatre, Pasadena; the other in the Tujunga theatre, Tujunga, Cal.

From San Francisco comes the information that a Wurlitzer Unit Organ is being installed by the Sutter Theatre Corporation. Likewise at Monrovia, California, the Lyric, owned by the National Theatres, Inc. is to have a new Wurlitzer.

Greatly improved musical programs are planned for the Lyceum theatre in Peoria, Ill., by the Theatre Operating Company, by the installation of a Wurlitzer.

* * *

Exhibitors' Supplies

Every theatre carries a certain surplus of supplies on hand and in doing so he cuts down his overhead by saving valuable time. However, exhibitors often run out of various items and when they do they look around for a clearing house.

There are many splendid houses throughout the country and one of them is Exhibitors Supply Company, Chicago.

DEVELOPING—PRINTING—TITLING

A Service that brings repeat orders.

LOCAL MOVIES PRODUCED

Prices on application

ALPHA FILM LABORATORIES

Established 1915

3437 Park Heights Ave., Baltimore, Md.



Work of demolishing the old Putnam Building, N. Y., to make room for the new Paramount play-house has begun and is proceeding under pressure.

Mr. Exhibitor: Ask at the Film Exchanges
for the



It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

Newest West Coast House Opened to Public Recently

Rising majestically at the intersection of two of Southern California's most travelled boulevards, and right in the center of the movie colony, the wonderful new Beverly theatre, owned and operated by the Hollywood Theatre, Inc., associated with the West Coast Theatres, Inc., opened in gala display recently.

A tremendous throng attended the big opening, and among those present were scores of Filmdom's most notable stars and screen celebrities. Director Fred Niblo was Master of Ceremonies, and was introduced by Executive Director J. L. Swope, of the Hollywood Theatres, Inc. Mr. Niblo called upon all the stars who were present to appear before the spot light, and resounding applause greeted each one. In fact, it was acclaimed one of the premier theatrical events of Southern California during the current year. The important officials of the West Coast Theatres, Inc., including Messrs. M. Gore, president; A. L. Gore, vice-president; Sol Lesser, secretary; and Adolph Ramish, treasurer, were also introduced.

The big theatre is of strict East Indian design, with the same motif followed out in the auditorium. Architecturally speaking, it is without question one of the most magnificent show palaces in the entire country, and in decorative scheme is wonderful.

Part of the equipment consists of a huge Wurlitzer orchestral pipe organ. An eight-piece orchestra is part of the house staff.

The house is under the resident management of E. S. Kuykendall, under the supervision of J. Leslie Swope, executive director of the Hollywood Theatres, Inc. The policy of the theatre programs will be high class motion picture entertainment, coupled with magnificent stage presentation and high class vaudeville.

Situated as it is in the heart of Beverly Hills, which is motion picture folks own community, this theatre takes on added significance because of the fact that anywhere from a dozen to two score celebrities can always be found among the audience.

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

PROJECTIONIST—Strictly reliable, eight years' experience on Powers and Simplex. Join union if necessary. Go anywhere; state full particulars. Michael Fritz, 6 Hubert St., Beacon, N. Y.

THEATRE OWNER—If in need of operator or manager, sign writer and good advertiser, write H. P. CHRISTY, Sophia, West Virginia.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Local Films

MOTION PICTURES made to order. Commercial. Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULOS

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

For Sale

FOR SALE De Franne motion picture camera, four hundred foot capacity, also Williamson camera of one hundred foot capacity. Both good condition, with Pan and tilt tripods. Cheap for quick sale. Verner Hicks Spring Valley, Illinois.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

WESTERN, DRAMAS, \$3.50 PER REEL List. KEYSTONE FILM SERVICE, Altoona, Pennsylvania.

FOR SALE Only theatre in town of 1,200; seating capacity 200; reason for selling: have other business; six-room flat above theatre. Address Box 265, Lanesboro, Minn.

PICTURES—WESTERN DEMON, NEW 5 reels; fine condition, \$50.00. Plenty paper with outfit. Detroit Bird Store, Detroit, Michigan.

BIG SEVEN AND FIVE REEL FEATURES Westerns, Comedies, Gump Cartoons, International News Reels. Road Shows our specialty. Bargain lists free. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

POWERS SIX, with loop-setter, \$75. GRANT-HOLT, 2531 W. Broadway, Louisville, Kentucky.


FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
complete prices on classified names
of business prospects (customers,
national, state, local, individuals,
educators, business firms).
99% Guaranteed
by refund of 5¢ each
ROSS-GOULD CO. ST. LOUIS

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.
740 7th Ave., New York

READ
LE COURRIER
Cinematographique
28 BOULEVARD SAINT DENIS, PARIS
CHARLES LE FRAPER,
Manager
Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.


South Mountain Manor
WERNERSVILLE, PA.
A 400-acre estate on the crest of the Blue Ridge Mountains
Elevation 1,500 feet. Capacity 300. Saddle Horses, Tennis & Golf.
Daily Concerts and Dancing Selected Clientele.
Write for Booklet
F. J. McNAMARA,
Manager

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS' EXPERIENCE AT YOUR SERVICE
ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS
ROLL (RESERVED COUPON) FOLDDED TICKETS
BEST FOR THE LEAST MONEY
QUICKEST DELIVERY
CORRECTNESS GUARANTEED

It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Pathe gets

Kivalina of the Icelands

*Love, devotion and perils in the shadow
of the Northern Lights*

“Kivalina” was a sensation at
New York’s Strand.

It not only played to very
good business, but—

It was praised by the news-
paper critics as being a true
Classic, a picture that would
live, a delight to the eye and
a credit to the screen.

A magnificent hot weather
attraction.

Easy to exploit. Easy to get
business with.

Get your dates now.

Produced and
directed by
Earl Rossman

Pathepicture

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

*When old
Broadway
was young
and gay*

*Produced by
the director of
"Little Old
New York"*



PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

Sidney Olcott's

"Not So Long Ago"

with **BETTY BRONSON** and **RICARDO CORTEZ**

From the play by Arthur Richman

Screen play by Violet Clark

A **GREATER
FORTY**

Paramount Picture

A Red-Letter Day

Saturday

5

SEPTEMBER

1925

—AND ONCE
EACH MONTH
THEREAFTER—

Short Subjects Number
— of —

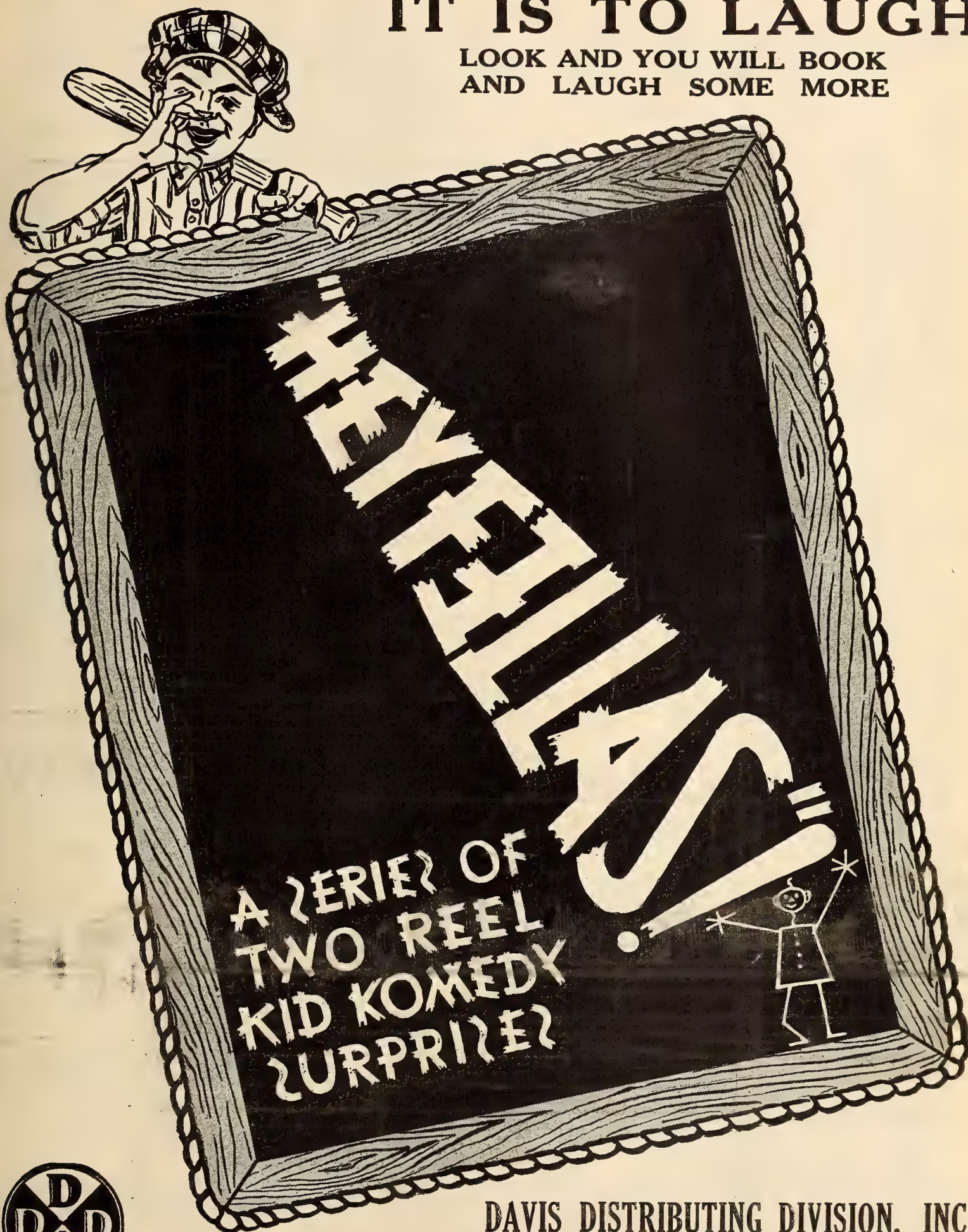
Exhibitors Trade Review

What to Select
Where to Advertise
How to Exploit

A Monthly Section Planned with
the Cooperation of Exhibitors and
Producers of All Short Subjects

IT IS TO LAUGH

LOOK AND YOU WILL BOOK
AND LAUGH SOME MORE



DAVIS DISTRIBUTING DIVISION, INC.

J. CHARLES DAVIS, II, President

218 West 42nd Street

New York

To teach a dog tricks——

You have to know more than the dog!

You'll admit that.

Yet, what about your business—motion pictures.

There are a lot of things about it that change overnight.

Do you know what they are all about?

Are you keeping posted?

If you are—then you are a reader of

Exhibitors Trade Review

If not—then it's time you were.

Read every issue and get the goods on the industry.

Scan the editorials, the news, the reviews, and you will
be in a position to teach your competitor some tricks
he has never seen.

You'll know more than the dog!

B. P. Schulberg presents his initial release
for the new season

RADISLAN LOVE

A
GASNIER
Production

Story by
F. OAKLEY CRAWFORD

With

CLARA BOW
ALYCE MILLS
LILLIAN LEIGHTON
HAZEL KEENER

LOU TELLEGEN
DONALD KEITH
JEAN DE BRIAC
OTTO MATIESEN

B. P. SCHULBERG

PRODUCTIONS INC.
J. G. Bachmann, Vice Pres.

PREFERRED
PICTURES



"her performance
here ranks as one
of her best"—

Moving Picture World

great stage success
becomes great money
maker in pictures.



Corinne Griffith Productions Inc.

Adapted from the famous stage play "The NATIONAL ANTHEM"

by J. HARTLEY MANNERS

with an all star cast including

Nita Naldi Kenneth Harlan and Harrison Ford

Directed by AL SANTELL, JUNE MATHIS, Editorial Director

Art Director, J. J. HUGHES Photographed by T. D. McCORD

Assistant Director, SCOTT R. BEAL Film Editor CYRIL GARDNER

First National Pictures

Best by  *Test*

Foreign Rights Controlled by
First National Pictures Inc.
363 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18 / August 8, 1925 / No. 11

CONTENTS

PICTORIAL PRESENTATIONS

"SEVEN DAYS"	Frontispiece
"THE WRONGDOERS"	12

HIGHLIGHTS IN THE NEWS

CAPITOL RADIO FOR MAJ. BOWES	9
INDEPENDENT WEEK STARTS OCT. 18	9
WYNNE-JONES ADDRESS A. M. P. A.	10
MEIGHAN STAYS WITH PARAMOUNT	10
METRO GETS CHARLES RAY	10
PRESIDENT GREETED G. M. S.	11
REMBUSCH ATTACKS PETTIJOHN LETTERS	11
JOE SEIDER GETS TESTIMONIAL	13
METRO TO SERIALIZE NEW PRODUCTS	13
THEATRE FOR GLORIA GOULD	14
WEST COAST HOLDINGS REVEALED	14
UNITED ARTISTS PLAN HUGE PROGRAM	14
ATKINSON JOINS ROXY CHAIN	15
ARTHUR W. KELLY MARRIED	15
SEMON COMPLETES "PERFECT CLOWN"	16
CINE-KODAK PERFECTED	16
NEW OUTLET FOR AMERICAN FILMS	24
BUSY ON F. B. O. LOT	24

REGULAR DEPARTMENTS

EDITORIALS	7
EXHIBITOR NEWS	25
SALES NEWS AND PERSONALITIES	28
HOLLYWOOD HIGHLIGHTS	29
BIG LITTLE FEATURES	30
EXPLOITATION IDEAS	34
BOX OFFICE REVIEWS	39
EQUIPMENT NEWS AND NOTES	43
CLASSIFIED ADS	45

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

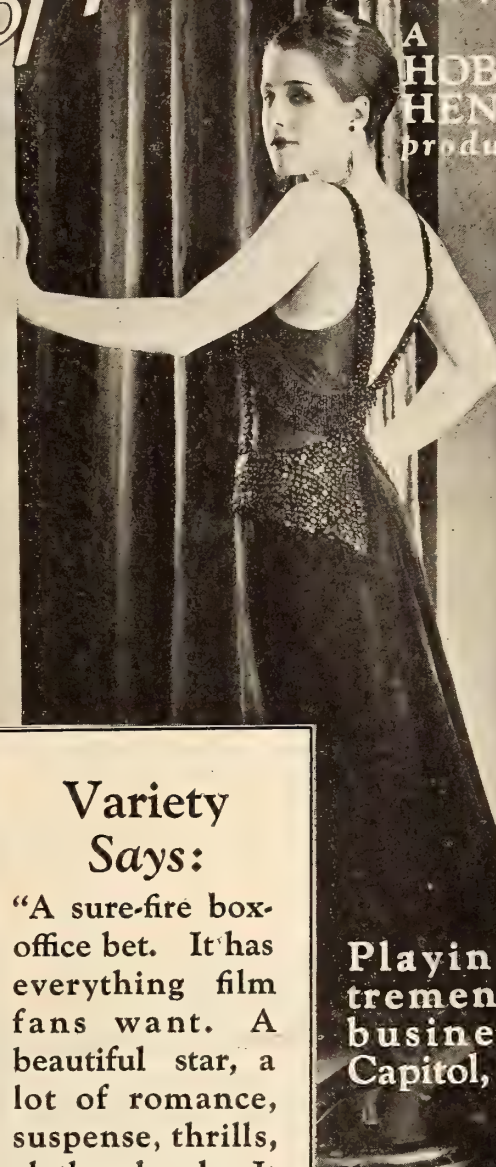
NORMA SHEARER

A Slave Of Fashion

with
LEW
CODY

by
Samuel Shipman

A
HOBART
HENLEY
production



Variety Says:

"A sure-fire box-office bet. It has everything film fans want. A beautiful star, a lot of romance, suspense, thrills, clothes, laughs. It is certain to make 'em come."

—Fred

Playing to
tremendous
business at
Capitol, N. Y.

Metro-
Goldwyn-
Mayer's
The Talk-of-the
Industry Pictures

The
Quality
52



"Seven Days"

It's a mix-up affair, this "Seven Days" of quarantine when cops, burglars, divorced mates, and unmated sweethearts must see each other all day long, for seven days. It certainly is a "kill or cure" treatment. Lillian Rich and Creighton Hale are featured in this Al Christie comedy.



*Produced by Al Christie for P. D. C.
A Rollicking Comedy of Errors*

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

AUG 3 1925

Mostly Rumors—Not Facts

IF all the rumors afloat were facts, it would look like a hard winter ahead for exhibitors, with a wholly disrupted national organization and no prospect of carrying through any constructive measures of defense.

But rumors are harmful only when they are permitted to go unchallenged. Also, it happens rather frequently that they are set in motion by people who have their reasons.

It may be true that there are some individuals connected with the M. P. T. O. A. who are overly afflicted with pride of place and political ambition. But it certainly is not true that such individuals are going to be permitted to do any real harm.

If a few gentlemen who enjoy throwing bricks just to see whom they can hit don't get in line with the rest of the parade they will find themselves unable to reach the reviewing stand. In fact they will discover that barbed wire entanglements exist in politics and are rather hard on the trousers.

But the undercurrent of silly conversation and all the rumors about nasty letters and petty tactics of many varieties mean nothing. Most of the talk is merely the result of a natural flair for gossip which runs through this business. A little of it may be inspired, though that is doubtful.

Regardless of these things, the M. P. T. O. A. is making progress. Exhibitor interests are going to be protected. The organization is going to function on a steadily increasing basis of efficiency. There is going to be about as much harmony as is good for any institution—too much usually brings dry-rot. So there isn't much to worry about.

* * *

A Job Well Done

IT is a matter of record that the Greater Movie Season worked advantageously on the Coast.

It is now under trial as a national plan. If it works with equal effectiveness throughout the country it should receive recognition as a means of institutional exploitation in behalf of all legitimate motion picture entertainment.

Of the objections that have been raised by exhibitors and exhibitor organizations, seeking to justify refusal to co-operate in this movement, the majority have been specious. Some have been directed at phases of the campaign that, perhaps, have not been worked out satisfactorily. In anything of this sort, flaws are bound to crop out until experience provides warning against them. There

have been objections, too, based on misunderstanding of the plan and its operation.

These things will be cleared up by a showing of satisfactory results. If exhibitors throughout the country who have gone whole-heartedly into the campaign actually find it productive of substantially increased business, then most of the objections that have been raised will be proven of little consequence.

Another year, if the Greater Movie campaign has earned such endorsement, it is to be hoped that provision may be made whereby exhibitors who are not able to operate on a first-run basis and who, therefore, are not in position to show the product generally identified with the campaign until some time after the first-run houses have played it, may have a sort of second-run campaign of their own which will follow along in proper sequence. This may be a difficult thing to work out satisfactorily, but once done it would add very materially to the scope and value of the entire project.

It seems but fair, regardless of the outcome, to recognize the splendid work that has been done in paving the way for the national Season. Whatever the results may be, it is a matter of record that the organization headed by Director Beatty has done a tremendous amount of work, and has accomplished much in spite of great handicaps and decidedly indifferent co-operation as far as a number of the producing-distributing organizations are concerned. The job has been well handled.

* * *

Congratulations!

It takes a good deal of courage these days to embark in the distributing business.

It takes even more ability to make a go of it.

And even with courage plus ability in plenty, the road is bound to be mighty rough unless the start is made with an unusual measure of good will.

When W. Ray Johnston started Rayart Pictures a year ago he must have had a fairly sound idea of what he was going to be up against. But he probably did not know how far good will would go in supplementing his other resources to carry him over the top.

A few days ago Rayart celebrated its first birthday, with sales 50 percent ahead of what the organization anticipated at the outset. That is the sort of business birthday that calls for real congratulations. Here they are!

What Is to Become of the Small Theatre?



ANY OWNERS and operators of small theatres are wondering whether, in view of the trend toward more intense competition, there is any hope that their enterprises can be continued profitably. "What chance," they ask, "is there for the small house in the face of big house competition, with chains breaking in everywhere and the public being educated to elaborate presentations, costly music and beautifully equipped houses?"

In the case of the operator who must determine whether to renew a lease or whether to provide for expansion, this question is a very serious one, to which a mistaken answer may be extremely expensive in the next five years.

The public, without doubt, is being educated to higher standards of presentation. There can be no argument over the point that such a trend is going to necessitate the spending of more and more money. And a little simple mathematics will demonstrate that the very small theatre is going to have a hard time taking in enough to meet this enforced outgo.

The practical way to go about analyzing this problem is to determine, first of all, the unavoidable house overhead involved in operating up to the standards of the community. Add to this a figure that will represent a fair average for film rentals, advertising, exploitation, etc. Then determine, as accurately as possible, the probable income that can be obtained, per seat, and it will be fairly easy, with suitable allowance for seasonable variation in attendance and for the profit which an exhibitor hopes for (even though it seldom materializes) to determine how small a house can be operated. When that has been determined, it is well to remember that an additional hundred or so of seats seldom will add greatly to the overhead item, but will add substantially to the income when a really big picture happens along.

Speaking in generalities, it is safe to say that by practical test of this sort, the average small house will be found an increasingly difficult problem, as fixed charges and rentals show steady increase. There is usually a very definite limit to the admission price the public will stand and any attempt to pass that limit means empty houses. But it is frequently true that the exhibitor has a mistaken idea as to just where that limit will be found. Many theatres are operating on prices that could be increased moderately with profit. In such cases a little practical experimentation would show just where

the limit is and how far it is safe to go, without taking a chance on driving business away.

Experience of many exhibitors has shown, also, that it is possible to increase admissions to a considerable extent when the increase is made gradually and is accompanied by improvements in house and program that substantially improve the entire atmosphere of the house. In other words, the public usually resents what looks like an arbitrary increase in prices, but may respond favorably to an attempt to charge a higher price for really better entertainment.

It is not always safe, however, to crowd the admission price to the point where you are extracting the last possible penny, since that means an easy opening for competition. And the higher your price is, the worse the reaction will always be when you are compelled to play a bad picture.

It is possible, of course, to overcome many of these problems by steady application of showmanship. The small house that seldom has any considerable number of empty seats has its distinct advantages over the larger house which is so badly handled that it is seldom filled. But here, again, there is an element of risk. Let your house acquire the reputation of being *always* crowded and people will begin to look elsewhere.

To the exhibitor who is facing this question, there can be no better advice than this: If you are running your house in such a way, if it is capable of being run in such a way as to discourage competition, you are on the right track. But look at your own business as the investigator for some chain might examine it. See whether it seems to be meeting the requirements of the community. See whether you would go in with a competing house, in the light of things as they must appear to other fellow. If a survey of your own business on this basis seems to indicate that a competitor would have a good opening, there is apt to be danger ahead.

Ultimately, it seems, the majority of small theatres must pass out. They are due to go the way of the store-show and a lot of other things connected with the earlier stages of this business. But it does not follow that the small theatre is a losing venture if it can be made to meet the popular demand to which it is catering. That is the test.

Willard C. Howe

Next Week: The Balance of Power

INDEPENDENCE WEEK TO START OCT. 18, BUREAU ANNOUNCES

A distinct advance in the cause of independence in the Motion Picture Industry and adoption of a plan which is expected to accomplish more for the independent producer and distributor than anything yet devised featured the meeting of the Committee of the Board of Trade and Commerce of the M. P. T. O. A.

Attending the meeting were Nathan Yamins of Fall River, Mass.; A. Julian Brylawski, of Washington, D. C.; L. M. Sagal, of New Haven, Conn., and Sydney S. Cohen, of New York, representing the M. P. T. O. A.; and Frederick H. Elliott, general manager of the I. M. P. A. A., W. E. Shallenberger, A. Carlos, J. Bellman and Harry Thomas.

After reports endorsing the various activities being carried out by the committee were endorsed, a resolution by the committee inaugurating an Independence Week beginning Sunday, October 18, was unanimously adopted. The committee zoned America into six districts, to which will be sent special sales and publicity men, augmented by auxiliary staffs furnished by the independent producers to make "Independence Week" known to the people of America and register for the theatre owners and producers during that week a record week's business.

Preceding "Independence Week" the public will be introduced to the cause and purpose of independence, to the independent theatre owners backing independence and to independent product and producers.

Each theatre in each of these zones will be visited under the plan and independent product offered the theatre owner, together with the greatest publicity campaign, national and local, to make the theatre owner in the industry independent.

Independent producers indicated that the theatre owners would be given product of such quality and importance for presentation during Independence Week that no longer would the theatre owner question the marketable value of independent product.

The public will be told in advertising that it is the independent product which has always furnished them with the entertainment they still talk about in pictures, and that independent product will continue to make picture history in motion pictures.

* * *

FOX GIVES UP TITLE TO GOTHAM

An amicable dispute pertaining to priority rights to a production title was adjusted when Saul Rogers, counsel for Fox Film Corporation, notified Budd Rogers, vice president of Lumas Film Corporation, that the Fox organization had decided to rename their production "Part Time Wives" in order not to conflict with the Gotham production entitled "The Part Time Wife."

* * *

DAVIS OFFICE BUSY

Among visitors at the Davis Distributing Division home office were Bob Savini, of Savini Films, Atlanta; Bud Barsky, of Bud Barsky Productions, Hollywood; Barney Goodman, of Ken Maynard Productions; John Pelzer, special representative of Davis Distributing Division, Inc.; Tony Lucchesi, of Liberty Film Exchange Philadelphia and Eleanor King who is starring in the third of the Herrick two-reel novelties "Fragments of Life."

Joins "Roxy" Chain

William E. Atkinson, Vice-President and General Manager of Metro-Goldwyn-Mayer, Goes With Sawyer-Lubin-Rothafel.



MAJ. BOWES TAKES CHARGE OF CAPITOL RADIO PROGRAMS

When "Roxy" was released recently from his duties of preparing programs and presentations at the Capitol Theatre, apprehension was felt on the part of patrons of the theatre and by listeners-in of the Capitol Theatre's radio presentation every Sunday night, that this popular attraction on the air would be terminated, or given into the hands of some minor executive of the theatre.

This is not the case, for no less a person than Major Bowes himself has taken charge of this feature of the theatre, and each Sunday night, as heretofore, "Major Bowes and His Gang" will take the air over WEA. Judging from the hundreds of wonderful letters that have been pouring in on the Major since his first presentation on the air last Sunday, there is no doubt but that he has already taken the place of his predecessor in the hearts of radio fans.

The Capitol Theatre is the realization of Major Bowes' dream come true, for it is the embodiment of his own ideas and ambitions in giving pleasure to the masses. He has been in charge of the theatre since the day it first opened, and its success is a personal tribute to the showmanship of this man. He loves the Capitol Theatre and is pleased at the opportunity of personally continuing to give happiness to the countless thousands who have enjoyed "The Gang."

There will be no changes made in either the personnel or form of entertainment to be given by "The Gang," but there are some new ideas which Major Bowes intends to work out from time to time to increase the popularity of the Capitol's radio program. More power to him.

* * *

TWISP, Wash., July 24.—Twisp Opera house, which was damaged by fire, reopened under management of Mrs. Frank F. Airey. The theatre has been completely renovated and overhauled.

FILMDOM NEW TOY OF WALL STREET, CHADWICK INSISTS

Declaring motion pictures the new plaything of Wall Street, I. E. Chadwick, president of Independent Motion Picture Association, asserted in an address to members of the association at a meeting in New York City that production, distribution and exhibition of films were being made secondary considerations.

"The main idea of the manipulators today is rigging the stock market," he said. "The whole thing is a repetition of what happened in the steel business, the automobile industry and in other lines where the American ideal of industrial combination and centralization lent itself to the purpose of money power. Steel, automobiles and the other big industries have been stabilized and standardized and so Wall Street needs a new toy.

"Motion pictures supply that need, so they are going about the work of playfully rigging the market for an overnight raise of anywhere from ten to fifteen points. In order to do this, they have to have something to build on and theatre control satisfies that necessity. It is all being done to create a structure on which they can sell stock issues to the public, thereby rigging the market.

"It stands to reason that men who can make millions simply by rigging the stock market do not care about the relatively small profits to be made out of legitimate picture production, distribution and exhibition.

"Out in Los Angeles, where picture production is the main thought, they believe that the picture is the thing. They know nothing whatever of the distribution or exhibition phases which, in the final analysis, are the really important ones. For no matter how good a picture may be, unless it is distributed and exhibited it is worthless. And these producers who are making pictures and turning them over to the big companies honestly believe they are creating fine things, individualistic and artistic.

"As practical picture men and business men, we know that this is not true. Already the dominant forces of this industry have standardized picture production to the point where individuality no longer counts. It is a repetition of what happened to the individuals in steel and automobiles. They simply became spokes in the big wheel of centralization, from the highest to the lowest among them. And the same thing is becoming true in the picture production field.

"It is a regrettable thing that such things are permitted to happen in this country, for industrial combination and centralization stifle the opportunity and individuality of our children and the future generations. And some day we will pay heavily for it.

"The independent steel companies and the other industries which were the playthings of Wall Street lost their individuality because they did not fight—and the success of the independent picture industries, production, distribution and exhibition, depends entirely on the amount of fight they put up. I cannot too strongly urge upon these elements and especially the members of this association the necessity of meeting the opposition with the same weapons they use against us. We must meet them with the same forces and our forces must be equal to theirs in numbers and intelligence.

"To do this it will be necessary for us to make sacrifices, to forget selfish interests and to put all of our power into the punch for defense and independence."

MEIGHAN SIGNS UP WITH PARAMOUNT, SAILS TO IRELAND

Before sailing for Ireland, where he will make a picture for Paramount, Thomas Meighan signed a new agreement with Famous Players-Lasky Corporation for several years.

"Under my present contract with Paramount," said Mr. Meighan, before sailing, "I have two more pictures to make. Then, by the terms of an agreement I made some time ago I shall appear as co-star with Norma Talmadge in one production.

"During the past several weeks I have received offers from nearly every company in the picture business. However, I have been associated with Adolph Zukor and Jesse L. Lasky in Paramount pictures for several years, and during that time I have come to have a regard for them and their company, which made it impossible for me to accept any of the offers that were made me, however generous and flattering they were.

"Under the terms of my new agreement made with Mr. Zukor just as I was ready to sail, I shall be a star in Paramount pictures practically for the rest of my life. The plans for my future productions, as outlined to me, are extremely interesting, as I know that Mr. Zukor and his associates will give me everything in the way of stories, directors and supporting casts, that is necessary for the best pictures." Mr. Zukor was equally enthusiastic over the new agreement.

Members of the Irish Players, one of the most famous theatrical groups in the world, are to be recruited for the cast to support Mr. Meighan. Victor Heerman will direct this new picture, an adaptation of "The Imperfect Imposter."

* * *

"OFF THE HIGHWAY" DELIVERED

Hunt Stromberg "made good on his promise of a really fine production in "Off the Highway," according to executives of Producers Distributing Corporation after viewing the first print of the picture.

* * *

ADAPTS "THREE FACES EAST"

C. Gardner Sullivan was retained by Cecil B. De Mille to adapt "Three Faces East."

Los Angeles, Too!

"EVOLUTION"

An Urban-Kineto Production

Edited by Max Fleischer

OPENED SATURDAY

at

FAMOUS PLAYERS'

RIALTO, LOS ANGELES

Frank Newman, M'g Dir.

TO CAPACITY CROWDS

Special Program Built Around

Picture

YOU'RE NEXT

If you wire to

1600 B'way  N. Y. C.

Edwin Miles Fadman, Pres.

Wilson to Distribute "Far Eastern Trails" Taken by Explorer

Royal W. Wetherald, of Sering D. Wilson & Co., Inc., completed arrangements for the world distribution of William J. Morden's "Far Eastern Trails" which comprises about 165,000 feet of film taken in Asia and Africa.

William J. Morden is a well known traveler and sportsman. He just returned from a three-year trip over the regions covered by the Roosevelt expedition.

The first of these subjects has been titled "The Buzzing Orient," and will consist of twelve separate releases picturizing the principal industries of the Orient. Editing and titling of Mr. Morden's entire film will be done by Randolph Bartlett. The initial subject, "Yarns of old Kashmir," is scheduled for release September 17, and subsequent subjects will be offered, one each month.

* * *

WYNNE-JONES TELLS OF UFA'S PLANS AT A. M. P. A. LUNCHEON

F. Wynne-Jones, general manager in the United States of Ufa Films, was the guest of honor and principal speaker at the weekly luncheon of the A. M. P. A. in New York City.

Mr. Jones, who recently returned from Germany, declared that about 90 per cent of all the films produced in America were better than most pictures made in Germany, and that American pictures were in great demand in that country.

Ufa will continue to make the calibre of pictures they have been turning out heretofore, however, because there is an established market in Germany for that class of film and they must continue to supply that demand first, he explained.

The company is desirous, however, to book the best pictures produced in America for theatres in Germany, regardless of companies producing them, he added. These American films are going to receive the benefit of intense exploitation after American methods. To this end, Ufa has already engaged the American musical director, Erno Rapee, to lead the way in musical film presentations in Germany, and other artists and exploitation experts will be imported as rapidly as possible.

Ufa, he said, believes that its films shown in this country in the last few years have been favorably received and will be content with its progress if American exhibitors will continue to book, not necessarily an entire group of Ufa films, but at least some of them.

* * *

Special Pre-view Held For "Her Sister From Paris"

First National Pictures, in introducing the latest Constance Talmadge film, "Her Sister from Paris" for the first time in the East, held a special try-out preview before a theatre audience at the Playhouse, Rye, N. Y.

Sales and production executives, including representatives of practically all the important companies, attended the pre-view and dinner which was held at the Lawrence Inn, prior to the showing. The film, which was probably the best work ever done by the Joseph M. Schenck star, was well received by the audience.

It will be reviewed in the EXHIBITORS TRADE REVIEW in the issue of August 15.

VON STROHEIM WILL ACT IN AND DIRECT TALMADGE FEATURE

HOLLYWOOD, July 31. — Erich von Stroheim is going to act again, according to Joseph M. Schenck, who signed him to direct Constance Talmadge in her next First National starring vehicle, "East of the Setting Sun."

Mr. Schenck promises for "East of the Setting Sun" the scope for prodigality characteristic of all of von Stroheim's productions.

This forthcoming First National attraction will be von Stroheim's first appearance as an actor since his portrayal in "Foolish Wives," which he also directed.

"East of the Setting Sun" is from a serial by George Barr McCutcheon, which is in preparation for appearance in book form.

* * *

CHARLES RAY GOES UNDER M.-G.-M. BANNER

HOLLYWOOD, July 31. — Charles Ray signed a contract with Metro-Goldwyn-Mayer, Harry Rapf, associate production executive, at the Culver City studios, announced.

Ray will be co-featured with Pauline Starke in "A Little Bit of Broadway," under direction of Robert Z. Leonard, and will be seen in the type of role that he has made famous.

"A Little Bit of Broadway" was adapted by Jessie Burns.

Ray was under contract to make four pictures for Chadwick Pictures. Two of these have been completed.

* * *

Warners Pick "Don Juan" As Barrymore's Next

Warner Brothers selected "Don Juan," from the poem by Lord Byron, for John Barrymore's next picture when he completes "The Sea Beast," which was started last week.

This is in keeping with the star's request for "an entirely different role in every picture," which is regarded as a good show angle for the exhibitors.

It will be some time before actual work on this new production is started, as Barrymore is due to leave Hollywood soon for the coast of Java to obtain the big thrills for "The Sea Beast."

Warner executives in New York had their first view of "Bobbed Hair." They also heard of the completion of production work on "His Majesty Bunker Bean," one of the specials on the 1925-26 schedule. This is Julien Josephson's adaptation of Harry Leon Wilson's widely read and popular novel, with the inimitable comedian, Matt Moore, and Dorothy Devore in leading roles.

* * *

"FIGHTING CUB" LAUDED

Truett's "The Fighting Cub" is praised in the August number of *Film Progress*, official publication of the National Board of Review, which asserts:

"A tale of newspaper life is always interesting and 'The Fighting Cub' gives the audience an entertaining insight into the romantic side of reporting as well as presenting several thrilling situations."

In the special report issued by the National Board of Review, the entertainment value of the film is rated as very high.

* * *

SEATTLE, Wash., July 24.—Bill Armour is here arranging bookings for his circuit which includes Montesano, Elma and Cleary, Washington.

President Felicitates Film Industry On Opening 'Greater Movie Season'

THE WHITE HOUSE
WASHINGTON

Swampscott, Mass.
July 13, 1925.

Dear Mr. Hays:

My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.

Very truly yours,

[SIGNED] Calvin Coolidge

Hon. Will H. Hays,
469 Fifth Avenue,
New York City.

How the "Greater Movie Season" is gaining headway is described in this statement from the Hays organization:

"How enthusiastically the industry as a whole has adopted the season as indicated by the fact that whereas at the outset the central organization attached to the Hays office set thirty-five individual campaigns as its objective, actually 121 drives are in operation. More than 1,000 cities and towns are embraced in this scope; more than 5,000 theatres are flying the Greater Movie Season pennant.

"Every phase of the campaign is marked by similar success. Thirty newspapers with an aggregate daily circulation of 3,049,000 are now conducting the Greater Movie Season essay contest that offers a trip for two around the world on the Red Star Liner Belgenland and vacations for two in Los Angeles and Miami, as the principal national prizes.

"As a feature of the general opening celebrations, a radio pageant linking east and west was arranged.

"Naval co-operation secured at the commencement of activities has already gone in-

to effect with the result that 6,500 Navy boards occupying pick street-locations throughout the country carry the Greater Movie Season poster that the United States Navy prepared. Ninety-six War Department theatres attached to army posts have joined in the celebration.

"Apart altogether from increased entertainment, increased public service to be rendered by the screen has become the keynote of many campaigns. Notably M. J. O'Toole, former president of the M. P. T. O. A., in aiding the theatres of Scranton, Pa., has stressed the educational influence of Motion pictures and secured official recognition from the U. S. War Department, Governor Pinchot of Pennsylvania and the State legislators.

"Another phase of this work is presented by the Stanley theater, of Philadelphia in the form of a huge pledge framed and hung outside the theatre, that shows the signature of every employee from the manager to porter, guaranteeing better service to moviegoers.

The Governor of Colorado and the Mayor of Denver have been invited to head the movie parade in Denver."

ENDORSEMENT LETTERS "PETTIJOHN POISON," REMBUSCH DECLARES

INDIANAPOLIS, Ind., July 31.—Issuance of letters endorsing film boards of trade and arbitration boards is called "Pettijohn poison propaganda," in a statement issued here by Frank J. Rembusch, president of Motion Picture Theatre Owners of Indiana.

Mr. Rembusch also assailed Sidney C. Cohen, chairman of the board of directors of Motion Picture Owners of America, for what he described as failure to check the Hays-Pettijohn scheme.

His statement in part follows:

"These letters may well be called Pettijohn poison propaganda, because they are poison sedatives given out to keep the Theatre Owner from realizing the thing that is destroying his business.

"If we are going to wash dirty linen, let's put it out on the line in the daylight so all can see where the dirt comes from. Let's have the following questions washed up and answered and see if arbitration is Godly or Satanic:

"If the Film Board's arbitration system is so good, why does it need a defense of eighty letters?

"Why don't the names of those who wrote the letters appear, because if the Film Board is so virtuous, those who are defending it should be willing to make a signed statement so we know who is giving praise to its work?

"How many of these letters were written by persons affiliated with the Hays-Pettijohn organization?

"How many of them were written on the solicitation of the Hays-Pettijohn organization?

"Will Mr. Pettijohn deny that he has requested certain persons to write letters in favor of the Film Board? WE KNOW PETTIJOHN TECHNIC AND COULD GUESS THAT MUCH, BUT IN THIS INSTANCE WE HAVE SEEN THE LETTER.

"Will Mr. Pettijohn deny that these persons who wrote these letters mostly received special favors from the Hays-Pettijohn organization?

"I asked the local Film Board 'just how does the Film Board function' and got the reply, 'It is none of your damn business.' Why should not the president of the Indiana Exhibitors know what is going on at the Film Board meetings?

"What other reason could there be for the operation of the Film Board except to raise the prices of pictures and control the film market? (Our legislature in Indiana will not meet again for two years.)

"Why do we need the Film Board at all in Indiana? Is it not a fact that these meetings are contrary to law and have injured theatre owners to such a degree as to cause the Department of Justice to take a hand?

"Why not publish the list and details of the theatre owners who have been injured by the Film Boards of Trade? There are eighty times eighty of them. Is Pettijohn willing to print the specific case of oppression of Ella Coffman from Will Hays own town in Sullivan, Indiana?

"Hundreds more can be given. My case of \$60,000.00 because I refused to appear before the almighty supreme court of the movies is the limit.

"Why not publish the opinion of our attorney who quotes 'the uniform contract as the most one-sided document the ingenuity of man could invent, lacking every element of fairness and mutuality?

"Why is the Hays-Pettijohn organization trying to prevent the Department of Justice from carrying on their investigations?

"Why were records of the Film Boards destroyed so that the Department of Justice could not see them? Why the pussy-footing?

"After the story of the investigation of the Department of Justice came to light at Milwaukee, why did Mr. Hays rush to visit the President on the Mayflower?

"Was the Department of Justice asked to soft pedal after that visit? If the President has one side of the case, why not let us present the other side? What changes have taken place as a result? What about that statement about a banquet? (Let's have a real letter writing contest.)

"How can Mr. Hays create a system of oppression and despotism on one hand, then say, 'We would not think of being responsible for any decision of a local board?' Is Mr. Hays unwilling to be responsible for his own creation? Did Pettijohn remit an award of \$800 for a friendly exhibitor?

(Continued on page 13)

"The Wrongdoers"

*First Bernarr Macfadden
True Story Production*


Lionel Barrymore stars in the first feature production made by the new Macfadden organization, which Astor Distributing Corporation will release.



August 8, 1925

VICE-PRESIDENT DAWES WATCHES CRUZE AT WORK ON FILM FOR FAMOUS PLAYERS




**VICE PRESIDENT
CHARLES C. DAWES
(WITH FAMOUS
PIPE)
WATCHES
JAMES CRUZE
FILM
"THE PONY
EXPRESS"
FOR PARAMOUNT**



NEW JERSEY M. P. T. O. PRESENTS ITS CHIEF WITH DIAMOND RING

TOMS RIVER, N. J., July 31.—Impressions that Will H. Hays represented the entire motion picture industry through his connection with the Motion Picture Producers and Distributors of America Inc., were described as erroneous by Joseph M. Seider, president of Motion Picture Theatre Owners of New Jersey.

Mr. Seider spoke before the Kiwanis Club and members of boards of directors of his organization here.

Mr. Seider charged that a conference between State Senator McKay of Bergen County and Nicholas Schenk, of the Loew interests, averted an investigation by the State Legislature into alleged practices of New York theatres held injurious to New Jersey theatres.

Following the Kiwanis meeting the directors held their first session since the Asbury Park convention. Sidney Samuelson was elected chairman of the directorate. A special meeting in New York City was set for next Tuesday.

On a trip on a Toms River steamer the power rates, Sunday opening legislation, and the reduction in insurance rates were discussed.

Mr. Seider reported on the recent State convention at Asbury Park, the latest developments in the arbitration and contract situation, financial expenditures engendered by the convention and the organization's stand to aid Willinbrink in his fight against the Apollo Exchanges.

The resignation of Henry P. Nelson as secretary was accepted. His successor will be elected Tuesday.

Mr. Seider was given a further testimonial of the esteem in which he is held by his organization when the organization presented him with a beautiful diamond ring. This marks the second ring that Mr. Seider has received since the Asbury conclave. At the Hotel Monterey he was the recipient of a similar gift from his board of directors.

The directors attending the meeting here included Mr. Seider, Vice Presidents Charles Hildinger, Peter Adams and Louis Rosenthal; Leon Rosenblatt, William Keegan, Sidney Samuelson, I. M. Hirschblond, Benjamin Schindler, I. A. Roth and Jacob Fox. Guests were Ray Swain, superintendent of the Tenement House Department of New Jersey; Norman H. Samuelson, attorney, Martin J. Star and Al Hodes.

* * *

MISS MILLS COMPLETES FIRST DAVIS PICTURE

HOLLYWOOD, July 31.—"Tricks," first of the Marilyn Mills Pictures, which will be handled throughout the world by Davis Distributing Division, Inc., has been completed. It is now being cut and edited. The picture was directed by Bruce Mitchell and the story was written especially for Miss Mills and her two horses, Star and Beverly. In the supporting cast are J. Frank Glendon, William Lowry, Myles McCarthy, Hazel Dean and Eugene Paulette.

Miss Mills is making a series of eight for Davis.

Her first picture is said to be unusual. Miss Mills has trained her two horses to do a number of remarkable stunts at the word of command. In "Tricks" they perform many of these stunts. Miss Mills appeared as a co-star in serials and is now for the first time making a series of pictures with her own producing company.

CHEYENNE, Wyo., July 31.—Vice President Charles C. Dawes and his party watched the filming of "The Pony Express," James Cruze's next Western historical picture for Paramount. Seated in a chair beside the cameras, Dawes saw a number of thrilling scenes from the pictures filmed.

"This is the most interesting thing I have seen on my trip West," Mr. Dawes told Cruze. "As a young man I spent much time in Western Nebraska, when the Wild West was still wild. These sod houses you are using in your picture are more familiar to me than my own home in Washington."

"I think you are trying to do a tremen-

dous thing in making pictorial history. To-day you can still make pictures which show the picturesque and romantic conquest of the old West in accurate form. Fifty or one hundred years from now it will be impossible to do it.

"I have had more fun and learned more things about moving pictures today than I have any time during my Western trip."

Mr. Dawes and his party were the guests on the Cruze location of Senator and Mrs. Francis E. Warren of Wyoming. General Dawes was smoking his famous upside down pipe, while Cruze was rolling his own.

ENDORSEMENT LETTER "PETTIJOHN POISON" REMBUSCH DECLARES

(Continued from Page 11)

How many of the exhibitor members of the arbitration boards were suggested and practically appointed by Pettijohn? (Mostly.)

"Is it not a fact that every one who takes part on the arbitration board, whether he be Exhibitor, Producer, or Distributor is liable to civil and criminal prosecution? (Ask Mr. Dennis O'Brien of United Artists. He knows. United Artists don't seem to need an uniform contract to do business.)"

"Mr. Seider, of New Jersey, is right. Let us debate the question. Defy the Hays-Pettijohn group and their eighty writers to show in a debate, in person or through the trade journals, whereby or how the Film Boards and Arbitration Boards are good for either the producers, exhibitor or distributor. If I were a producer, I would sell them on merit or shelf them. No good pictures need an uniform contract to enforce play dates.

"Without the uniform contract a lot of pictures would never have been shown and business ruined. Competition, pictures of merit, makes good business.

"If there is one good thing in the Arbitration, uniform contract, etc., we should like to discover it. The more we investigate, the more we hold our nose."

HOPE HAMPTON SAILS FOR EUROPE

Hope Hampton will appear on the New York stage under the Shubert management this fall. This was announced when she sailed for Europe. Miss Hampton will return to America in September. Last week Miss Hampton completed work in the leading role of "The Unfair Sex," a H. Diamant Berger production for Associated Exhibitors.

* * *

MISS SWANSON PREPARING

Gloria Swanson lost no time in starting on her next picture for Paramount, "Stage Struck," which is to be produced by Allan Dwan in the Long Island Studio. Actual camera work will start within a week.

M.-G.-M. SERIALIZING STORIES OF FILMS ON PROGRAM FOR 1925-26

That serialization is fast becoming a valuable factor in exploitation and publicizing big film releases is evident in the number of distributing organizations which have added a syndicate division to their staffs. Metro-Goldwyn-Mayer pictures, will this week start to distribute "The Unholy Three," by Tod Robbins, and starring Lon Chaney.

This will be the first story to be syndicated free to newspapers in United States and Canada.

"We realize the valuable aid extended the exhibitor in serializing stories in advance of the picture," said Howard Dietz, director of advertising and publicity. "It creates ready made audiences for theatre and brings added revenue to the box-office. The small exhibitor profits the same as the large. Every town, regardless of size, having a newspaper, will receive this service gratis."

* * *

Coming under the head of exploitation, the syndicate division will function under William R. Ferguson, director of exploitation. He will have as his assistant H. W. Fisher, formerly of the First National exploitation staff. Following field representatives will cover assignments of key cities: Bert Lennon, Charles Glickauf, Morris Abrams, C. C. Deardorff, C. D. Haug, W. J. Murphy, Albert Kaufman, W. G. Bishop, J. G. Fraenkel, Norman W. Pyle and James W. Clark.

* * *

ARROW SELLS NEW ENGLAND

W. E. Shallenberger, president of Arrow Pictures Corporation, arranged with Edward A. Golden, president of Golden Distributing Corporation, Boston, for marketing in New England territory twenty-four Arrow pictures.

ALL-YEAR RELEASING SCHEDULE IS PLANNED BY UNITED ARTISTS

Developing of an all-year releasing schedule by United Artists is seen in the announcement Roland West and John W. Considine, Jr., who have been production supervisors for Norma and Constance Talmadge, have become associated producers.

The announcement came in a message from Joseph M. Schenck, chairman of the board of directors of United Artists Corporation, now at Hollywood, to Hiram Abrams, president of the corporation.

The selection also places Mr. West and Mr. Considine on the executive roster of the newly organized Art Finance Corporation, and places at their disposal \$3,000,000 to expend on their forthcoming productions for United Artists Corporation.

This step was interpreted as Mr. Schenck's first move toward transforming United Artists Corporation from the basis of a few pictures a year to a full, all-year releasing schedule. Mr. Schenck was instrumental in bringing Samuel Goldwyn and Sol Lesser into recent affiliation with the organization which Mr. Abrams and he are building up around the original members—Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, with Rudolph Valentino and William S. Hart as recent members.

Mr. West and Mr. Considine will supplement their producing activities by continuing to supervise the Norma and Constance Talmadge films. Mr. West, who produced "The Monster," will supervise Norma Talmadge's next starring film, "Paris After Dark." Mr. Considine is preparing to put Constance Talmadge's adaptation of the George Barr McCutcheon story, "East of the Setting Sun," into production.

Mr. Considine also is general manager of the Norma and Constance Talmadge Productions.

* * *

GOOSMAN WITH DAVIS

J. Charles Davis, 2nd, president of Davis Distributing Division, Inc., appointed Max F. C. Goosman as special representative. This gives the company two men constantly traveling in the field. Mr. Goosman will visit Pittsburgh, Cleveland and St. Louis.

Max F. C. Goosman started with Famous Players in 1916.

* * *

After visiting Chicago to film exteriors for "That Royle Girl," D. W. Griffith and his players, headed by Carol Dempster, James Kirkwood and Harrison Ford, returned to the Paramount, Long Island studio.

* * *

"A LITTLE GIRL IN A BIG CITY"



West Coast Chain's Interests Revealed In California Quiz

HOLLYWOOD, July 31.—Far-reaching interests of West Coast Theatres, Inc., were revealed when officers and counsel of that organization appeared before the State Corporation Department in a hearing on an application to issue \$1,500,000 in bonds.

Sol Lesser, one of the officers, declared West Coast owns 759 shares of the stock of First National, and half interest in Grauman's Egyptian theatre. In addition to these holdings, the company has a ten-year contract with Famous Players-Lasky and within the next few weeks a contract will be made with Metro-Goldwyn-Mayer for showing their pictures, it was stated.

Promises have also been made, they said, for a similar franchise with United Artists.

David M. Croft, treasurer of West Coast, stated that his company's net profits from the Egyptian theatre amounted to \$77,204 last year. Loew's State theatre and the Warfield in San Francisco netted West Coast \$176,958 last year, he said.

Regarding the recent transfer of Adolph Ramish's 40 per cent of West Coast stock to Fox, counsel brought out for the first time that Fox bought 51,000 shares at \$55 a share. The stock has a par value of \$10. The hearing will be continued.

* * *

SMITH APPOINTED EASTERN SALES MANAGER FOR WARNERS

Five additions to the field organization of Warner Brothers were made by Sam E. Morris, general manager in charge of distribution.

E. J. Smith becomes eastern sales manager with headquarters in New York. Mr. Smith was with Universal many years. Herbert Elder is the new southern division manager, with office in Atlanta. He has been with the Famous Players-Lasky Corporation many years.

George H. Dumond becomes general manager of the theatres controlled by the Warner organization. Mr. Dumond left to inspect the Warner houses in the south and confer with Nat L. Royster, managing director of Warner Brothers Southern Theatres, Inc., at Charlotte, N. C.

H. O. Martin was appointed manager of Warner exchange in Washington. M. A. Hullings will be branch manager at Los Angeles.

* * *

HOLLYWOOD, July 31.—Will Hays visited the Metro-Goldwyn-Mayer studios in company with James P. Goodrich, former Governor of Indiana. They were shown through the plant by Louis B. Mayer, production executive of the Culver City studios.



GLORIA GOULD TO RUN EMBASSY THEATRE FOR PRE-VIEW SHOWINGS

New phase of motion picture presentation of significance to the industry will be initiated by Metro-Goldwyn-Mayer on opening Erich von Stroheim's "The Merry Widow," starring Mae Murray and John Gilbert, at the Embassy theatre, New York City. For this pre-view showing the Embassy, a small, intimate and cosily decorated house containing but 600 reserved seats, has been placed in the hands of Gloria Gould, daughter of George J. and Edith Kingdon Gould, and granddaughter of Jay Gould. Miss Gould is to act as hostess throughout the showing, throughout which a \$2 top will prevail.

Appointment of society leaders to the positions of hostesses in charge of intimate motion picture playhouses promises to lend increased attraction to preview showings, and ensures brilliant premieres in addition. The opening of the Embassy under Miss Gould's management promises in particular to be a gala social affair, brilliant with literary folk, screen and stage stars, with society matrons and debutantes acting as ushers and program girls. It is prophesied in this connection that society leaders will play a prominent part in the little theatre film movement already begun in England and rapidly mounting in favor in this country.

Miss Gould, who in private life is the wife of Henry A. Bishop, Jr., young broker of New York City and a son of Henry A. Bishop of Bridgeport, Conn., is the first woman to be in full charge of all activities connected with the presentation and management of a Broadway moving picture theatre.

In discussing her appointment, which has been regarded as the most unusual ever given a society woman, Miss Gould said:

"One of my greatest ambitions, which I got from my mother, was to have a small, intimate, distinguished, smart theatre to make a success of. But I had no idea until at a dance I met Major Edward Bowes, who is managing director of the Capitol theatre and a vice-president of the Metro-Goldwyn Distributing Corporation, that my ambition would be gratified. Major Bowes, after listening to my ideas on motion pictures, agreed, much to my amazement, to turn over to me the new Embassy theatre, which is now being completed, and to give me carte blanche to do exactly as I wished with this exclusive little playhouse.

"Accordingly, I shall take him and his company at their word and the Embassy will become an all woman's theatre. Every official and employee in the place will be a woman, even the musicians."

* * *

Gladys Walton and Niles Welch score a triumph in their latest roles for the Gotham Productions



UNITED ARTISTS' TREASURER AND POETESS DODGE FRIENDS BY CEREMONY IN CITY HALL



Josephine Louise Freygang, poetess and artist, and Arthur William Kelly, brother of Edith Kelly Gould and vice president and treasurer of United Artists Corporation, eluded their friends and were married in the Municipal Building, New York City. They left for a three-week honeymoon trip in Canada.



FIVE FIRST NATIONAL PRODUCTIONS READY; FOUR MORE STARTED

Photography was completed within the week on five new First National releases.

Lambert Hillyer finished shooting "The Knockout," Milton Sills' new starring vehicle, from M. D. C. Crawford's novel, "The Come-Back," last week.

George Archainbaud took the last shots on "What Fools Men," from Henry Kitchell Webster's novel, "Joseph Greer and His Daughter," a few days previously. Lewis Stone, Shirley Mason, Barbara Bedford, Ethel Grey Terry, Hugh Allen and David Torrence have the leading parts.

Corinne Griffith completed photography on Edna Ferber's "Classified," under the direction of Alfred A. Santell.

Webster Campbell laid aside the megaphone on Byron Morgan's automobile story for Ben Lyon, "The Pace That Thrills." Mary Astor plays opposite Lyon.

Production is well under way and running smoothly on four additional First National pictures: "The Viennese Medley," which Curt Rehfeld is directing under the supervision of June Mathis; "The Beautiful City," which Kenneth Webb is directing for Inspiration Pictures, starring Richard Barthelmess, with Dorothy Gish and William H. Powell; the Samuel Goldwyn-George Fitzmaurice production of "The Dark Angel," from H. B. Trevelyan's play, and "Dangerous Currents," Edwin Carewe's production from Willard Robinson's play, "The Sea Woman."

* * *

PHILADELPHIA EXHIBITORS PLAN TOURNAMENT

PHILADELPHIA, July 31.—A golf tournament, the first ever held by the motion picture industry here, will be staged August 18 at the Green Valley Country Club. The tournament will be followed by a dinner dance in the evening.

Trophies valued at \$1,000 have been contributed by Jules E. Mastbaum, M. E. Comerford, Wilmer & Vincent, Carr & Schad, Frank Buhler, Joe Snellenburg, Harry Jordan, Adolph Zukor, William Fox, Carl Laemmle, Richard A. Rowland, Elmer R. Pearson, Oscar Neufeld, Len L. Berman and Dr. Walter G. Steumpfig.

* * *

DAVIS VISITS LUCCHESI

J. Charles Davis, 2nd, made a flying trip to Philadelphia to visit Tony Lucchese, of Liberty Film Corporation who is handling the Davis distributing division short subjects. While in the Quaker City Mr. Davis screened several features for exhibitors.

IMPORTANT ROLE IN ASSOCIATED FEATURE GOES TO RALPH LEWIS

HOLLYWOOD, July 31.—Ralph Lewis, who plays the Earl of Kennett, in "The Lady from Hell," which Stuart Paton is making at the Hollywood Studios for Associated Exhibitors has an excellent role in keeping with his talents.

Lewis will be remembered for his feature role in the F. B. O. production "In the Name of the Law" and other recent pictures. In "The Lady from Hell" he portrays an old Scotch Earl whose life is a continual battle with physicians who prohibit meats, tobacco and alcoholic drinks, and servants who want to enforce the doctors' orders.

Tammany Young, famous in prize fighting circles, exposes something new as a professional escort in "Camille of the Barbary Coast," the Associated Exhibitors production featuring Mae Busch and Owen Moore, which will be released in the fall.

Hugh Dierker directed "Camille of the Barbary Coast," in which appear Mae Busch, Owen Moore, Burr McIntosh, Harry Morey and Fritz Burnette.

Anne Cornwall, who is Monty Banks' leading lady in his new Associated Exhibitors' feature comedy, "Keep Smiling," is a Wampas "baby star."

In "Keep Smiling," Miss Cornwall plays Rose, the daughter of a millionaire, who falls in love with Banks, a poor inventor. The story was provided by Herman Raymaker and Clyde Bruckman. The Monty Banks Pictures Corporation, of which Howard Estabrook is president, produced "Keep Smiling."

* * *

PRODUCERS IN MOTOR TRIP TO WEST COAST

HOLLYWOOD, July 31.—Traversing the continent from New York to Hollywood in a touring car, Ludwig Erb and O. E. Goebel, executive heads of Associated Arts Corporation, which recently produced "Drusilla With A Million" for F. B. O., arrived here.

They announced that "Flaming Waters" an original drama of the oil fields, would be their next F. B. O. production. It was written by E. Lloyd Sheldon and will be directed by F. Harmon Weight, director of "Drusilla With a Million."

* * *

ESCHMANN TO WEST COAST

E. A. Eschmann, of First National Pictures, left for the west coast. He will visit a number of the company's exchanges, returning in about two weeks. A. W. Smith, Jr., is looking after distribution during Mr. Eschmann's absence.

ATKINSON RESIGNS M.-G.-M. POST TO JOIN 'ROXY' CHAIN

William E. Atkinson, vice-president and general manager of Metro-Goldwyn, and one of the prominent figures in the motion picture industry, will be associated with Arthur H. Sawyer, Herbert Lubin and S. I. "Roxy" Rothafel in the erection of a circuit of mammoth motion picture theatres in Greater New York. The first "Roxy" will be built on the plot at Fiftieth street and Seventh avenue, with a seating capacity of 6,212 making it the largest theatre in the world.

Mr. Atkinson was one of the prime movers in the affairs of the Metro Pictures Corporation for many years. Entering that organization eleven years ago as field representative, his abilities rapidly carried him from one important post to another, until he was made vice-president and general manager, which position he has held with Metro-Goldwyn since the merger of these two organizations in May of last year.

Mr. Atkinson is credited with one of the keenest visions in the industry, and his decision to affiliate himself with the Sawyer-Lubin-Rothafel combination is said to indicate the importance which he attaches to the project of a Roxy theatre circuit in Greater New York.

Upon his return to New York, following an absence of several weeks, Mr. Atkinson said:

"On my return to New York from an extended vacation, Sawyer and Lubin invited me to become associated with them in their undertaking with Mr. Rothafel. While I naturally regret severing a business relationship which has lasted almost eleven years and which has been a source of great pleasure to me, due to the excellent men with whom I have been associated, a careful study of the enormous theatre project planned for, influenced me to tender my resignation as vice-president and general manager of the Metro-Goldwyn Pictures Corporation.

"I expect to take up my new work in August. It is my sincere belief that the erection of the "Roxy," the world's largest motion picture theatre as the first link in the circuit of Roxy houses to be placed in carefully chosen locations in New York, Brooklyn and The Bronx, will revolutionize motion picture theatre history in the outlying districts of New York, at the same time bringing to the great host of local screen followers the type of entertainment which in some sections they have long been denied.

"With Mr. Rothafel presiding as director for this circuit of huge capacity houses, his genius in matters of atmosphere, presentation and original entertainment will be given a scope heretofore impossible and never before attempted by those who supply diversion to the motion picture going thousands. The importance of a circuit of beautiful motion picture theatres, each one offering in its particular locality an original and distinctive style of entertainment conceived and personally sponsored by 'Roxy,' is self-evident.

"Plans for the erection of the 'Roxy' are rapidly being pushed, and we will have in our hands this week the first architectural sketches of Walter W. Ahlschlager. Upon Mr. Rothafel's return from Canada, where he is at present enjoying a vacation as a guest of the Canadian Government, details will be at hand concerning many of the original and remarkable features which he intends to incorporate in this huge theatre."

* * *

N. J. GROUP MOVES

Headquarters of Motion Picture Theatre Owners of New Jersey were moved from 727 Seventh avenue New York City, to 7745 Seventh avenue. New telephone numbers are Circle 6625-6.

CINE-KODAK TO FIT POCKET PERFECTED BY EASTMAN COMPANY

Motion pictures in the home are realized with announcement by Eastman Kodak Company of development of a new model Cine-Kodak. It is pocket size, as simple to load, hold and operate as an ordinary kodak and sells for \$70. Amateur motion picture taking should now take on the popularity of kodak snapshotting, it is predicted.

The popularity of home movies, according to the announcement, has been proved and while the more serious worker may still prefer the electrically driven Cine-Kodak, the new more compact model is expected to appeal to amateurs.

This achievement is a thoroughly practical motion picture camera reduced to the same compactness and simplicity of operation that have made the kodak famous. With its genuine leather covering it has the appearance and is about the size of a 3A kodak closed.

It takes ordinary Cine-Kodak film (16 mm. wide) in 50 or 100 foot lengths, is daylight loading and spring driven. The film is made reversible, that is, through a special process the negative is reversed to a positive and the film actually exposed is used for projection. This eliminates cost of additional film and printing. The price of the film covers the cost of finishing at any Eastman laboratory. No tripod is required.

The new model is held at waist level, the subject found in the view finder and by simply pressing a spring twenty feet of film may be exposed without rewinding. Steady spring tension provides for evenness of exposure.

The lens is an f.6.5 especially designed. It has a focal length of only 20 mm. (less than 1 inch) which gives a broad angle and permits the photographing of large objects at relatively close range. "Close ups" can be made at four feet and distant views can follow with no focusing adjustment.

The weight is given at 5 pounds when loaded, size 8 13-16 inches long by 9 9-16 inches high and 3 1-6 inches wide. There are indicators on the outside of the camera to aid the operator, an exposure guide on the diaphragm scale to show which of the four stops to use, a footage indicator to tell how many feet of unexposed film are left in the camera.

The film reels are opposite each other for loading in daylight. Exposure lever may be locked in operating position so that the operator may place the camera on a firm support and include himself in the action of the picture. Instead of the usual printing operation the negative, through a special process, is reversed to a positive so that the identical strip of film that was used for exposure is used for projection as well.

Tests were made of a new process in aerial photography developed by the Eastman Kodak Company in co-operation with the Army Air Service, which Dr. Burka, government physicist, described as the most important advance yet made in aerial work.

THEDA BARA FEATURE SHOWN

According to a telegram received by New York offices of Chadwick Pictures Corporation, "The Unchastened Woman," Theda Bara's vehicle, attracted much attention at its preview showing in Los Angeles. The picture was shown unannounced at a neighborhood theatre near the city as part of the regular program and the enthusiasm of the audience for the new Bara drama was said by the theatre management to have been unusual.

The first print of "The Unchastened Woman" is expected in New York shortly.

New General Manager

R. R. Riskin Assumes This Post
With True Story Films, a Bernarr
Macfadden Enterprise.



27 TIFFANY-TRUART PRODUCTIONS SOLD TO MEXICAN ORGANIZATION

A. Carlos, secretary of Tiffany-Truart Corporations, sold Tiffany and Truart productions for 1925-1926 for Mexico to Senor Gonalo Varelo, of Mexico City.

Included in the sale are the Tiffany "Big Twelve," including "The Sporting Chance," "Souls for Sables," "Lightning," "The Lodge in the Wilderness," "Morganson's Finish," "The Travis Coup," "Tale of a Vanishing People," "The Wrong Coat," "The Dumb Head," "Morals for Men," "The Life of Woman" and "Borrowed Finery."

In the Truart program Senor Varela obtained six Blue Ribbon features, "Marrying Money," "Dollar Down," "Age of Indiscretion," "Where the Worst Begins," "The Hurricane," and "Salvage"; the four novelty pictures, "Three in Exile," "The Silent Witness," "Pals," and "The Wild Girl," and four melodramas—"The Midnight Special," "The Flood," "The Night Watch," and "A Call in the Night," and a Truart special, "Romance Road," featuring Raymond McKee.

H. M. WARNER RETURNS TO NEW YORK FOR LONG STAY

Accompanied by Mrs. Warner, Harry M. Warner, of Warner Brothers, returned to New York from Hollywood, where he had been inspecting production work on the attractions to be released on the company's 1925-26 schedule.

Mr. Warner was extremely enthusiastic, not only over the quality of the product forming the coming year's line-up, but on the progress in producing. He said that the schedule is now considerably farther advanced than any previous one had been at this time of year, and promised that the last of the Warner Forty will be out of the studios by January 1.

RENAMES HOUSE HE BOUGHT

FORD CITY, Pa., July 31.—Princess Theatre is now under management of D. Serrao, owner of Savoy theatre here. It will now be known as the Palace Theatre.

SEMON COMPLETES "PERFECT CLOWN" CHADWICK RELEASE

HOLLYWOOD, July 31.—"The Perfect Clown," Larry Semon's second special comedy production for Chadwick Pictures Corporation, was completed. The first print was shipped to New York, where it will be shown to the trade press for review.

"The Perfect Clown" is scheduled for release October 15, but arrangements have already been completed for a special pre-release engagement on Broadway, New York, in September.

"The Perfect Clown" was directed by Fred Newmeyer. The cast includes Dorothy Dwan and Oliver Hardy, who supported Larry Semon in "The Wizard of Oz"; Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

Preparations for the production of "The Bells," Lionel Barrymore's next special for Chadwick, are being completed by James Young, who will direct. Mr. Young directed the recently completed "The Unchastened Woman," starring Theda Bara, for Chadwick.

Production on "The Bells" will be started as soon as I. E. Chadwick, president of the company, who is now in New York City, returns here. The production will be released early next fall.

Having completed "Some Pun'kins" and "The Winner," his first two rural comedy dramas for Chadwick, Charles Ray and Jerome Storm, his director, are preparing to start work on the third shortly. The third story, the title of which has not yet been determined, will be another original written especially for the star. The script is now being prepared at the Ray studios.

"The Prince of Broadway," the stage success, which will be George Walsh's next vehicle under the Chadwick banner, is well under way here. "The Prince of Broadway" will be completed within three weeks and is scheduled for release September 15.

"American Pluck," the first of the Walsh series, with Wanda Hawley, Tom Wilson, Leo White, Frank Leigh, Wilfred North, Sydney De Grey and Dan Mason in the supporting cast will be released August 15.

* * *

F.B.O. STARTS PRODUCTION PLANS FOR 1926-27

HOLLYWOOD, July 31.—With a heavy production program for 1925-26 launched, scenario forces of Film Booking Offices are concentrating on story material for 1926-27.

B. P. Fineman, production manager, bought from Calvin Johnston the screen rights of his novelette, "Pedigree," which is to appear in several installments in Pictorial Review. "Pedigree" will be a F. B. O. Gold Bond production.

* * *

GOODMAN BRINGS MAYNARD'S LATEST

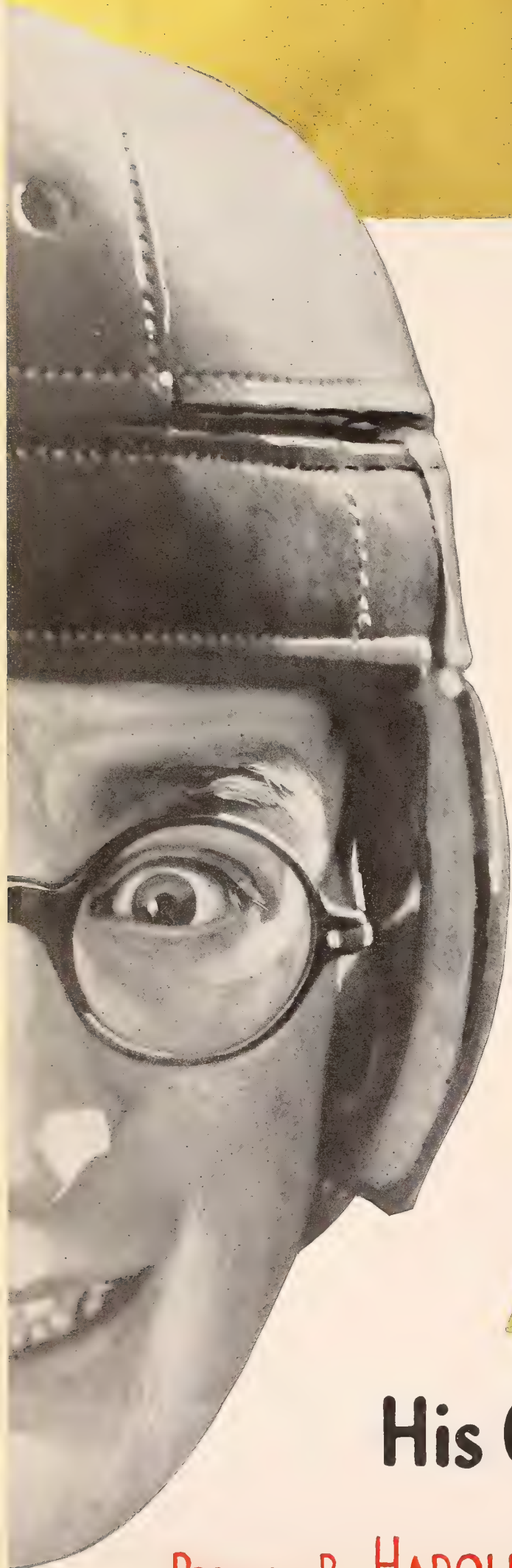
Barney Goodman, production manager of the Ken Maynard unit, is in New York. Mr. Goodman brought with him a print of "The Demon Rider," the new Ken Maynard picture to be released through Davis Distributing Division, Inc. This was screened for the Davis Distributing Division Inc., executives and proved to be of the same class as "\$50,000 Reward" and "Fighting Courage," the first two pictures of the Maynard series.

The fourth picture, "The Haunted Range," is in production.

Coming!

The greatest business-getter
the business has ever had in
the greatest business-getter
yet produced -





HAI

LLC

in **The Fro**

His Greatest Triumph

PRODUCED BY **HAROLD LLOYD CORPORATION**

ROLD

BYD

eshman



A PATHÉ PICTURE



A tribute to a triumph

NOT long since Pathe publicly voiced appreciation for the splendid and most unusual spirit displayed by the Harold Lloyd Corporation in spending upon "THE FRESHMAN," their last picture under the Pathe contract, a sum far exceeding their contractual obligation.

Now Pathe desires, in all sincerity, to voice equal appreciation of the fact that this picture, representing a cost far beyond the producer's obligation, represents also a supreme effort in feature comedy making, a really monumental achievement in mirth-creation.

Pathe congratulates Mr. Lloyd personally and the Harold Lloyd Corporation upon their greatest triumph,—“THE FRESHMAN.”

Pathe assures exhibitors of its profound conviction that “THE FRESHMAN” is not only Mr. Lloyd's greatest picture, but also the greatest picture and the greatest business-getting picture this business has ever seen.

Pathe is proud to present this supreme testimonial of the friendship and intimate relations enjoyed for eleven years with Harold Lloyd.

Pathe Exchange, Inc.



Evelyn Brent, star of "Lady Robinhood" her latest production for F. B. O. in training with Bosco for the bull ring.

Florence Turner, Famous star of the "Griffith Days" with Alice Lake and director Tony Gaudio. They will make "The Price of Success" for Waldorf Pictures—Columbia release.



Players of First National Pictures, Hollywood, enlisted as day nurses in the recent National Defense Day Tests. Those in the car include Ethel Grey Terry, Joyce Compton, Barbara Bedford and others.

Miss Regge Doran, Director of Department of Public Relations of Pathe.



Mary Pickford who has just completed her latest United Artists production "Little Annie Rooney" is signally honored by the creation of a new flower, "The Mary Pickford Sweet Pea."



Minnie, the Universal elephant, is learning to do the Charleston with ridiculous ease, holding Jack Daugherty, of "The Scarlet Streak," on one of her tiny paws.



Ben Wilson, J. Charles Davis, 2nd, and C. A. Montgomery of the Montgomery Circulation Service are interested visitors of Bob McGowan and the "Our Gang" troupe, at the Hal Roach Studios.

Lewis Stone, noted star of the screen, signs a long term contract with First National pictures. Al Rockett on the receiving end.



International Trio of beauties to be seen in the forthcoming Al Christie-P. D. C. big feature production "Madame Lucy." They are Jean Lorraine, American beauty, Doris Wynn, English girl and Yola D'Avril, of France.



(Above)

E. H. Emmons, Los Angeles Near East Relief director presents Jackie Coogan with gifts sent by grateful refugees from Athens, Greece, in appreciation of Coogan's work of relief.



(Right)

Barbara Bedford and Hugh Allen, First National players in forthcoming films are hard at work pushing the Greater Movie Season. Tell all your friends, on the special slate, one of the many accessory aids of the drive.



Fascinating Dolores Costello, daughter of Maurice Costello, who is playing the leading feminine role in the Warner Bros. production "The Sea Beast" opposite John Barrymore, star.



Pat O'Malley, May McAvoy and Cullen Landis have an informal chat with director Larry Trimble between scenes of "My Old Dutch" which Universal will release.



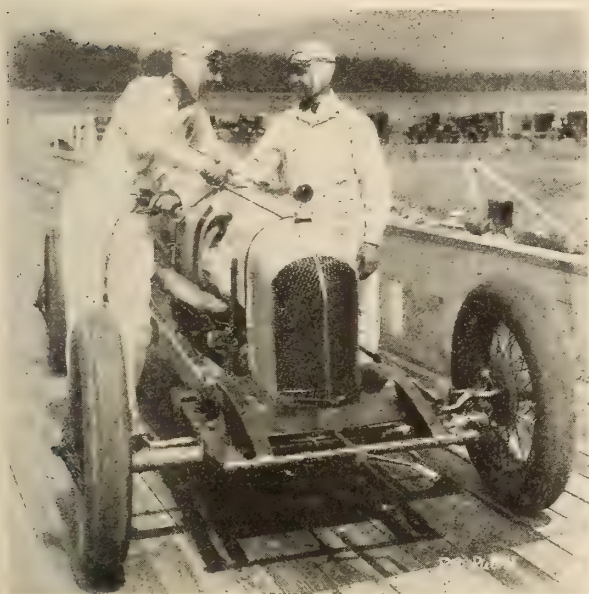
Sally O'Neill, feeds some of the thousand midshipmen from Annapolis who visited the Metro-Goldwyn-Mayer studios where Christie Cabanne is completing "The Midshipman"



Roberto Estrada, leading man of the first motion picture production ever made in Columbia, South America, produced by Sicla Film, Bogota, Columbia.



Ruth Roland, star of thrilling western comedy drama feature "Where the Worst Begins," released by Truart.



Henry B. Walthal and Lionel Barrymore talk over old times between scenes of the Preferred Picture, "The Girl Who wouldn't work."

Ben Lyon who enacted thrilling speed scenes for "The Pace That Thrills," First National picture, congratulates Peter de Paolo, winner of Altoona Speedway Races.

Colleen Moore and Blanche Sweet are firm and fast friends. Blanche took time off to visit Colleen while she was making "The Desert Flower" for First National.



Pauline Garon and her press agent nearly come to blows over a mere motor-car. This popular player appears in the Warner Bros. production "Satin in Sables"

Learning Indian sign language from a Crow on the Crow Reservation in Montana is Fred Jackman (center), who is directing Rex and a large cast in "The Devil Horse," the next Hal Roach feature for Pathe Release.



CENTRAL AMERICA NEW OUTLET FOR U. S. SAYS GOLDSTEIN

Significant facts and figures indicative of growing importance of Central America as a market for motion pictures were revealed by Louis Goldstein, Central America manager for Metro-Goldwyn Distributing Corporation, on his return to New York City. Mr. Goldstein's territory includes Guatamala, Salvador, Honduras, Nicaragua, Costa Rica and British Honduras and is shortly to include Columbia and the British West Indies.

Mr. Goldstein describes Central America as "a territory which has been overlooked," and reports that fervid interest in pictures is growing rapidly in all sections of Central America. Jackie Coogan, Buster Keaton and Ramon Novarro are favorites, while Mae Murray and Lon Chaney are also popular.

Metro-Goldwyn-Mayer product plays consequently in more than 90 percent of the Central American theatres," he asserted, "some of which, notably the Capitol in Guatemala City, play first run pictures at admission prices equal to the rates charged by houses of similar importance in New York City. Presentation at the Capitol in Guatemala City, the Margot in Nicaragua, the Teatro Moderno in Costa Rica though operating on a smaller scale than the leading picture houses in the city are of the same high standing as those after which they are modelled.

"Perfect projection, xylophones played by about a dozen men and varied and popular accompanying programs contribute to the success of these playhouses."

Since opening his offices in Guatemala City in January he placed Metro-Goldwyn-Mayer productions in every section of his territory, even where films have had to be shipped through deserts and over mountain trails on mule-back. Government officials have everywhere cooperated in solving problems of distribution. They have become so interested, he said, that the President of Salvador and his entire cabinet on one question waited forty minutes to view a film when the projector broke down. The President of Guatemala has officially expressed his eagerness to cooperate in writing.

BOSTON FIRM GETS WILSON CO. PRODUCT

BOSTON, July 31.—C. Lang Cobb, general sales manager for Sering D. Wilson & Co., Inc., closed with Harry Asher president of American Feature Film Company here for the entire short length output of the Wilson company for New England.

This deal includes twelve Ebenezer Ebony Comedies, twelve Color Shots, twelve Kid Noah Comedies, twelve New Redhead Satires, and four Karlo Kolor Komies.

"EVOLUTION" RIDES ON CREST OF SCOPES TRIAL IN TENNESSEE

Balked a half a dozen times, C. W. Vanderbilt finally succeeded in bringing "Evolution," the Red Seal release to the screen in Tennessee in time to benefit from the publicity on the Scopes trial at Dayton.

He visited Dayton first to see if there was any possibility of exhibiting the film there. Clarence Darrow had seen the picture in Chicago and was enthusiastic about it. Mr. Vanderbilt offered the film to Arthur Garfield Hays, of the defense, for use in the trial. Judge Raulston's ruling, however, that the defense could not introduce any scientific testimony, barred it.

The only film theatre in Dayton is a 250-seat house. Mr. Vanderbilt tackled the owner, who was interested in the exhibition until the Rev. Charles Francis Potter, New York minister who came to Dayton to speak on behalf of evolution, was forbidden to talk. Inasmuch as Dr. Potter had seen the picture and would have mentioned it favorably, the theatre owner weakened and cancelled negotiations, fearing public opinion.

Thus balked, Vanderbilt went to Chattanooga, where he was received with open arms by Adolph Ochs, Jr., son of the New York publisher and manager of the Chattanooga Times. Mr. Ochs introduced Vanderbilt to Ray Seagle, manager of the Chattanooga Finance Corporation, and Paul Severance, a publicity man. These two undertook to back a showing of the film in the Chattanooga Memorial Auditorium, seating 5,500, backed by a whirlwind publicity campaign that received its finishing touch when a group of ministers were invited to a premier and enthusiastically endorsed the film. "Evolution" played two nights at the auditorium to standing room. It will be sent there later for another booking.

FIRST NATIONAL BUYS RIGHTS TO FRANZ MOLNAR'S "PRISONERS"

First National Pictures bought the screen rights to the new novel by Franz Molnar, the Viennese playwright, entitled "Prisoners."

CAMPAIGN ON "SOULS FOR SABLES"

Jack Bellman, manager of Renown Pictures, Inc., is planning an intensive exploitation and publicity campaign for Tiffany production, "Souls for Sables," which is to be released this month.

F. B. O. LOT ACTIVE: FOUR OF GOLD BOND PRODUCTIONS READY

HOLLYWOOD, July 31. — August will find the F. B. O. studios maintaining its production activities.

Four of the company's Gold Bond productions are already concluded: "Drusilla With a Million," "Parisian Nights," "If Marriage Fails?" directed by John Ince, with Jacqueline Logan and Clive Brook, and "The Keeper of the Bees," which James Leo Meehan transferred to the screen with Clara Bow, Alyce Mills, Robert Frazer, Josef Swickard, Marthat Mattox and little Gene Stratton.

Shooting on "The Keeper of the Bees" was concluded this week and the first print is now on its way to New York.

"The Last Edition," the newspaper melodrama which Emory Johnson is producing, is in its second week. Ralph Lewis heads the cast, with Lila Leslie, Ray Hallor, Frances Teague, Rex Lease, Lou Payne, Davie "Red" Kirby, Wade Botelle, Cuyler Suppice, Leigh Willard and Will Frank.

As soon as work on "The Last Edition" is completed, Mr. Johnson and his mother, Emilie Johnson, will leave for Sweden, where another Gold Bond production, "Happiness," will be filmed.

B. P. Fineman, production manager, and Wesley Ruggles, director, are casting for the first of the Laura Jean Libbey stories, "When His Love Grew Cold," which Gertrude Orr and Fred Kennedy Myton are adapting.

Fred Thomson resumed work on "Riding the Wind," an original story by Marion Jackson. Del Andrews is handling the megaphone.

Evelyn Brent launched "Three Wise Crooks." It is an original crook melodrama by John Brownell and Fred Kennedy Myton. E. Richard Schayer wrote the continuity.

Richard Talmadge and Maurice "Lefty" Flynn are preparing for work on new productions for autumn and winter release.

The F. B. O. studio promises to be a busy lot in Hollywood for months to come.

FIRST NATIONAL SETS MEETING FOR AUG. 25

A call for a national convention of First National branch and district managers has been sent out by E. A. Eschmann for August 25, 26 and 27 in New York City.

The main feature of the convention will be the presentation to the field force of the selling plans on the new product. Entertainment features for the visiting branch and district managers are being arranged by Mr. Eschmann's staff. They will also be taken to the New York studio to watch some of the new pictures in production.

KENTUCKY, TENNESSEE GET DAVIS RELEASES

John Pelzer, special representative of the Davis Distributing Division, Inc., closed contracts with Lee Goldberg of Big Feature Rights, Louisville, Ky., for Kentucky and Tennessee territory on the Ben Wilson serial, "The Mystery Box," starring Ben Wilson and Neva Gerber; "Border Musketeers"; the series of eight Marilyn Mills productions starring Marilyn Mills and her horses, Star and Beverly, and the MacMillan series of Al Ferguson productions.

Big Feature Rights contracted for the Ken Maynard series and the first group of Al Ferguson pictures.

News of Exhibitor Activities

FAMOUS ACQUIRES FARLEY CHAIN OF NEW YORK HOUSES

ALBANY, N. Y., July 31.—W. W. Farley, of Albany, owner of the State, Albany, Strand and Barclay theatres in Schenectady, N. Y., as well as two houses in the neighboring village of Catskill, closed negotiations through which the Famous-Players Lasky corporation becomes half owners of the six theatres. The deal is of vast importance to Central New York. Paramount's acquired the Robbins house in Utica, Syracuse and Watertown.

It was only a short time ago that Mr. Farley bought the holdings of William Shirley and William Rafferty in the four Schenectady theatres. At that time it was said that Famous Players was seeking a wedge into the Electric City and later on Mr. Farley confirmed a rumor to the effect that he had been approached by a representative from the Famous Players company.

Paramount may erect a new theatre here. This action may lead to a fight for patronage between Famous Players and the Strand group, which already has one house in Albany and is planning to build another, and also owns theatres in Troy, N. Y.

There was also a report that Famous Players might buy out the Buckley holdings in Albany, which would give the company the Leland and the Clinton Square theatres, of which Oscar Perrin is the present manager.

* * *

FIGHT FOR SUNDAY SHOWS ON IN TWO TOWNS IN MISSOURI

ST. LOUIS, July 31.—Exhibitors of two Missouri towns are waging educational campaigns to bring back Sunday shows in their respective communities. Ministers and reformers of both towns are fighting the move.

J. W. Cotter, of Fourth Street theatre, Moberly, is conducting the fight in that town, while in Columbia, Mo., Rex Barrett, of Cozy theatre is campaigning.

An effort will be made to obtain city ordinances permitting Sunday shows. It is also probable that elections will be held in both towns.

* * *

HEADQUARTERS REMOVED

TORONTO, July 31.—John Cooper, president of Motion Picture Distributors and Exhibitors of Canada, moved his office from Lumsden Building to the new Metropolitan Theatre.

* * *

BUILDING SUBURBAN HOUSE

TORONTO, July 31.—Bloor-Runnymede Theatre Company will build Runnymede theatre in Bloor street to serve the new residential section of Runnymede. The house will accommodate 1,300.

* * *

PURCHASES OKLAHOMA HOUSE

JENKS Okla., July 31.—Emerson Hale purchased Majestic theatre here.

* * *

OPENS \$40,000 STRUCTURE

EWING, Mo., July 31.—McNally & Snyder's new Ewing theatre opened with "Thundering Hoofs." The house seats 300 and cost about \$40,000.

Fourth Man Arrested in Bombing of House in Kansas City, Mo.

KANSAS CITY, Mo., July 31.—Fourth arrest in bombing of World-In-Motion theatre last February was made here. G. F. Bunker, former picket at the theatre shortly before it was wrecked and a member of the Kansas City Motion Picture Operator's Protective Union, was arrested and held for preliminary hearing.

* * *

FLAUNTING NON-UNION CARDS CAUSES ARREST

SEATTLE, Wash., July 31.—Two men were arrested and charged with libel for distributing placards which condemned two Seattle theatres, the Blue Mouse and the Wintergarden, as non-union.

A car, which was driven by the two men, contained cards which advertised similar charges against practically all of the big motion picture houses in the downtown district.

* * *

EIGHT THEATRES CLOSE IN ST. LOUIS TERRITORY

ST. LOUIS, July 31.—Houses that have closed include: Liberty, Cowden, Ill.; Marthasville, Mo.; Roland, Payson, Ill.; Princess Lexington, Tenn.; Premier, Grayville, Ill.; Gem, Stonington, Ill.; Lyric, Salem, Mo.; Palace, Vallier, Ill.

* * *

BUILDS SMALL THEATRE

FERNDAL, Wash., July 31.—Mikesell built a theatre here. It is called the Grand.

* * *

DOUBLES SEATING CAPACITY

MOSCOW, Idaho, July 31.—Theatre owned by W. D. Kenworthy is being remodelled to double seating capacity. The theatre now seats 400.

* * *

TO INSTALL ORGAN

TORONTO, July 31.—Tivoli theatre, the former Allen theatre here, was closed temporarily by Tommy Daly, manager, for installation of a new pipe organ.

* * *

FAMOUS OFFICIAL AN OWNER

TORONTO, July 31.—Arthur Cohen, secretary of Famous Players Canadian Corporation, Limited, owns a theatre of his own. It is the Globe in Queen street west.

* * *

COLUMBIA MANAGER SHIFTED

KANSAS CITY, Mo., July 31.—Fred Sears, who for several years managed various theatres on Columbia Amusement Circuit, was appointed manager of the Empress theatre here. The Empress is operated by Columbia Amusement Circuit.

* * *

WITH MIDLAND CIRCUIT

HUTCHINSON, Kas., July 31.—Harry Kieffer now is with the Midland Theatre Circuit, operating the Midland and Royal theatres here.

* * *

CLOSES FOR SUMMER

TOLEDO, Ill., July 31.—Croy's Opera House closed for the summer.

INJUNCTION TO BAR NEGRO SEGREGATION REFUSED BY JUDGE

ST. LOUIS, July 31.—Circuit Judge Miller refused to grant an injunction sought by the Franklin Amusement Company et al to prevent the Little Theatre Corporation, operators of the New Palace theatre, 1310 Franklin avenue, from segregating negroes and white patrons of the house. Judge Miller held that the practice of admitting negroes only to the balcony was not a violation of a provision in the lease which provided that the house was to be used either exclusively as a house for negroes or for mixed audiences.

The Franklin Amusement Company operates the Majestic theatre, 1022 Franklin avenue, and owns the New Palace Theatre Building. Hyman Komm, an officer of Franklin Amusement Company, contended New Palace was not being operated as a mixed theatre, but was catering to whites. An advertisement carried in a newspaper was introduced to support this charge. It was also testified that the New Palace since being operated under the present plan has taken an average of \$200 a week from the Majestic theatre.

Counsel for the plaintiffs stated that formerly negroes were permitted to mix with the whites in all parts of the house. The "mixed audience" clause was inserted in the lease so the theatre would not interfere with the Majestic, which shows to whites exclusively.

Jesse S. Horwitz, who subleased the house to the Little Theatre Corporation, said that the indiscriminate mixing of the races was stopped because of the numerous conflicts between negroes and whites. This necessitated constant police protection and hurt business. He contended that the present system of segregating the races does not violate the terms of the lease and Judge Miller sustained that view.

* * *

SEEKS TO FORCE CITY TO ISSUE HOUSE PERMIT

BUFFALO, N. Y., July 31.—Mayor and members of the city council were served with an order directing them to show cause in supreme court why they should not be compelled to issue a permit to the Riverside Amusement Company for a moving picture theatre at 822-824 Tonawanda street.

The council refused the permit when property owners near the site objected to the house.

* * *

RECOVERS FROM OPERATION

MULHALL, Okla., July 31.—Walter Kinkaid of Kinkaid theatre here, is convalescent from an operation.

* * *

RENAMES HIS THEATRE

SOPULPA, Okla., July 31.—I. A. Bover purchased St. Denis theatre here and changed its name to the Iris.

* * *

PLANNING TO BUILD

GUTHRIE, Okla., July 31.—It is reported Ned Pedico is planning a new theatre here.

* * *

MERGER CLOSES ONE

SHIDLER, Okla., July 31.—Senate and Osage theatres have been merged.

"Woodman, spare that limb!" exclaimed Lucy Fox to Ben Lyon, seen in a scene from "The Necessary Evil," which George Archainbaud directed for First National.



TROY EXHIBITOR TO USE NATIVE TALENT IN OLD HOME WEEK

TROY, N. Y., July 31.—Jake Golden, of Troy N. Y., manager of Griswold theatre in that city will use what he terms an "Old Home Week" during the middle of August at which time he plans to use a number of professionals, who are spending their vacation in Troy and who will put on their acts along with the picture program which Mr. Golden will show. There will be several contests.

* * *

CORNING, N. Y., THEATRE SHUT FOR RENOVATION

CORNING, N. Y., July 31.—Regent theatre, which has been closed for some time, is being renovated for re-opening in September. The house is to be operated by the J. Meyer Schine Theatre Corporation, which organization also controls the State and Princess here.

It will be under the supervision of Charles J. Rose, district manager.

* * *

CLEVELAND, July 31.—Frank R. Hines, assistant manager of the Palace theatre, Cleveland, has been appointed manager of Keith's 105th Street theatre here.

* * *

CLEVELAND, July 31.—William Silverberg, twenty-three, is the youngest theatre manager in Cleveland. His theatre has 400 seats and it is his intention to add 450 more seats to it before fall. Remodelling has been started.

* * *

CLEVELAND, July 31.—Alf Camm, former manager of the Grand theatre, Homestead, Pa., is now manager of the Garden theatre, West Twenty-fifth street, Cleveland.

* * *

MAPLE HEIGHTS, Ohio, July 31.—Charles Pelonik is building a new theatre here. It will seat about 800. The theatre is expected to open about October 15.

BUSIEST MANAGER IS ORCHESTRA DIRECTOR AND STAGE COMEDIAN

KANSAS CITY, Mo., July 31.—Louis Charninsky is a much occupied man in his duties at Pantages theatre. Besides directing the orchestra, Louis has been appointed temporary manager of the theatre to succeed W. L. Fenny, who resigned.

Louis also sings a funny song in connection with a stage number, attends to buying the first run pictures and looks after things in general.

* * *

4 OKLAHOMA THEATRES ARE REPORTED CLOSED

OKLAHOMA CITY, Okla., July 31.—These theatres have been closed for an indefinite period: Orr, Orr, Okla.; Broadway, Keifer; Lyric, Raymond and Alhambra, Tulsa. The Cozy theatre, Matador, Texas and Lyric theatre Spearman, Texas, are closed.

* * *

BUY 2 DALLAS THEATRES

DALLAS, Tex., July 31.—Two of the Foy neighborhood houses, the Colonial and Parkway, have been purchased by S. G. and H. O. Howell.

* * *

BROWNWOOD, Tex., July 31.—L. D. Brown purchased Queen theatre.

* * *

CLEVELAND, July 31.—William E. Arnold, a well known musician and composer and musical director of the Cleveland Wurlitzer studios, is also organist for the Southern theatre, West Twenty-fifth and Walton avenue. Mr. Arnold has the distinction of being the only musician that broke the world's record in non-stop piano playing. He played forty-four hours and forty-two minutes in the Wurlitzer store window.

* * *

LAWRENCEBURG, Ind., July 31.—The Liberty has undergone a complete equipment change.

* * *

TOLEDO, July 31.—Joe Perelstein of Keith's theatre, left for a few weeks' vacation in Canada.

SKOURAS BROTHERS NET EARNINGS FOR 6 MONTHS \$126,000

ST. LOUIS, July 31.—Board of directors of Skouras Brothers Enterprises, Inc., declared a dividend of 40 cents per share on its Class A stock in addition to the regular quarterly dividend of 75 cents per share of the Class A issue. The dividends are payable August 1 to stockholders of record July 25.

A report of the company's business for the three months' period ended July 3 shows a net income before deducting federal income taxes but after allowing for interest, depreciation and running expenses, of \$67,214.50. For the first quarter of the year the net earnings totaled \$58,979.17, bringing the total for the first six months of the year to \$126,193.67.

This is at the rate of \$10.09 per share on the 25,000 shares of A stock outstanding.

The statement shows a liquid condition of \$426,596.17 in quick assets to meet current liabilities of \$116,544.67, leaving a working capital of \$310,051.50. The net worth as of July 3 was \$2,111,159.44. The quick assets included \$315,131.23 in cash.

"The outlook for the company for the next six months appear very good," the report stated. "We have equipped ourselves with many of the best super-films on the market and feel that these will bring us in large earnings. Announcement of the products will be made in the near future."

"Progress on the new theatre at Seventh and Locust streets is very satisfactory. At present the contractors are two weeks ahead of schedule, and the foundation is about one-third complete. Steel will start being erected around August 15."

The A stock closed this week at 45, a new high level and an increase for the week of 2 points.

* * *

UNION MUSICIANS SEEK 6-DAY WEEK, INCREASE

JAMESTOWN, N. Y., July 31.—Union musicians have been receiving \$45 for a seven-day week. Now they want the same amount for a six-day week and \$9 extra for the seventh day. Exhibitors plan to fight the move.

* * *

\$150,000 COOLING SYSTEM IN ST. LOUIS, MO., HOUSE

ST. LOUIS July 31.—Missouri theatre, Grand boulevard at Lucas avenue, installed a new cooling system at a reported cost of \$150,000.

The Typhoon Fan Company has installed a cooling system in the Venus theatre, 4264 West Finney avenue, owned and occupied by A. Sanowsky.

* * *

PLANS OPEN-AIR THEATRE

BUFFALO, N. Y., July 31.—A model of the proposed open-air theatre in Delaware Park, was completed by R. J. Kinkel, architect of the department of parks and public buildings. The cost of the project is estimated at \$25,000.

* * *

TORONTO, July 31.—Russell theatre, the legitimate theatre at Ottawa, Ont., was acquired by Famous Players Canadian Corp., according to a report here.

This will make the third of the Ambrose Small chain secured by Famous Players.

* * *

CLEVELAND, July 31.—G. N. Jordan, in association with Carl Whelan of the Opera House, Uhrichsville, O., bought the Pictorium theatre, Dennison, O., and the Vale theatre, Uhrichsville, O., from Lew Cowan.

CENTRAL NEW YORK THEATRE REPORTING UNUSUAL BUSINESS

ALBANY, N. Y., July 31.—Never in the history of the motion picture theatre in central New York (at least since daylight saving became effective) has there been a season where business has held up to the extent of the present. Instead of hearing managers complain about poor business, and inclined to blame everything from the weatherman down to the automobile dealer, exactly the opposite is the reverse. As a result, some of the theatres are now showing the pictures that would ordinarily be held until the fall season.

This in itself has brought to the theatres better business than in past summers, and may pave the way to the exhibitors showing better pictures during the summer months when they have found that such pictures really attract even though the months of July and August are generally conceded as being the two poorest of the year.

A canvass made during the past week by a representative of EXHIBITORS TRADE REVIEW among the theatres of Albany, Troy and Schenectady, brought forth the fact that despite manufacturing concerns running on part time in many instances, that business at the theatres is far ahead of a year ago.

Exhibitors declare that this is due mainly to the continued cool weather as a large amount of rain that has fallen, almost day after day, which has sent the people flocking to the motion picture theatres for amusement.

In some of the smaller towns the theatres are now running but one or two days a week, oft times to the regret of the owner, who failed to anticipate the summer and the weather.

* * *

OPERATORS DEMAND 30-CENT INCREASE

KANSAS CITY, Mo., July 31.—Annual controversy with the operators' union now is confronting Kansas City exhibitors. This year the operators are demanding an increase of 30 cents an hour, from \$1.45 to \$1.75. Several increases have been granted the operators in the last few years, but this year sentiment among the exhibitors is against the increase. A meeting between exhibitors and operators probably will be held soon.

* * *

HOTEL REPLACES THEATRE

SALINA, Kas., July 31.—New theatre, one of the oldest buildings here, will soon give way to a seven-story hotel structure.

* * *

CLOSES FOR RENOVATION

SPRINGFIELD, Mo., July 31.—Gayety theatre here closed for two weeks. It will reopen August 8.

* * *

750-SEATER READY

SEATTLE, Wash., July 31.—New theatre in Capitol Hill district will be opened soon. It is the Roycroft, owned by Harry Carey. It has a seating capacity of 750.

* * *

\$1,000 FIRE DAMAGE

PORTLAND, Ore., July 31.—Rex theatre suffered \$1,000 damage when fire broke out in one of the projection machines in the booth.

* * *

EXHIBITOR TO WED

BUFFALO, N. Y., July 31.—Charlie Bowe, manager of the Frontier, is to be married this fall.

MANAGER CAPTURES NEGRO WANTED FOR ANNOYING PATRONS

TROY, N. Y., July 31.—Through clever work of Tony Veiller, manager of the Lincoln theatre here, a negro who had been annoying women patrons of motion picture theatres was caught and arrested. He received a six-months' sentence from the city judge.

Mr. Veiller noticed the negro entering the theatre and after watching him for some time summoned two of the city detectives. One of the theatre's ushers was told to impersonate a patron and take a seat near the negro. This led to the man's arrest.

* * *

DISTRICT MANAGERS MADE RESPONSIBLE FOR SCHINE HOUSES

GLOVERSVILLE, N. Y., July 31.—Shine Brothers with headquarters here, owners of about sixty-five theatres in New York State, divided their houses into divisions. Each division will have its own manager, who will be responsible to the company for the business done by the houses under his jurisdiction.

L. J. Carkey, of Carthage, N. Y. who has been handling three of the Schine houses there, was appointed a district manager and will make his home in Little Falls, N. Y.

* * *

DE MILLE REPORTED IN SEATTLE THEATRE DEAL

SEATTLE, Wash., July 31.—Cecil B. De Mille is said to have admitted having placed a bid for the site of the old Hippodrome at Fifth avenue and University street, for the construction of a large moving picture house.

It is rumored that the Cinema Corporation of America, which represents the DeMille interests and those of the Producers Distributors, placed this bid.

The lease on the property is held by the Metropolitan Building Company of Seattle.

* * *

LAWTON, OKLA., TO VOTE ON CLOSING SUNDAY SHOW

LAWTON, Okla., July 31.—A vote to close Sunday shows here will be taken soon.

* * *

JENSENS ON HONEYMOON VISITING VON HERBERGS

SEATTLE, Wash., July 31.—Mr. and Mrs. Claude S. Jensen, who are on their honeymoon, are visiting Mr. and Mrs. Von Herberg here.

* * *

SULPHUR, OKLA., THEATRE

SULPHUR, Okla., July 31.—Jack Johnson leased the Log Cabin theatre here.

* * *

OPENS AT PALMYRA, MO.

PALMYRA, Mo., July 31.—A. S. Graham opened his new Bijou theatre here.

* * *

SALINA, Okla., July 31.—W. D. Pesterfield purchased Salina theatre.

* * *

ORAN, Mo., July 31.—Pullman Theatre Company, Chaffee, Mo., acquired Majestic here.

* * *

HOLDERSVILLE, Okla., July 31.—H. H. Unger leased the Box theatre.

JUDGE BARS FILMS AS EVIDENCE DURING SUIT OVER PROPERTY

ST. LOUIS, July 31.—Circuit Judge Miller ruled that motion pictures are not admissible as evidence in the trial of a lawsuit, declining to permit Taylor R. Young, counsel for Mr. and Mrs. Dennis Clifford, to use motion pictures showing members of a negro congregation entering and leaving a church at Spring and Cook avenues, St. Louis.

After ruling out film evidence, Judge Miller granted an injunction restraining the Cliffords from selling their home at 3637 Cook avenue to William Jordan, a negro.

Other property owners in the block contended that the sale of the house to a negro was a violation of restrictions. The defense sought to prove through the pictures that the character of the neighborhood had changed and that the property is now saleable only to negroes.

Judge Miller held that the showing of the pictures in court could leave only an optic impression and could not be of value on an appeal because the impression made on the human eye by a showing of the pictures could not be preserved. He said further that it would be impossible to show motion pictures a second time under exactly the same conditions as the showing in the trial court, as even the speed with which the projection machine was turned would make a difference in the projection of the pictures on a screen.

* * *

Girl Sues Exhibitor Alleging Dog Bit Her While in His Theatre

ST. LOUIS, July 31.—Suit for \$25,000 damages for injuries and nervous shock alleged to have been suffered by Dorothy Jester, ten, daughter of M. E. Jester, 3923 Olive street, when attacked by a dog in the Midway Theatre, 525 North Grand boulevard, was filed in the St. Louis Circuit Court by Jester, on behalf of the girl.

The defendants are Charles H. Thimig, owner, and Charles L. Vollmer, manager of the theatre. The alleged attack by the dog took place May 16.

* * *

MAKES TRIP TO FLORIDA

DUNKIRK, N. Y., July 31.—H. P. Lally, of the Regent and Capitol, is in Florida.

* * *

VISIT ILLINOIS OWNER

ST. LOUIS, July 31.—John Karzin, of Casino, and Frank Speres, of Marquette, motored to Springfield Ill., during the week to visit Gus Kerasotas.

* * *

COUPLE BUYS THEATRE

LA GRANGE, Mo., July 31.—Mr. and Mrs. J. Willis have taken over the Rex theatre.

* * *

SPRINGFIELD, Ill., July 31.—W. W. Watts, of Springfield, will leave this week for a trip to Oregon and Washington.

* * *

BUFFALO, N. Y., July 31.—Vincent R. McFaul, managing director of Shea's Hippodrome, returned from a motor tour to the Thousand Islands.

* * *

GRANITE CITY, Ill., July 31.—New 600-seat theatre will open shortly. S. Zertanian, who formerly operated the Lincoln theatre here, will be the owner and manager.

Sales News and Personalities of the Week

ALBANY

Film Row here is anticipating an outing which will be held by the Albany Film Board of Trade at Luther's Hotel on Saratoga Lake, September 15. The outing will probably bring together 100 exchange managers, salesmen and exhibitors.

J. H. MacIntyre is chairman of the committee arranging for the outing. With him are associated Herman Stearn, Leon Medem and Jack Krause. One of the features of the outing will be the opportunity of seeing Gene Tunney, pugilist, in action, for he will do his training at the resort.

* * *

L. L. Connors, who has been running a motion picture theatre in Cambridge, N. Y., is now film salesman for F. B. O. exchange here. He will cover a section along the northern border of the State. Mr. Connors will continue to run his theatre, however, but while he is away on the road selling film to other exhibitors, the house will be looked after by his wife and sons.

* * *

With vacation talk the prevailing subject of conversation along Film Row in Albany, there is Ted O'Shea, manager of the Metro-Goldwyn exchange, who not only has given the matter no thought, but what is more, does not intend to. Mr. O'Shea has not had a vacation in seven years, and was heard the other day to declare that he does not intend to take one this summer. He recently came to Albany from Buffalo.

* * *

BUFFALO

Norman L. Sper resigned as manager of Dependable Pictures Corporation Exchange. He was succeeded by Alan S. Moritz.

* * *

BUFFALO, N. Y., July 31.—Work is progressing rapidly on the mammoth new Shea Buffalo theatre. The structure is almost complete.

* * *

Jim Fater, Rochester district representative for the Buffalo First National office, is looking much happier since that auto collision suit against him was dropped.

* * *

Sydney Samson, manager of Bond Photoplays Corporation, Buffalo, announces completion of his fall line with features from Columbia, Waldorf, Perfection, Banner, Royal and a series of Jack Hoxies. Bond will handle forty features in all and thirty-six Bishop comedies.

Mr. Samson engaged E. J. Hayes formerly a member of the Producers Distributing Corporation sales staff.

* * *

KANSAS CITY

There was no indication of business slowing up along Kansas City's film row.

* * *

All First National salesmen now have their trade mark stamped on the back window of their "hoopies."

* * *

Bill Truog, Universal district manager, proudly asserts that the five exchanges in his district are among the first ten leading the country in sales.

* * *

Tommy Taylor, formerly of Kansas City Universal branch, but now with the same company in Sioux Falls, S. D., took time off to return to Kansas City to obtain a government bonus and pension which was granted him for services in the recent war.

* * *

Al Kahn, Kansas City film veteran, is spending a vacation in Florida.

Ben Taylor has resigned from Universal and is back on the old job as city salesman for Fox.

* * *

Bob Withers, Enterprise branch manager, left for a two week's trip to the key towns.

* * *

L. F. Durland, Warner booker, is on vacation.

* * *

Guy F. Novarre, United Artists branch manager, returned from a two weeks' trip in the wilds.

* * *

E. C. Roden, Midwest Film Distributors, Inc., manager, is motoring in Kansas.

* * *

S. J. Powell special representative for B. P. Schulberg Productions, was busy calling upon independent exchange managers.

* * *

OKLAHOMA CITY

A. C. Bromberg, president of Progressive Pictures, was an Oklahoma City visitor en route home from California.

* * *

Miss Maisie Shades and T. D. Kelley, both Paramount employees here, were married.

* * *

H. W. Reddick is now traveler for Metro-Goldwyn-Mayer.

* * *

Bill Para, booker for Metro-Goldwyn-Mayer, was appointed traveler. He is succeeded by L. A. Maurin.

* * *

L. W. Ramey, district manager for Fox, visited here.

* * *

J. W. Williams, president of Independent Film Service Company, was here from Dallas.

* * *

L. B. Remy, district manager for Fox at Dallas, is in New York to attend a conference.

* * *

MILWAUKEE

George Levine, manager of Universal Film Exchange, was elected vice-president of Milwaukee Film Board of Trade. He succeeds Ed Tnnstal, formerly of Tnnstal Film Exchange.

* * *

BEIER NAMED WARNERS MANAGER AT NEW YORK

Samuel E. Morris, of Warner Brothers, appointed Nat Beier as manager of the New York exchange. Mr. Beier was named a few weeks ago to have charge of New Jersey territory. In his new position he will continue to exercise supervision over that field.

As New York manager he succeeds Robert S. Horsley, resigned.

* * *

KRAMER QUILTS UNIVERSAL

CHICAGO, July 31.—Louis P. Kramer, chairman of publicity committee of the Chicago "Greater Movie Season" campaign, resigned from Universal to become director of publicity and advertising for Lubliner & Trinz. He will have charge of the exploitation of more than twenty-five houses.

* * *

BROWN VISITS EXCHANGES

Colvin W. Brown, vice president in charge of distribution of Film Booking Offices, left for a brief tour of exchanges at Chicago, Minneapolis and Detroit.

SEATTLE

There was a sales conference of Pathe branch managers here July 30, 31 and August 1. District Manager Walter Wessling presided.

* * *

ST. LOUIS

Art La Plante succeeded C. D. Hill as manager of the St. Louis office of Producers Distributing Corporation. He had acted as assistant manager for Hill in St. Louis for about five years.

* * *

R. L. McLean, formerly with First National, comes to Producers Distributing Corporation as personal representative of the district manager. He will make his headquarters here.

* * *

Miss Helen Knudson, formerly chief stenographer of the St. Louis branch offices, has been made private secretary to C. H. Hill, at P. D. C.

* * *

Harry Weiss, manager of local First National office, was elected president of the St. Louis Film Board of Trade to succeed C. D. Hill, resigned. When Hill was promoted to district manager for Producers Distributing Corporation, it became necessary for him to surrender his board of trade office.

* * *

Al Lichtman is here again.

* * *

Bob Worth succeeds Claude McKean as city salesman for Fox, while George Ware, formerly manager of the local Vitagraph offices, fills the vacancy in the travelling sales force made necessary by Werth's promotion. McKean will manage the new Fox branch office at Memphis, Tenn.

* * *

A. H. Kline, booker for Fox, has joined the Warner Brothers' organization as booker, succeeding Gray Curran, who goes with Metro-Goldwyn-Mayer. Miss Florence Patke will book for Fox.

* * *

Mr. and Mrs. C. W. Lilly leave for a vacation trip in the Wisconsin country.

* * *

G. C. Craddock, formerly with First National, has taken over the Macon theatre of Macon, Mo.

* * *

I. Wienshienk, former owner of the Penn Valley theatre, has joined the First National force. He is in charge of the accessory department.

* * *

Tom McKean, manager for F. B. O., went to Springfield, Ill., during the week and returned with a 100 per cent contract from the Grand, Princess and Vandette, operated by W. W. Watts.

* * *

Jack Underwood, manager for Enterprise Distributing Corporation, spent several days in southern Illinois territory.

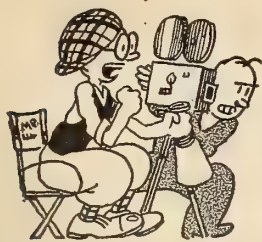
* * *

Barney Rosenthal, of Columbia Pictures Corporation, reports closing a 100 per cent contract for the 1925-26 product with Phil Cohen's houses in East St. Louis.

* * *

REGAL MANAGER RECOVERS

TORONTO, July 31.—Phil Kauffman, general sales manager for Regal Films, Limited, is back at his desk following a long illness. He directs the sale throughout Canada of Metro-Goldwyn-Mayer, Warner Brothers Pathe and other releases.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



As Curt Rehfeld and June Mathis complete the photographic work on "The Viennese Medley," which is being made for First National, they are editing finished sequences, according to the attaches of the United Studios.

* * *

"The Nervous Wreck," comedy by Owen Davis, was obtained for an Al Christie feature production. About \$40,000 is the price reported to have been paid by Christie for the play. Mr. Christie announced that it will be filmed as the third of the Al Christie features for the coming season to be released through Producers Distributing Corporation. Preceding it will be "Seven Days," the Mary Roberts Rinehart stage farce, and Madame Lucy, the French farce, with Julian Eltinge.

* * *

"The Love Toy," the story by an anonymous author that is taking the country by storm, was chosen as Lowell Sherman's second vehicle for Warner Bros. His first "Satan in Sables," with James flood directing, is completed. Production on "The Love Toy" will start within the next fortnight.

* * *

Printed reports that Lilyan Tashman, one of the year's screen sensations, had signed a long term contract with B. P. Schulberg Productions are declared erroneous by the actress. Not only has she refused to sign with this company, but Miss Tashman has turned down three five-year agreements within the past few weeks.

* * *

Harry Carey, starring in western pictures for Hunt Stromberg, has changed his tune from "Ride 'er Cowboy" to "All Hands on Deck." With his wife and youngsters he is resting from his latest picture, "The Prairie Pirate" on the "Ella J. Indlum," his two masted schooner now somewhere off the coast of Lower California. Carey will return to his ranch just in time to commence work next week on "The Man from Red Gulch," an adaptation of Bret Harte's "The Idyll of Red Gulch," which will serve as his next Hunt Stromberg production.

* * *

Al Hoxie, under contract with the Anchor Film Distributors, Inc., of Hollywood, to be starred in a series of eight frontier melodramas for independent distribution, is confined to his ranch home in the San Fernando Valley, California, suffering from severe injuries he received during the filming of "The Texas Terror."

* * *

J. P. McGowan is directing Peggy O'Day in the first of a series of "secret service" melodramas to be produced by Cole Productions, Inc., for release on the independent market via Davis Distributing Division.

* * *

Helen Holmes is resting at her San Fernando Valley ranch prior to resuming work on the fourth of her series of eight railroad melodramas being produced by

the J. P. McGowan Productions for Anchor release. The title of her next picture is "The Open Switch," an original by Mr. McGowan.

* * *

Helen Jerome Eddy is the latest addition to the cast for George Fitzmaurice's picture of "The Dark Angel," now in production, according to an announcement by Samuel Goldwyn. With Ronald Colman as Trent, Vilma Banky, the beautiful Samuel Goldwyn find, as Kitty Vane; Wyndham Standing as Gerald Shannon; Frank Elliott as Lord Beaumont, Charles Lane as Sir Evelyn Vane; and Florence Turner as Roma, the principal characters are now nearly all cast.

* * *

With more than a thousand extra people for atmosphere, the riot scenes and scenes depicting the installation of electric street lighting system are being made each night for Marion Davies' "Lights of Old Broadway." The technical department of the Metro-Goldwyn-Mayer Studio has reproduced the original electric generators, carbon arc lights, poles and wires which Charles G. Brush installed along Fourteenth street in New York City a generation ago.

* * *

Hope Loring and Louis Highton have started the continuity from their adaptation of Rex Beach's novel, "The Auction Block," which will be produced by Metro-Goldwyn-Mayer.

* * *

That a notorious "bad man" can make a good director is being exemplified in the case of Alan Hale "villain" of "The Covered Wagon," who is now to direct Leatrice Joy in "The Wedding Song," her second for De Mille.

* * *

Lionel Barrymore was signed to play a featured role in Raoul Walsh's forthcoming Paramount picture, "The Lucky Lady" for Paramount.

* * *

For the first time in many months Jack Holt, Paramount featured player, is minus the costumes of the wide open spaces. In "The Ancient Highway" in which Holt plays the leading male role, he is getting accustomed to modish clothes in his role of adventurer and globe trotter.

* * *

Ted Browning noted director of underworld film dramas, is now writing an original story which he will direct for Metro-Goldwyn-Mayer.

* * *

Jesse Burns completed the adaptation of "A Little Bit of Broadway," Richard Connell's story which Robert Z. Leonard is going to direct for Metro-Goldwyn-Mayer with Pauline Starke in the leading role.

* * *

Basil Rathbone, famous British actor, whose engagement was recently announced to Ouida Bergere, has been engaged to play the role of "Antoine," in "The Masked Bride," Mae Murray's next starring vehicle. The picture will be directed by Josef von Sternberg.

Gertrude Astor completed her featured vamp role in "Satan in Sables," Lowell Sherman's first starring vehicle for Warner Bros.

* * *

Giving his production of Rex Beach's "Winds of Chance" a second careful editing following a preview of it at Anaheim, California, Frank Lloyd has sent the first print of the picture to First National Pictures in New York.

* * *

Al Santell, who is directing Corinne Griffith in "Classified," will upon completion of the picture leave for New York where by special arrangements with E. M. Asher of Corinne Griffith Productions, he will direct Anatole France's "Seven Wives of Bluebeard," for Robert T. Kane.

* * *

Jackie Saunders was added to the all-star cast of "The People vs. Nancy Preston." Hunt Stromberg's new special production, which Tom Forman is directing.

* * *

The reported break of Agnes Ayres with Producers Distributing Corporation has resulted in her receiving three new starring offers from prominent producers, one of which is from UFA to make two pictures in Germany.

* * *

The swimming pool at the Danziger estate was utilized as a background for an episode in "Joseph Greer and His Daughter," which George Archinbaud is directing for First National.

* * *

Harry J. Brown has completed the direction of "The Bashful Buccaneer," the third of a series of eight feature pictures starring Reed Howes.

* * *

While other members of the cast of "The Last Edition" are on location in the North, Frances Teague, who plays the principal feminine role of a telephone operator, is being coached in the art of handling the plugs in the new Whitney exchange of the Southern California Telephone & Telegraph Company. Other members of the cast include Ralph Lewis, Ray Hallor, Rex Lease, Lou Payne, David Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard, Will Frank and Lila Leslie. "The Last Edition" is a story of modern newspaper life from the pen of Mrs. Emilie Johnson, and is being produced by Emory Johnson.

* * *

Lillian Rich has been taking a special course of physical training to fit herself for the trapeze and bare-back stunts she is required to perform in her leading role of the circus queen in "Simon the Jester," the current Metropolitan production for which she was loaned by Cecil B. DeMille.

* * *

Patsy Ruth Miller will complete her leading feminine role in "Hogan's Alley," for Warner Brothers this week. This is the second feature in which she is co-starred with Monte Blue.

The Big Little Feature

"Play Ball"

Patheserial 2 reels

"Play Ball," the serial film story written by Manager John J. McGraw of the New York Giants, has struck the popular fancy and each succeeding chapter succeeds in warming the cockles of the heart of baseball fans. Allene Ray and Walter Miller are featured in the chapter play and the supporting cast of players include Mary Milnor, Wally Oettel, J. Barney Sherry and Harry Semels.

"The Decoy Wire" depicts the adventures of the daughter of a railroad magnate who is decoyed by the agents of a foreign government who are trying to prevent the making of a loan by her father. They wire her that her hero, the Giant rookie ball player, has been injured and is awaiting her at a certain house. She falls for the decoy and is being attacked by the villains when the boy friend arrives to rescue her, but she falls from the upper story of the house into the next chapter.

Miss May looks very good in this serial, doing the best work she has done so far. Miller is a handsome lad and is very likeable. Mary Milnor is likewise attractive and should rise rapidly in pictures.

* * *

"Sons of Swat"

Pathe 1 reel

As the title of this Grantland Rice "Sport-light" indicates, there is revealed intimate close-ups of the big leaguers in action and also glimpses of boys on the back lot diamonds. The audience is also taken down to the Florida training camps where the big leaguers do their Spring training. This reel will have a universal appeal because we all like to see close-ups of our baseball heroes in training and action. The panoramic camera action on the baseball plays is especially well done.

* * *

Pathe Review No. 32

Pathe 1 reel

This review reel of magazine subjects opens with sheep-shearing operations in Arizona. Next comes "Boston" in the series of American cities in color photography interestingly done and the wind-up contains another of the popular "Here Comes the Bride" series, depicting the marriage customs and ceremony among the Breton people in France, and titled "The Breton Bride." These Pathe Reviews always contain interesting pictures from all parts of the wide world and are worth booking.

* * *

"The Iron Nag"

Pathe 2 reels

A Mack Sennett Comedy release with Billy Bevan and Ruth Taylor featured. A Kentucky Colonel expects his favorite horse in from training accompanied by a famous jockey. In the freight car the horse kicks the jockey out and a tramp, played by Billy, seeks refuge in the car where the horse is stabled. The car arrives and is met by the Colonel and his pretty daughter. The tramp is taken for the jockey and forced to ride the horse in the Derby. The villain, who has plans of his own, prevents the horse from starting in the race, but Bevan gets to the horse right after the race has started. He tried to catch up with the leaders but loses the horse, only to regain the saddle and come in a winner.

The film is done in the typical Mack Sennett formula, which never seems to vary a hairsbreadth, this applying particularly to titles which draw comparisons between people and their opposites. They could have been funnier than they are in this comedy. Andy Clyde, Sunshine Hart, John J. Richardson and Leo Sulky are in the cast. Del Lord directed.

Lillian Knight, former "Miss Angeles of 1924," is a model in Mack Sennett's "From Rags to Riches," directed by Del Lord.



"The West Wind"

Fox 1 reel

This is one of the finest scenics screened for some time. Not only is it photographically excellent, but shows some shots of surpassing beauty and many scenes of unusual splendor. The titles are extremely artistic.

The story is that of the West Wind. It shows the high mountains from which it emanates traces it through the tall pines, which in anger it tosses to the earth. Then it passes through the pleasant valleys and the fields heavy with grain.

There are sequences showing it in all its fury. Towns are destroyed, and the sea itself lashed to a frenzy. Finally it passes back to whence it came and the final title tells us that it has returned to its pale-faced bride, the Moon. It is truly an excellent scenic, and will be appreciated where this sort of entertainment meets with approval.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Peggy's Pests
Dr. Pyckle and His Pride
Don Coo Coo
The West Wind
Play Ball
Over the Plate
Sons of Swat
Pathe Review 32
The Iron Nag
After a Reputation
Raiders of the North
The Greenhorn

Davis Dist.
F. B. O.
F. B. O.
Fox
Pathe
Pathe
Pathe
Pathe
Universal
Universal
Universal

"The Greenhorn"

Pathe 2 reels

Charles Puffy, the Universal rotund comedian, appears to fine advantage in this Bull's Eye Comedy, as the construction of this plot makes for perfect comedy effects. When they give this fat fun-maker good material he will begin to be looked for by exhibitors. Puffy plays a foreigner who is taken for a champion wrestler and gets into misunderstandings. One clever sequence depicts Puffy and his green sweetheart going into the courthouse to get married. The judge takes them for a pair of burglars and he asks them to confess the crime. They think he is asking them if they want to get married. They agree to everything with the result they are both sent to jail. Some years later they are seen hard at work on the rock pile and nearby are a score of children, also in prison attire, working on smaller rock piles.

* * *

"After a Reputation"

Universal-Century 2 reels

Mary Brown wants to love a man who is worldly and bold. Her sheik is timid and unsophisticated. She gives him the air, arousing his pique. Determines to show her that he can be a wild man; hatches a plot with his cronies who introduce him to a number of chorus girls to represent themselves as old-time sweethearts. The scheme works, Mary becomes jealous. He confesses and all is forgiven.

This short subject Century comedy is notable for the good work of Edna Marian, featured in this picture. She is vivacious and pretty and puts the pep into the film. The story, while slight, in construction is pleasingly done and a number of good gags are introduced. One is an encounter between Mary and a cross-eyed taxi-driver, who mis-reads street signs and who sees double. He demands fare from two passengers when there is only Mary using the cab. He reads the meter for \$22.00 when it really is \$2.00, and when she offers him \$1.00 as fare he thinks she has handed him two. The comedy was directed by William Watson. Incidentally, Miss Marian is another Albert Vaughn in looks and action.

* * *

"Don Coo-Coo"

F. B. O. 2 reels

The crowd is on a picnic and the villain forces his attentions on the heroine. In fleeing from him she is captured and taken to an empty house by a crew of hoboes. Two boy friends are also held captive, but one of them effects his escape and secures help from the hero. They put the bandit-hoboes to flight and rescue the heroine. The villain receives a well-deserved thrashing.

This is No. 11 of "The Pacemakers" series and is up to the standard set by its predecessors. The cast includes Albert Vaughn, George O'Hara, Albert Cooke, Kit Guard and Stanley Taylor.

There are plenty of ludicrous incidents, many of them taking place in the sequences where the two comedy characters are captured by as villainous a band of tramps as was ever screened.

The continuity is good and the picture is built up to a logical climax. There are several bits of business brought into play which add to the humor of the film. One of these is the sequence depicting the well known Steve Murphy and Sam Jabo outsmarting a diminutive Chinese laundryman in order to procure fresh linen. Of course they get the wrong bundles.

Feature the comedy as one of "The Pacemakers" series, exploit the names of the cast and the fact that the story is by H. C. Witwer.

"Dr. Pyckle and Mr. Pride"

F. B. O.

2 reels

Stan Laurel appears as a burlesque Dr. Jekyll who is determined to discover some drug that will separate the good from the evil in mankind. He discovers this elixir after some comedy experiences with chemicals, and changes to a burlesque Mr. Hyde. As such he steals candy from kids, scares women and does all manner of ludicrous things. In the end he is discovered and attempts to take poison only to seize the wrong bottle and imbibe castor oil in error.

In this one Stan Laurel goes back to the type of burlesque which has gained him his popularity. The production is quite pretentious, and Stan does some mighty good work in the burlesque of Robert Louis Stevenson's weird mystery tale.

The most humorous sequences are those depicting the fiendish Hyde, stealing ice cream cones from a baby, and also cheating at marbles with a group of small boys. The transition scenes where Stan changes from Dr. Pyckle to Mr. Pride are very well done, and are really worthy of a more ambitious picture.

In one scene Stan's dog imbibes a bit of the fateful fluid, and immediately changes from a canine of peaceful demeanor to a snarling, snapping bow-wow.

Exploit the name of Stan Laurel and make the most of the burlesque of the book and stage play, which John Barrymore made famous on the screen.

* * *

"Peggy's Pests"

Davis Distributing Division

2 reels

Peggy's dad takes her and the infant brother on a camping expedition, and her two admirers follow in their flivvers. The kid helps make things miserable for all concerned, and is aided in so doing by a bear, a porcupine, a skunk and a wind storm. Having done all the devilment possible, the babe and his dog go peacefully to sleep.

This is the latest of the "Sheiks and Shebas" series of comedies, directed by Mark Coldaine. It is a McKnight-Womack Production, and the story is by King Benedict and Bud Ross. It is right up to the high mark set by others of the series that have preceded it.

A bit slow in getting started, there is plenty doing once the crowd leave their happy home to commune with nature on a camping trip. The littlest kid thinks he is to be left at home, so calmly hitches his express wagon to the rear of a touring car and makes the trip "on his own."

Another amusing sequence is the introduction of a "Bachelor Girl's Camp." The beauties are in bathing attire, when the youngster spies a nice little "kitty," and chases the skunk into the girls' tent. The result is chaos.

There is also a bear who raises quite a rumpus, and a porcupine who leaves a number of quills in the southern exposure of one of the sheiks. Play this up as a comedy of American flappers, and stress the attractive title of the series.



When Estelle Bradley gets behind the new delivery truck belonging to Educational, she proves that even a Ford can be made to look brighter.



"Raiders of the North"

Universal

2 reels

A Mustang two-reel re-issue of the supposed North West with its artificial snow and terrible villains, featuring George Larkin in his hey day. These action shorts, having been made in the long dim past of motion pictures, have surprisingly good action, although lighting and technical results are in the primary stage.

Larkin, who is in jail for some offense or other, pleads for a chance to leave jail and get the man who is guilty of fur piracy in the North. The sheriff takes a chance and lets him go, providing he returns by a certain date. Larkin goes after his man and tracks him to the bitter end, returning to the jail just in time to save the sheriff from ignominy.

* * *

Pathe August 9 Shorts

"Kivalina of the Ice Lands," Earl Rossman's photodrama of the Arctic, heads the Pathe release program of shorts for August 9th. On the program is a Mack Sennett comedy, "The Iron Nag," featuring Billy Vevan and Ruth Taylor; Chapter 4 of the "Play Ball" serial titled "The Decoy Wire"; a Grantland Rice "Spotlight" called "Sons of Swat"; Topics of the Day; "Aesop's Fables" animated cartoon, "Bubbles"; Pathe Review No. 32 and two issues of Pathe News.



"Peggy, the Vamp"

the latest "Sheiks and Shebas" comedy released by the Davis Distributing Division

"Over the Plate"

Pathe

1 reel

This is an exceptionally good Aesop's Fable, dealing with a baseball game in which cats, mice, purps and old Al Falfa himself, all take part. In addition there are ostriches to swallow the balls and an elephant to carry the cats to the game.

Al Falfa is at bat; a cat catches, and a mouse is the pitcher. Another cat is the umpire, and is well razzed in realistic style. There are any number of laughs in the antics of the aggregation which are, of course, a burlesque of what often happens on the ball field.

The end comes when Al receives a well directed pie in his visage, and in swinging wildly in self-protection, smites the cop who has come out to congratulate him. The inevitable chase follows and they all disappear over the horizon.

Feature the baseball element, and tell them that it is one of the famed cartoon fables.

* * *

News Reels in Brief

Pathe News No. 61

Venice, Cal.—Remarkable crop of beauties harvested at beach pageant.

Paris, France—Somersaults over the heads of seven girls in a row!

In The Limelight—Pole Mountain, Wyo.—Gov. Nellie Ross, first woman to act as commander-in-chief of state troops, reviews the Wyoming National Guard.

1. New York City—First non-stop coast-to-coast auto trip completed.

3. Rome Italy—Knights of Columbus Holy Year guests!

Verendrye, N. D. (Minneapolis only) Pay tribute to explorers of Northwest!

Kiel, Germany—New diving apparatus plumbs ocean to a depth of 900 feet.

Fort Union, Mont.—11 tribes join in striking frontier celebration.

San Diego, Cal.—World's largest raft is towed 1400 miles!

Daton, Tenn.—Scopes guilty of teaching evolution in Tennessee!

Camp Knox, Ky. (Local for Cincinnati) Citizen soldiers take part in military maneuvers.

Fort Union, Mont. (Local for Butte only) Early days of Upper Missouri explorers reenacted in historical expedition.

Savannah, Ga. (Local for Charlotte and Atlanta) Carnival spirit rules Savannah during annual pageant.

Detroit, Mich. (Local for Detroit) \$1,500, 600 fire sweeps residential section!

Pathe News No. 62

San Francisco, Cal.—Motorcycle squadron tests new machines on "Zigzag Hill!"

Here and There—Cheyenne, Wyo., Gen. Dawes is initiated into Sioux tribe at frontier fete.

1. Richelieu, Canada. Chief Justice Wm. H. Taft opens new golf course.

2. Versailles, France. Fireworks feature midsummer night pageant.

3. New York City. Visiting sailors keep sea-legs in condition while in harbor.

4. St. Paul, Minn. (Minneapolis only) Singer's midgets pay visit to Minnesota's Chief Executive.

5. Muskogee, Okla. (Oklahoma City only) 55,000 barrels of oil destroyed by fire!



Fox News Inaugurates New Airplane Service

Representatives of trade and technical motion picture magazines and newspapers, state and city officials and other interested spectators gathered at Curtiss Field, Mineola, L. I., recently to watch the inauguration of William Fox's own airplane service from its own hangar. It will be operated solely in the interests of Fox news, and is dedicated to the gathering and distributing of pictures for news reels. Fox News thus becomes the only news-gathering agency in the world to maintain its own hangar and plane. The decision to buy the plane was reached only after a check-up of instances in which airplanes achieved news beats. Lt. George A. Wies, Jr., will be the aviator in charge. Fox News now hopes to lead the field in speed of presentation.

Third "Fragments" Completed

Davis Distributing Division is in receipt of information from F. Herrick-Herrick that the third of the "Fragments of Life" two-reelers series has been completed. It has the working title of "The No-Good." The first of the series has been given its original title, "It Might Happen To You." The second has not yet been named.

E. W. Hammons, president of Educational Film Exchanges, Inc., returned to New York last Wednesday (July 29th), from Los Angeles, where he went for a brief visit to inspect the improvements just made at the Educational Studio and to complete working arrangements for the various units producing at this studio for the Educational program. These include the Hamilton, Lupino Lane, Mermaid, Tuxedo, Juvenile and Cameo Comedy units.

New Power House For Educational



The installation of the 300 k. w. generator set in the power house of the new Educational Studios at 7250 Santa Monica Boulevard, Los Angeles, was viewed with interest by several stars and visitors a few days ago, among whom were (left to right) Johnny Arthur, Tuxedo Comedy star; Estelle Brad-

WALTER LANTZ HARD AT WORK ON "DINKY DOODLE" CARTOONS

The twelfth Dinky Doodle cartoon produced by the Bray studios for F. B. O. release has been completed and will be released August 12th. Walter Lantz, the cartoonist, personally appears in these subjects opposite his two cartoon creations Dinky Doodle and the pup, Weakheart. Lantz has completed the scenario for the thirtieth of the series, being a burlesque on haunted house and mystery stories. It is called "Just Spooks."

Rock Finishes Another

Joe Rock, producing a new series of Jimmy Aubry Star comedies for Standard Cinema Corporation, F. B. O. release, has completed the twelfth picture. It will be released in August, but bears no title yet. Rock has begun first production of the new series of thirteen two-reel comedies for Standard Cinema, featuring Alice Ardell, a French comedienne and Chester Conklin, the famous "Walrus" comedian.

"Adventures of Mazie" Series On The Way

The first of the new series of twelve episodes in which F. B. O. is starring Alberta Vaughn has been completed. The series are two reel episodes based on the magazine stories of Nell Martin appearing in the Top Notch Magazine, titled "The Adventures of Mazie" and are being directed by Ralph Ceder and James Wilkinson. Miss Vaughn is supported in these pictures by Larry Kent, Al Cooke and Kit Guard. "Amazing Mazie" is the title of the first.

Educational Plans Busiest Season for 1925-1926

Out-doing all previous efforts, the Educational Film Exchanges, Inc., have lined up 126 screen subjects for the season of 1925-1926. Of these 64 are two-reel comedies and the balance, one-reel comedies, cartoons and novelties. In addition, the Kinograms news reel will be released twice a week. This group will be supplemented by others to be announced later.

Companies at work in the new Educational Studio include the Lloyd Hamilton series of six pictures; several Educational-Mermaid Comedies which Norman Taurog and Stephen Roberts are directing such comedians as Lige Conley, Al St. John, Estelle Bradley and Virginia Vance. William Goodrich is directing the first Educational-Tuxedo comedy starring Johnny Arthur.

Other units include the Lupino Lane, Cameo and Juvenile producing companies. Beginning the most extensive program of two-reel comedies commenced thus far, the Christie Studios have begun their three series of star comedies presenting Bobby Vernon, Walter Hiers and Jimmie Adams, in addition to ten comedies with Neal Burns and Billy Dooley. Christie is rapidly assembling a squad of new beauties and comedians for supporting roles in these series and the studio is now humming with activity.

News Reel in Brief

(Continued from page 31)

San Diego, Cal.—Test giant seaplane for 2000-mile non-stop flight.

Tokio, Japan.—Japanese girls take up art of fencing!

Dayton, Tenn.—William Jennings Bryan dead!

Salinas, Cal.—Cowboy's tame the "West's wildest" at big rodeo!

Camp Devens, Mass. (Boston only)—26th Division passes in review before state officials!

Arkon, Ohio. (Cleveland only)—Christen world's smallest airship.

Cheboygan, Mich. (Detroit only)—Dedicate new municipal landing field!
5813

Kinograms No. 5103

Dayton, Tenn.—Find Scopes guilty; to rush his appeal; Washington, D. C.—National capital also has a monkey trial in sight; Cherbourg, France—President Doumergue reviews imposing French fleet of warcraft; New Bedford, Mass.—Betty Green's son spends \$400,000 to reconstruct last of the old whaling ships; New York—Leopold Schepp wants public to tell him how to spend \$6,000,000; Verdun, France—Athletes in thrilling night race over world war battlefields; New York—Elephants from Calcutta get novel ride upon arrival in United States; West Point, N. Y.—Entering class at United States Military Academy, two weeks in service, shows how Uncle Sam trains them to be officers in his army.

Kinograms No. 5104

Dayton, Tenn.—William Jennings Bryan dies suddenly after famous Scopes trial ends; London, Eng.—English firefighters, reviewed by Jellicoe, are decorated and give exhibition; Farmingdale, N. Y.—City girls are taught how to work on the farm at New York state agricultural school; Walter Johnson, Dazzy Vance and Stanley Coveleskie, veteran big league pitchers, show for KINOGRAMS what makes them stars; Roehampton, Eng.—Queen of Roumania, guest in England, watches police games; Onset, Mass.—Paddlers collapse in American Canoe Association races; Manomet, Mass.—Girls use beaches as dancing stage; Ocean City, N. J.—Bathers make beach a gymnasium; Cheyenne, Wyo.—Old wild west meets new on Frontier Day; Salinas, Cal.—Cowboys and cowgirls show their skill; Chicago—Flood of orders spurs steel mills (Chicago only); Philadelphia—Firemen dare death in warehouse blaze (Philadelphia only); Cincinnati—Silver Fox gallops to \$25,000 victory (Cincinnati, Cleveland, Chicago, Louisville, Indianapolis, Washington and Albany only.)

ley, Mermaid leading lady; Mr. E. W. Hammons, president of Educational Film Exchanges, Inc.; Mr. and Mrs. Mordaunt Hall, motion picture editor of the New York Times, and wife; Mr. J. J. McCarthy, special attraction manager for Famous Players, and Mr. J. Barry, formerly assistant to D. W. Griffith.

A New Stunt Each Week— Business Will Stay Good

"A theatre of a thousand and one features."

THIS might be the appellation used to describe the Longmont Theatre of Longmont, Colo., for the manager, T. B. McCormick has used a thousand and one stunts to attract the crowds to his establishment since it was opened about a year ago. Of course that's exaggerating the number of stunts somewhat, but scarcely a week goes by but what some stunt is "pulled" to attract the throngs to the house and advertise it.

Probably one of the most interesting of these stunts was that known as "Carnival Night." On this evening the theatre was turned into a carnival arena. The lobby and foyer were given over to concessions which were run by high school girls, and lemonade, candy, feather ticklers, balloons, etc., were "sold." Strings of tickets entitling persons to goods sold at the concessions were given with each admission ticket to the theatre which played its regular motion picture program. The prices were 25, 35 and 50 cents. The idea was that persons patronizing the playhouse on that night might see the pictures, "buy" candy or lemonade before or afterwards. Two shows were given that evening, but unfortunately or fortunately according to your viewpoint, the second show of pictures had very few witnesses, for the reasons that the crowds attending the first show were having so much fun at the concession booths after the first show that they would not get out and let the second show patrons in.

POLICE DIRECTION REQUIRED

Longmont is a town of approximately 7,000 persons and the theatre will seat close to a thousand, so it can be seen that a large percentage of the town's population was attracted by the scheme. So popular was the idea, that it was necessary to call an officer of the law to force back the crowds standing in front of the box office before the event began, so that the girl at the ticket window could reach her little booth. Then the police had to direct the throng so as to make a line and thereby facilitate distribution of the tickets.

HOLD PRIZE COSTUME DANCE

In connection with the pictures, a prize costume dance was given. The dancers "flitted" across the stage without or with grace as the case happened to be and the audience was the judge. Some 100 persons took part in the competition.

More than 20 gallons of lemonade were dished out to the merrymakers and the girls in charge of the feather tickler and balloon booths ran out of supplies before the show was over.

Because so many patrons of the first show decided to have their fun at the concession booths after the show, only a half a house was present to see the pictures and listen to the program of the second show. This wasn't because there were not sufficient persons desiring admittance to fill the place up, but simply because they couldn't squeeze in, and their money had to be returned to them.

DANCE FOLLOWS REGULAR SHOW

Another successful stunt is giving a dance after the show. Mr. McCormick periodically rents the Armory hall which is near the theatre and with every admittance ticket to the theatre goes a ticket admitting to the dance hall. The dance begins at 9 o'clock and this gives people plenty of time to see the first show and attend the dance.

Music for the dance is first class even though Longmont is a small town.

Once a month there is a program given by pupils of the Longmont Conservatory of Music. Naturally this attracts crowds from among the friends and relatives of those taking part on the program.

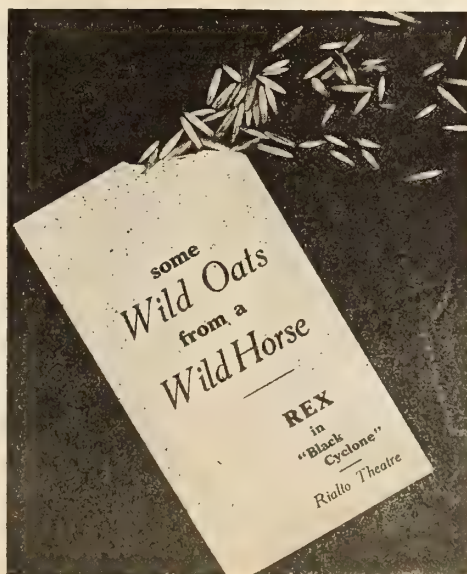
AMATEUR NIGHT PROVES POPULAR

Also, once a month an amateur night is held. This is a small town in which to anticipate much meritorious amateur stuff, but the affair is conducted along high grade lines and no foolishness is permitted. An effort is made to give those taking part an opportunity to obtain practice and poise in appearing before the public. Mr. McCormick wants to help those with stage aspirations and the amateur night is an educational affair as far as the amateurs are concerned.

These are only a few of the "stunts" used by Mr. McCormick to popularize his playhouse. Thus far his "stunts" have pulled big crowds and the theatre venture has built up a large patronage in a short time. Other theatre managers in that town are remodelling their establishments in hopes of retrieving some of the business they have been losing in the past several months.

Wild Oats from a Wild Horse A Tickler for "Black Cyclone"

Jeff Lazarus Has Gone and Sowed a Lot of Wild Oats



And of course in a town like Los Angeles, everybody heard of it and there was a lot of talk and all that sort of thing.

In fact, it was scandalous the way people came down to the Rialto Theatre where Jeff holds forth to see what it was all about. That was just what he wanted for Rex was there in "Black Cyclone" which was the whole lot to see.

There were 25,000 packages of Wild Oats that he sowed and each was printed—WILD OATS FROM A WILD HORSE—REX IN BLACK CYCLONE.

From all box offices reports every one who received a package must have distributed the grains to their friends and they all went.

Charlie Chaplin will be all ready for the general public in several weeks, and to the right is one of the ways in which his newest, "The Gold Rush," released through United Artists, can be announced. It's a 24 sheet, and a winner if ever there was one. Below is a reproduction of a 3-sheet poster already much in use on United Artist's "Don Q, Son of Zorro," featuring Douglas Fairbanks.



Striking Posters on New U. A.

Products Add to Office Values

A number of strikingly effective 6-sheets on the new U. A. products has reached the attention of this department, several of which are reproduced on this page. They have been made with only one purpose in mind, and that is to help the exhibitor get more than the average returns from the pictures.

It would be entirely erroneous to believe that just because some of the greatest box-office names in the industry are connected with these pictures that any out-side exploitation would be superfluous. Even in the city of New York, where "Don Q" is now enjoying a S. R. O. run at Broadway houses, there is a regular exploitation campaign going on, including even a street ballyhoo in the form of a mounted horseman dressed in a costume similar to that worn by Douglas Fairbanks in that picture.

Take a tip from the biggest showmen in the country, biggest because they are showmen. Take a tip from their consensus of opinion: "Don't wait for the crowd to come in!" Go out and get them in. It's a much surer way of amortizing the mortgages on your land.

When any posters of the sort that are shown on this page are made available for your use, USE THEM. Plaster the town with them. Call the attention of the reading public of your city to them by making up an interesting newspaper reader about them.

Offer a suitable prize to the amateur artists in your town for the best pencil or pen and ink reproduction of them.

Make everybody see them by some hoax or other, and then you can sit back and await the crowds for your showings.



Peter the Great will be a drawing card as long as he lives. In this new United Artist's release, "Wild Justice," he is a real winner. Show him off to the public with one of these attractive 6 sheets.



It will not be very much longer before Mary Pickford and her gang will be seen in United Artist's release, "Little Annie Rooney." When you get the film, don't miss these 6 sheet posters on it

IT'S A CINCH—

THIS fellow Browning, who manages the Olympia Theatre out in New Haven, Connecticut, is one of the liveliest contributors this section has. Hardly a week goes by when something new does not come to our attention from this wire. And always, at the end of his little letter, there is a sort of a semi-postscript "and we did a better business than ever."

This week we get the best ever—the best because Browning got an overflow house on one of the warmest days of the summer. Beat that one, if you can. How did he do it? Cinch. Nothing to it. He simply arranged with a near-by realtor to give away one of his (the realtor's) lots to one of his (Browning's) customers.

His letter, explaining the campaign in full is published in the next column without comment of any sort. It needs none, for it seems that once the real estate man was interested, the rest was easy sailing. If, however, any exhibitor would like further details on this stunt, it is entirely possible that Mr. Browning will extend the courtesy through these pages at some future time.

Below is one of the many newspapers readers that Browning got on this S. R. O. idea.

OLYMPIA TO GIVE A FREE LOT IN FLORIDA TO ITS PATRONS

Today the entire country is Florida mad. Thousands are migrating daily to this beautiful city, whose land values sky-rocket daily. Millionaires are made over-night, and the deeper and more reckless that a man plunges in Florida real estate, the more millions he accumulates. This is especially true of the Dixie Heights section, which is the most beautiful and which not one day goes by but sees a tremendous increase in population.

The Olympia theatre management in co-operation with the Miller & Hunt Company, have arranged a contest whereby a patron of the Olympia theatre will receive absolutely free, with no strings attached or any cost or obligation whatsoever, a 25x100 foot lot, situated in a choice part of the Dixie Heights section within 15 minutes' auto ride of Coral Gables, the Miami Riviera. This lot will be given away in the following manner. Each and every person attending the Olympia Theatre during the week of July 12, in conjunction with the showing of "Just a Woman" with Claire Windsor and Conway Tearle, on Sunday, Monday, Tuesday and Wednesday, and "One Year to Live," with Antonio Moreno and Aileen Pringle, on Thursday, Friday and Saturday, will be given a free ticket entitling him to a chance in the winning of this free lot at a drawing, which will be held upon the stage of the Olympia theatre on Wednesday evening, July 22, during the showing of the "Ivy Street Juvenile revue," an elaborate song and dance production, featuring 50 clever child entertainers, all local talent. On this night the person holding a ticket whose number corresponds with the number upon the ticket drawn from the ballot box upon the stage, will be awarded this \$250 Florida lot absolutely free.

IF YOU KNOW HOW

July 23, 1925

Exploitation Editor,
EXHIBITORS TRADE REVIEW,

Knowing you to be interested in exploitation carried on by the various theatres throughout the country, I wish to draw your attention especially to the newspaper clipping relative to a Free Florida Lot Contest, which we conducted in this theatre in co-operation with a local sales agent of Florida real estate.

Numbered coupons were given at the box office with every purchase of a ticket. A special attendant of the real estate company was stationed in the lobby and he saw to it that the patrons filled out these coupons, and placed them in the ballot box.

This contest was a tremendous success, and obtained for us, a great deal of free publicity, creating intense interest. On the day that the drawing

was to be held, we received numerous telephone calls, inquiring as to the time of the drawing. One stipulation of this contest, was that in order to be eligible as a winner, it was necessary to be present in the Theatre on the night of the drawing. This worked out great, and on the night of the drawing, July 22nd, we did a turn-away business, establishing a new record, doing a greater business than the best day in the height of the Theatre Season. And a sell out in the middle of July is quite an achievement, also taking in consideration that this contest was put on here at no cost whatsoever to the theatre.

Hoping you find interest in looking through the various newspaper clippings, I remain

Very truly yours,
H. Browning, Manager.

\$250 FREE

FLORIDA LOT CONTEST

ALL THIS WEEK

At Olympia Theatre

Co-operating with the Olympia Theatre management, we will give away positively Free One \$250.00 Lot, located at Dixie Heights, guaranteeing this lot to be equal in value to similar ones selling at same price at present time. During the showing of "JUST A WOMAN," July 12-13-14, and "ONE YEAR TO LIVE," July 16-17-18, every patron of the theatre gets a Free duplicate numbered coupon entitling holder to share in contest. Full particulars at theatre.

DIXIE HEIGHTS

15 MINUTES FROM CORAL GABLES

MIAMI RIVERIA

Is on the main line of the Florida East Coast Railway, and the famous Dixie Highway, south of Miami, the world's wonder city, one of the choicest Florida Realty Developments—where prices jump every ten days.

High-and-Dry Lots—\$250.00 and \$400.00

MILLER & HUNT, Inc., Sales Agents
240 MAIN ST., EAST HAVEN, CONN.
Telephone Beacon 99

Facsimile of one of the newspaper ads that was run in exploiting First National's "One Year to Live," and "Just a Woman" at the Olympia, New Haven, Conn.

ARTISTIC LOBBY CARDS FOR GOTHAM FILMS

**Special Process Lobby Posters
in Vivid Colors and Raised
Letters Now Available**

In the "good old days" when Mr. Exhibitor got his film from the exchange that was just what he got and that was all. "Advertising matter" if any, consisted of usually a crude home made card or job turned out by a local sign man. In fact many of the operators used to have to double as show card painters and make their own displays.

One of the most recent steps in the evolution of the "advertising accessory" comes from Gotham productions who are putting out in connection with the handsome lobby display article composition backing about 24x36 inches in size upon which are placed a design and lettering in bold relief. The design and lettering are all made up of individual cut-outs. The process being known under the trade name of "APLIKAY" and is a development of the raised layer-poster idea. Vivid colors and brilliant poster effects are created.

The use of these displays, which may be bought or rented from the exchanges, gives the small town exhibitor the opportunity to use an exclusive high class display such as presented by the larger theatres in New York.

Quantity production enables the article to be placed within reach of even the smallest theatre.

Displays have already been issued for "The Overland Limited" and "The Police Patrol" the first two Gotham releases for 1925-26. "The Police Patrol" display shows a police boat pursuing a speed boat together with lettering on a peacock blue background.

Gotham Productions Hit a New Light
in Lobby Cards When The Poster
Shown Below Was Made Up For
"The Police Patrol" Exploitation



FLORIDA USES LOUD TALKERS FOR "SALLY"

**"I Wonder What's Become of
Sally" Is Keynote for Radio and
Music Exploitation on "Sally"**

A month before Colleen Moore in "Sally" was due to play at the Beacham Theatre, Orlando, Florida, Frank H. Burns got out a postcard to a thousand names. The card asked the question, "I Wonder What's Become of Sally?" and advising that the Beacham would announce the answer at a later date. Five thousand small cards with the same copy proved an excellent follow-up when given away on the streets.

On the given date the Beacham soloist, duly advertised, sang the answer to the question, namely "Sally's in the Movies Now," with a special stage setting as a background and slides for both songs thrown on a silk curtain behind him. Three nights of packed houses heard this answer.

Another thousand postcards were sent to the same people with the same question and the answer, "Sally's in the

(Continued on Page 37)

California Hat Dealer Cashes In On "Cheaper To Marry" Week

A "Cheaper to Marry" week was recently celebrated by a retail hat dealer in San Diego, California, where this Robert Z. Leonard picture played at the Plaza Theatre. This "Cheaper to Marry" week was a feature of an elaborate and energetic campaign waged by H. D. McBride, Metro-Goldwyn exploiter. Every married man calling at this hat store with his wife during the week of the showing was offered a

discount. Newspaper advertising exploited the discount.

A teaser campaign was run in the press, and proved effective. A special story and photograph on the new "knee garter" now being worn instead of a marriage ring found ready space, and one thousand cards reading "It's Cheaper to Marry" were attached to the radiators of all autos. These cards proved popular among autoists, who asked for them. The three leading and most popular restaurants, the Waldorf, the Golden Lion and the Cabrillo, consented to attach specially printed cards exploiting the picture to their menu cards. This tie-up attracted enormous attention to the run. These cards were also inserted in the key boxes of the Waldorf Hotel.

A tie-up with the five Southern Service Company Laundries netted the distribution of 6,000 inserts. Three windows were secured from the Monarch and Owl drug stores, in which stills and specially prepared cards were exhibited. Other window displays were contributed by jewelers, hat dealers, cigar and hardware stores. One hundred 1-sheets were posted and slides and trailers were used in the theatre. Thirty-four inches of advertising space in addition to the usual sixty-six inches were achieved.

WHAT DO YOU THINK OF THIS?

A co-operative advertising page, in which one advertiser comprised the list of co-operators, publicized Universal's "The Price of Pleasure" through 130,000 copies of The St. Louis Star. By doing so, it helped that picture do a heavy week's business at William Goldman's Kings and the Rivoli Theatre, St. Louis.

The page, arranged by Al McGinness in charge of Goldman's publicity, and Maurice Davis, Universalist, was sold to the Yahlem Automobile Company on the tie-up its title afforded. Yahlem, who is the recognized leader in the re-conditioned automobile sales field in St. Louis, made the burden of his advertising carry "There is always a price to pleasure. It's cheapest at Yahlem's."

Slightly altered pressbook copy was used in Goldman's space in the ad, which dominated the page. The "cut" work which Universal's advertising experts provided, easily made this page stand out in The Star. That paper's circulation—130,000 copies, almost all of which are sold in St. Louis—did the rest.

In addition to this, Goldman used special lobby displays, and different styles of throwaways to sell the two different clients he plays to at the Kings and at the Rivoli.

MAKE BEAUTY PARLOR OF THEATRE LOBBY

A. H. Blank, manager of the Rialto theatre, Des Moines, Ia., and Jack Edwards, Universal exploiter, have found a sure way of bringing women patrons to the theatre. They used it on the Universal Jewel, "The Mad Whirl" with great success, and it should prove a good bet for Greater Movie business.

They tied up with Shinn, Lorenzen and Shinn, beautifiers to the Four Hundred, for a tiny beauty shop in the Rialto's lobby. One of the Misses Shinn was in attendance daily during the afternoon and evening dispensing free marcel waves to women patrons who bought theatre tickets, and she also distributed cards which entitled women ticket purchasers to a special discount at her shop. A large card illustrated with photographs in the beauty shop called attention to the Rialto engagement, and advertisements were run on the society page of both Sunday's and Monday's newspapers.

BRIDAL GIFTS OFFERED

Through an arrangement with the Fashion Hosiery Shop a pair of all-silk chiffon hose was given free to every bride of the week who registered at the Rialto box office. There was also a large display of fine hosiery at the shop with a card announcing that similar hose was worn in "The Mad Whirl."

A tie-up with the largest furniture store in Des Moines procured a phonograph for the lobby which, supplied with the proper records, gave a jazz tone to the engagement. The store also used a window display and an inside flash.

PLENTY OF PUBLICITY

Along with 2500 heralds dropped in automobiles parked in down town streets, a window display in the Packard Auto Agency on the strength of the car used in the picture, 300 two-for-one cards good for Monday and Tuesday of the engagement were distributed among working girls.

NORMA SHEARER
~ ~ ~
IN
"A SLAVE OF
FASHION"



IS SLEEP
FASHIONABLE?
HAVE YOU TRIED THE
OSTERMOOR MATTRESSES

Paramount Arranges a National Tie-Up for Bronson Pictures

Paramount hit on a lucky one when they recently arranged with the Oldsmobile Automobile Company to feature Betty Bronson in their national advertising copy. To the right, here, is a reproduction of the ad which can be got by exhibitors for their own use from any of the Paramount exchanges. Editors of some 3,000 automobile trade papers have received copies and mats of these ads, and a most intensive campaign is looked forward to. Arrangements have also been completed for window hangers and streamers and a series of snappy and interesting illustrated stories for newspapers.

Attention is called to the picture of Maud Adams in the insert at the top of the ad riding in an old automobile of the day when Maud Adams was the "Peter Pan." "Time has wrought its changes," says the ad, and so we see Betty Bronson, the "Peter Pan" of today in the latest model of the Oldsmobile.

A one-cylinder, converted "Merry Oldsmobile" (initially served the transportation needs of Maud Adams, the Peter Pan of 25 years ago).

Betty Bronson, Paramount Star, the Peter Pan of today, in a 1925 Oldsmobile Six.

Time has wrought many changes in cars and stars!

Oldsmobile, Product of General Motors, has been in the forefront of the automotive industry for a quarter of a century.

—And through all this time, "Peter Pan" has delighted the youths and grownups of several generations!

Dealer's Name and Address

OLDSMOBILE

Six

PRODUCT OF GENERAL MOTORS

Betty Bronson Ad. No. 4

ABOVE is a two-column reproduction of the four-column tie-up mat available on this production. This same ad also may be had in three-column size. The ad pictured here doesn't half do the original justice. Get local dealers to show it to you, and arrange profitable tie-ups with them.

Ostermoor Offers Window Card Idea for "Slave"

When the EXHIBITORS TRADE REVIEW recently ran a National Tie-Up and Exploitation section on Metro-Goldwyn-Mayer's "A Slave of Fashion," Ostermoor Mattresses was among the national manufacturers chosen for the campaign. Basing the card shown here on the sumptuous sleeping chamber which is to be seen in the film, an attractive window can be arranged. Just as soon as you book this picture, write to this department, and the full details of the tie-ups will be sent, together with the window material for furniture store display.

Loud Speakers for "Sally"

(Continued from page 36)

Movies Now." Five thousand more small cards were given away on the streets carrying the new question and answer copy. The connection was made and everyone in Orlando was singing, whistling and playing "Sally." The leading music store gave a window display and plugged "Sally" hard. The biggest department store used approximately forty inches in the newspapers to advertise the song and the fact that they would install a loud speaker in the lobby to be used during the engagement. A neatly arranged lobby of lithographs plus the loud speaker stopped hundreds. "Sally" played two days to absolute capacity and even turned people away.

"Sally" was the most popular picture in Orlando, due to this plugging. The sheet music and records sold like hot cakes.



To the left is a photograph of the window arranged for a tie-up with the "White Frost" refrigerator when First National's "Frivolous Sal" played at the Knickerbocker Theatre in Nashville, Tenn.



To the right show the manner in which the same theatre tied up with Jentzen Knitting Mills on First National's "A Thief in Paradise." A Tie-Up Section of this picture was run in a recent issue of Exhibitors Trade Review.

Nashville "Knickerbocker" Favors Window Tie-Up Exploitation

The management of the Nashville "Knickerbocker Theatre" has made it its policy to get all there is to be had out of window tie-ups with popular merchandising products. And according to the returns the house reports, there is plenty to be had. The photographs forwarded this department on the tie-ups are most interesting in that they show the actual working of the displays. It is just this sort of display that is arranged by this department in the various National Tie-Up Sections that are periodically run in the Exhibitors Trade Review.

These tie-ups are of proven value, especially since the arrangements made in the Tie-Up Section are such that include regular window displays on national products. Expert window trimmers are at your service then.



All America's Shoe Store Made the most of its opportunity when First National's "The Dangerous Maid" ran at the Nashville Knickerbocker.

Duofold Comes Across

An unusually attractive window display was obtained by W. R. Arnold,

Nashville exploitation man, and was also set up by him, with the George Dury Photographer Supply house, for the showing of First National's "I Want My Man" at the Knickerbocker theatre. The specific tie-up was the Parker Duofold Pen and one large card showed a picture of Doris Kenyon, the leading woman of the company, writing with this brand of pen. Attached to the poster was her letter of recommendation together with an ad for the showing of the picture at the Knickerbocker. On the other side of the window was a large poster containing a framed head of Miss Kenyon, the title of the picture and the name of the theatre where it was showing in large white letters.

Great Window on Mavis

Another attractive window obtained by Mr. Arnold, was with Jennings Pharmacy. The brand of Mavis Chocolates was used in this display. Manager Deméy Mousson and his assistant, Walter Harmon gave their usual elaborate lobby display of cut-outs and posters and did the customary screen newspaper, billboard and street car advertising.



What a sweet display is this one, arranged by the Knickerbocker Theatre, Nashville, Tenn. When First National's "I Want My Man" enjoyed a profitable run there recently.



A little extra effort was required to make full arrangements for the tie-up of "I Want My Man," a First National release when it played the Knickerbocker. Full details above.

BOX OFFICE REVIEWS

THE MYSTERY BOX

Davis Distributing Division Serial. Author, Alvin J. Neitz. Director, Alvin J. Neitz. Length, Ten Episodes.

CAST AND SYNOPSIS

Jack Harvey	Ben Wilson
Dolly Hampton	Neva Gerber
Judd Hampton	Lafe McKee
George Mason	Robert Walker
Dan Collins	Charles Brinley
Seth Dobbins	Alfred Hollingsworth
"Nose Paint" Wheeler	Jack Henderson

Judd Hampton, possessor of a black box, famed as the mystery box, is forced to flee for his life because of the killing, in self-defense, of a henchman of Dan Collins, villain and rodeo proprietor. Jack Harvey is suspected of the crime and also becomes a fugitive from circumstantial evidence. The box is left with Dolly, and Collins determines to get it. Dolly enters the rodeo to win the \$2,000 prize money that will go to make up the \$10,000 bond for Jack. Collins sweeps across the rodeo field in an aeroplane and kidnaps Dolly.

ACTION is the keynote of this new Ben Wilson serial, and the first three episodes sweep along at cyclonic speed. All the thrill elements are present, and there is not a moment that holds the least bit of calm or quiet for any of the principal characters. There is movement, actual physical movement, in every foot of film. It should hold the attention of audiences that like fast moving Western chapter plays.

The continuity is not too well developed in the initial episodes, but as the element of mystery indicated by the title is well maintained, all will doubtless be satisfactorily explained in later chapters.

The chapter titles are "The Fatal Box," "A Tragic Legacy," "Daring Danger," "A Leap for Life," "Defying Fate," "Trapped by Outlaws," "The Pendulum of Death," "The Miracle Rider," "Vengeance," and "Vindicated." Truly a tempting array that should reflect pulling power at the box-office.

Aside from the usual gun-play and fast riding, there are some interesting shots of a real rodeo showing the intrepid plainsmen in all sorts of broncho-busting stunts, steer bulldogging, and the other feats in which the West excels. An airplane plays an important part in the story as also does the villainous Pinto gang. This aggregation, headed by the villain Collins, is working a secret mine with forced labor that is kidnapped from time to time as occasion requires.

In one of these shots your reviewer thought he recognized Yakima Canutt in the role of the whipping-boss, although that rider's name is not in the cast. There is also some similarity in appearance between one of the rodeo girls and Marilyn Mills.

The production is well cast, Ben Wilson being a wide-smiling cowboy who can put on as good a scrap and as wild a ride as any Western star. Neva Gerber makes a pretty heroine, and can contribute her share of action besides appearing beautiful. Charles Brinley as the chief villain looks the part, and Jack Henderson is excellent in a character part portraying a drunken member of the legal profession. The photography and lighting are good and there are some beautiful scenic shots.

Exploit the names of the featured players, and make the most of an attractive and mysterious title. Small cardboard "mystery boxes" judiciously distributed will attract attention to your showings, and you should also make special appeal to the juvenile trade with Saturday morning matinees, and so forth. Offer prizes for the solution to the mystery.

EVOLUTION

Red Seal Photoplay. Produced by Urban-Kineto Corporation. Edited by Max Fleischer. Length, 4,200 feet.

CAST AND SYNOPSIS

Amoeba	} Played by Themselves
Fish	
Lizards	
Brontosaurus	
Apes	
Java Man	
Neanderthal	
Cro-Magnon	

The development of the world into its present state is vividly shown. First as gaseous matter whirling through space, later as a more solidified mass still seething with inward fire. Then the rains come, and the earth is covered with water which extinguishes the outward fires. Later a single cell form of life is evolved from the chemical action in quiet pools of water. This develops into higher forms until finally the mammalia are reached. From this form, after countless centuries, we meet the first ape of manlike appearance, the Java Man. Then come the Piltown man, the Neanderthal and finally the first true man, the Cro-Magnon type.

ASCIENTIFIC tale of evolution is graphically told in this film, and so clearly explained that it may be understood readily even by persons with no previous knowledge of the subject.

It goes back to the very beginning of things, when there was no universe, no solar system, nothing but chaos. And it brings events right down to date, even pointing out that our present civilization will in its turn leave traces for the archaeologists and scientists of the future to ponder over.

We are shown flashes of the ancient civilizations as they remain today. A shot of the mysterious stone piles at Stonehenge, which, it has been surmised, were erected centuries ago as places of worship and sacrifice by the Druids. We see the rude houses of the cliff dwellers carved in walls of granite, and other remnants of days long since dead that help to prove the existence of other races.

There are some realistic shots of reconstructed dinosaurs and other monsters, some of which are animated and appear to be alive. There are interesting pictures of gorillas, chimpanzees, orang-outangs and these are followed by photographs of what has been called the lowest form of human life, the Australian bush pigmies, who certainly appear to be close to the missing link.

The sequences depicting the gradual cooling of the earth show real shots of volcanoes in action, and molten rock is seen flowing in bubbling fury, destroying all it touches. The ice age is also vividly depicted, and it is explained how life was either swept before it or accommodated itself to the changed climatic conditions, as in the case of the long-haired Northern sheep and the polar bear.

The lighting and photography are good, and the various sequences have been so skillfully put together that the continuity is all that could be desired.

The timeliness of this film in connection with the now famous Scopes evolution trial in Tennessee gives you a big exploitation chance.

You should tie-up with the local schools or colleges, stage debates on the subject and invite professors of science to speak in connection with your showing. Also feature the reproduction of extinct reptiles that appear so real that they seem really alive.

RUGGED WATER

Paramount Photoplay. Adapted from the novel by Joseph C. Lincoln. Scenario, James Shelley Hamilton. Director, Irvin Willat. Length 6,015 feet.

CAST AND SYNOPSIS

Norma Bartlett	Lois Wilson
Captain Bartlett	Wallace Beery
Calvin Homer	Warner Baxter
Myra Fuller	Phyllis Haver
Mrs. Fuller	Dot Farley
Superintendent Kellogg	J. P. Dockney
Wally Oaks	James Mason
Sam Bearse	Willard Cooley

Calvin Homer, Number One man in the Life Saving Station, expects promotion to Captain, and is woefully disappointed when Captain Bartlett receives the appointment. Myra Fuller, the local vamp, has engaged herself to him, but breaks the engagement. He falls in love with Norma. In a big storm, Bartlett, mentally broken by horrible experiences with the sea, goes insane. Calvin takes command of the boat and effects rescues. Bartlett is discharged and Calvin gets his place, but loses Norma who believes he has ousted her father. Bartlett, in his insanity, puts to sea during another storm and is lost. Norma finds happiness with Calvin.

THIS old-fashioned drama of the Cape Cod life savers offers merely mediocre entertainment. It is a faithful transition to the screen of Joseph C. Lincoln's novel, but it offers little in the way of thrills with the exception of one scene showing the launching of the lifeboat during a terrible storm, and the subsequent rescue of the crew of a foundering vessel.

The best acting in the production is in the sequence where the religious fanatic, Captain Bartlett, goes insane during a tremendous storm.

In this scene Wallace Beery does excellent work as the ancient seaman whose heart has been terror stricken because of the experiences he has suffered during a long career in the U. S. L. S. S.

There is a bit of comedy relief supplied by Myra Fuller and her mother. They are always at swords points when alone, but do some wonderful teamwork when any of Myra's eligible beaux are in evidence.

In one scene Myra gets her dates mixed with the result that her wealthy admirer puts in an appearance coincidentally with Calvin to whom she is temporarily engaged. Mother and daughter conspire together, with the result that the situation is so nicely handled that neither of the men is aware of the other's presence.

Wallace Beery renders a compelling impersonation of the rigid-hearted seaman who is always bordering upon religious insanity and finally slips across the dividing line into lunacy. He looks the part of a sailor of the old school, and his terrible fear of the elements is excellently depicted.

Next to Beery, Phyllis Haver as Myra, the village vamp, registers best. She is a regular gold-digger, and Dot Farley, as the mother who aids and abets, is also fine.

Lois Wilson has not a great deal to do, but makes an interesting figure as the loyal daughter of the old Captain. Warner Baxter is a satisfactory hero.

The supporting cast is adequate, and James Mason contributes an interesting bit as the coward who declines to risk his life to save the shipwrecked mariners.

Exploit this as an adaptation of the widely read novel. Stress the lifesaving element, and use lighthouse effects in lobby display. A special appeal may be made for the patronage of seaman.

A SLAVE OF FASHION

Metro-Goldwyn-Mayer Photoplay. Adapted from the story by Samuel Shipman. Director, Hobart Henley. Length, 5,906 feet.

CAST AND SYNOPSIS

Katherine Emerson	.....	Norma Shearer
Nicholas Wentworth	.....	Lew Cody
Dick Wayne	.....	William Haines
Mother Emerson	.....	Mary Carr
Father Emerson	.....	James Corrigan
Aunt Sophie	.....	Vivia Ogden
Madeline	.....	Madeline Dupont
Mayme	.....	Estelle Clark

Katherine Emerson, hungry for the good things of life, leaves the home town for New York. En route there is a train wreck, and another girl is killed. Katherine finds her purse containing an invitation from Wentworth to occupy his apartment during his absence abroad. She seizes the opportunity and lives in luxury. Her family joins her and it becomes necessary for her to tell them she is married to Wentworth. He appears unexpectedly and is greatly amused at the situation, taking full advantage of the conditions to make her miserable. However, he actually does fall in love, proposes and is accepted.

A VERY slender story, this one offers slight entertainment, and has nothing much to recommend it except the acting of Norma Shearer. It is quite preposterous to imagine a set of circumstances leading to the situation which forms the backbone of the production, and it is impossible to get away from this artificiality.

There is no really big situation. The most amusing sequence depicts the reception by Wentworth of young Dick Wayne, an acquaintance whom Katherine has met casually and who calls upon her as Mrs. Wentworth. The presumed husband has lots of fun for himself in making Katherine and Dick quite miserable during the youth's brief stay.

Another good bit is that in which Katherine's mother affectionately loves Wentworth and tells him he is the most wonderful man in the world for making her daughter so happy. The sophisticated millionaire is a bit embarrassed by this demonstration, but doesn't forget to grasp the chance to call Mrs. Emerson "mother" before his supposed wife.

There is some comedy provided in the arrival of the girl's family. She realizes full well the necessity of getting away before Wentworth's return, but the coming of "paw" and "maw" plus an auntie or so, makes the situation too complicated for her to handle.

The production is well staged and the sets possess great beauty, as do likewise the gowns that Miss Shearer wears as a presumed slave of fashion. The lighting and photography are fine.

Norma Shearer is as appealing as ever in the role of Katherine Emerson, and makes the most of the opportunities offered to prove her ability as an actress. Lew Cody seems somewhat miscast in the part of Wentworth. Cody is at his best as a sinister sort of villain, and Wentworth is not at all a bad chap, but rather a good fellow with a well developed sense of humor. Mary Carr, of course, is an excellent mother, and the remaining cast is satisfactory.

Your best exploitation bets for this one are to play the title up strongly and make the most of the names of the featured players. Fashion shows and tie-ups with shops on the title should help materially at the box-office. A special exploitation section on "A Slave of Fashion" appeared in EXHIBITORS TRADE REVIEW, issue of July 18. This contained a long list of National Tie-Ups and some showmanship hints that will bring in bigger coin when you show the film.

THE STREET OF FORGOTTEN MEN

Paramount Photoplay. Adapted by John Russell, from the Liberty Magazine story by George Kibbe Turner. Scenario, Paul Schofield. Director, Herbert Brenon. Length, 6,366 feet.

CAST AND SYNOPSIS

Easy Money Charley	.....	Percy Marmont
Mary Vanhern	.....	Mary Brian
Philip Peyton	.....	Neil Hamilton
Bridgeport White-Eye	.....	John Harrington
Portland Fancy	.....	Juliet Brenon
Dutch Dolly	.....	Josephine Deffry
Adolphe	.....	A. Bargato
Diamond Mike	.....	Riley Hatch

Easy Money Charlie is a fake cripple who makes a good living as a professional beggar. On her deathbed he promises Portland Fancy to take care of her child. He takes the little one out in the country away from Diamond Mike's dive, and she is carefully raised and educated. Philip Peyton, whose name is in the social register, meets and loves her. Easy Money Charlie sacrifices himself for her future and pretends to go to Australia and causes word to come back that he has been lost at sea. Mary marries Phillip and Bridgeport White-Eye, a fake blind man determines to blackmail the couple. Charlie returns to the Bowery and thwarts Bridgeport's plan. In a fight between the two the fake blindman is actually blinded, and the final sequence shows him and Charlie plying their profession as Mary and Philip leave on their honeymoon.

MANY strange things have happened on that street of forgotten men called the Bowery, but few of them can have been more interesting than the pictured story of Easy Money Charlie and the rest of the human flotsam and jetsam that drifted into Diamond Mike's dive, far famed as "The Dead House."

This recent opus of Herbert Brenon's is not a great picture, but it is a mighty good one. Realism is its keynote, and the director has even declined to toss in the sop of a happy ending.

The theme throughout is as drab and dismal as the tortuously twisted alleys that form the background of the story. The one bright spot is the love of Charley for Mary, and the love of Mary for Phillip.

There are a lot of big moments in the film, but perhaps the most impressive of all is that coming just before the end. Here we see Mary and Phillip emerge radiantly from the Little Church Around the Corner while Charlie and his blinded enemy, the villainous Bridgeport White-Eye, crouch in the shadows in all the ugly grotesqueness of their working make up.

The scenes in the "cripple factory" in back of the "dead house" are gruesome, but at the same time contain an element of humor. Here perfectly able-bodied men are converted into hopeless remnants of humanity. They emerge sans arms and legs, or else are horribly scarred and twisted.

There are two good fights between Charlie and White-Eye. In one of these the latter is really blinded, and Charlie devotes the remainder of his unhappy life to guiding the beggar through the streets.

Percy Marmont is at his best in the role of Charlie. He is never the least theatrical, although perhaps a little too refined when not clad in his working clothes. He renders a convincing characterization, and one that stands high in the list of his accomplishments to date.

The next best performance is rendered by John Harrington as the imposter Bridgeport White-Eye. He is truly villainous, and rises to dramatic heights in the sequence where he is rendered really blind. Mary Brian is a satisfactory Mary, and Neil Hamilton makes the most of his slender role. The support is excellent, with special mention for Juliet Brenon, Joseph Deffry and Riley Hatch in minor roles.

Make the most of this attractive title, feature the cast and stress the Bowery atmosphere. The fact that the story appeared in the *Liberty Magazine* may bring additional patronage. Stress the names of author and director.

LIGHTNIN'

Fox Photoplay. Adapted by Frances Marion from the stage play by Winchell Smith and Frank Bacon. Director, John Ford. Length, 8,050 feet.

CAST AND SYNOPSIS

Lightnin' Bill Jones	.....	Jay Hunt
Mother Jones	.....	Edythe Chapman
Judge Lemuel Townsend	.....	J. Farrell MacDonald
Mollie	.....	Madge Bellamy
Zeb	.....	Otis Harlan
John Marvin	.....	Wallace MacDonald
Margaret Davis	.....	Ethel Clayton
Sheriff	.....	James Marcus
Raymond Thomas	.....	Richard Travers

Worthless old Lightnin' Bill does chores about the Calvada Hotel which is managed by his wife and their adopted daughter. The hostelry is situated on the state line between Nevada and California, thus offering an ideal residence for those seeking divorces. Land sharks persuade Mother Jones to sell her property, but on the advice of Marvin, a young attorney in love with Mollie, Lightnin' refuses to sign the bill of sale. Mother Jones orders him out and he goes to the Old Soldiers Home. She is persuaded by the villains to divorce him so that his signature may not be necessary to the sales document. Marvin also becomes entangled legally with the crooks. Lightnin' appears in court on the trial day, and Mother Jones relents. These two are reunited, Marvin wins Mollie, and the crooks are held for swindling.

AT LAST Frank Bacon's record breaking stage play has been brought to the screen. While something is lost through the absence of the lines, the various characterizations measure up well with those that helped smash long run records for the play.

It is the quite simple story of a lovable old toper, utterly useless in life, yet possessing qualities that endeared him to his patient wife, and, in fact, all those with whom he came into contact.

The photoplay is in no sense a drama of action. Like Frank Bacon's production, it depends for interest solely upon the interpretation of old Lightnin' Bill's character—the character of the impractical old fellow who drove the bees across the desert and "never lost a bee."

On the whole, the screen version closely follows the play. It seemed rather too bad to drag in the sequence depicting old Bill imagining his own burial from the Old Soldiers' Home, but perhaps a bit of such heart-sob hokum enhances, rather than detracts, from the box-office appeal of the film.

There is a world of quiet comedy. For instance, the dog Chester, who faithfully retrieves the many flasks that Mother Jones discovers and throws away.

Then there is Bill's pal, Zeb, whose main worry in life is where the next drink is coming from. The impressionable divorcee judge, and the vamping soubrette seeking her freedom, get across some rich comedy, as does the Sheriff who is always foiled in his attempt to arrest young Marvin.

There is pathos, too. The court room scene is especially effective. Lightnin' speaks in his own defense, and the realization of how much he needs her, revives in Mother's heart the patient affection that has accumulated during the long years.

Perhaps one of the best scenes comes at the very end of the picture. Lightnin' is trying to be good, and bemoans the fact that Zeb drinks so much. Then that durned dog, Chester, comes wagging his tail, and bearing a flask of liquor in his mouth. Lightnin' scorns the tempter but finally succumbs, and is last seen hurrying to join Zeb, who is hiding cautiously behind a nearby tree.

Jay Hunt is an excellent Lightnin', with the possible criticism that he goes in the least bit too much for grimaces. He looks the part, and is at all times perfectly in character. Edythe Chapman is fine as Mother, and J. Farrell MacDonald, the Corporal Casey of "The Iron Horse," is every inch the love-sick Judge. The support is uniformly satisfactory, with special mention for Otis Harlan as the jelly-stomached Zeb.

Make the most of the phenomenal success of the stage play and sprinkle your advertising matter with the amusing lies told by Lightnin' Bill.

THAT MAN JACK

F. B. O. Photoplay. Author, George Paul Bauer. Director, William J. Craft. Length, about 5,000 feet.

CAST AND SYNOPSIS

That Man Jack	Bob Custer
Anita Leland	Mary Beth Milford
Joe Leland	Monte Collins
Sammy Sills	Hayford Hobbs
Bill Stearns	Buck Moulton

Jack Burton, a stranger in Sulphide, rescues Anita from a runaway, and also saves Sam from a bad beating at the hands of bad Bill Stearns. The result is a mining partnership between Jack and Sam, and a love affair between Jack and Anita, who is also beloved by Sam. Sam is murdered by Bill and the gold stolen. Circumstantial evidence points to Jack as the killer. He is arrested but escapes and sets out to find the murderers of his pal. Anita, visiting Sam's cabin in the hope of finding a clue, discovers a note left by Sam naming Bill as his murderer. Bill is hidden in the cabin, and tries to take the note away from her. Jack appears in the nick of time, saves the girl, and captures both Bill and his accomplice. A happy future awaits Jack and Anita.

A FAST moving Western, this one offers pleasing entertainment where action overcomes any deficiency in plot or probability. There are several good battles, and a deal of daring horsemanship.

There is little time lost in getting into the story, as one of the first sequences shows a bang-up fight between Jack and the villain Stearns. It is a rough and tumble affair, not in the least governed by Queensberry rules, and, naturally, Jack is the one who is able to walk unassisted when the dust of battle settles.

In another sequence Jack traces the men he suspects of his pal's murder to a saloon. He is disguised as a Mexican, but the disguise fools neither the audience or the villain, for it is ripped off and Jack surrounded by a host of enemies. But he out thinks them and is off again.

In still another shot, Jack is speeding away from a posse when he is wounded. He clings to his racing steed, but gradually slips back until he is hanging on only by one foot. This is a great bit of trick riding and causes one to marvel anew at the equestrian ability of these hard-riding horsemen.

Of course, there are some instances in the film that are entirely unconvincing. For instance, Sam and Jack have their gold elaborately cached in a carefully concealed hole in the floor. Yet there seems to be but little secret regarding the hiding place, for several persons beside the robbers are apparently in the know.

However, the action speeds along at such a clip that there is little time left for reflection regarding the probability of the happenings, as if one paused to think at least one thrilling episode could be missed.

Bob Custer gives the best performance of the production in the role of Jack. His riding and his ability to stage a first class screen scrap carry the film along. He is a pleasant looking chap, and gives his best in making a sincere effort to render a convincing characterization.

Mary Beth Milford is a satisfactory ingenue, who seems quite able to put up a fight in her own behalf, if her melee with the villain is any criterion. Buck Moulton is a good villain, and the supporting cast is adequate. The lighting and photography are up to the mark, and there are a number of good scenic shots.

Exploit this as a fast moving Western action drama, stress the name of Bob Custer, and use handbills offering a reward for the capture of the men who murdered Sammy Sills.

THE TEXAS TRAIL

Producers Distributing Corporation Photoplay. Adapted from Guy Morton's novel, "Rangy Pete." Director, Scott R. Dunlap. Length, 4,720 feet.

CAST AND SYNOPSIS

Pete Grainger	Harry Carey
Betty Foster	Ethel Shannon
Ring 'em Foster	Charles French
Dan Merrill	Claude Payton
Ike Collander	Sidney Franklin

Betty comes West to her uncle's ranch seeking adventure in the country where "men are men." She witnesses the robbery of Pete, the foreman, by a group of bandits who get her uncle's \$10,000 with no difficulty. She is disgusted with the lack of heroics. Dan Merrill, bandit chief, ships the cash away in a box of apples. Betty stumbles on a clue, and herself turning bandit heads a group of cowboys who steal a box of apples. But it turns out to be the wrong box. However, with Pete's aid she eventually secures the cash. Merrill is slain in a battle with Pete, who wins her heart with his bravery and the aid of a new cowboy outfit of clothes.

COMEDY is the keynote in this somewhat different Western. Director Dunlap and Harry Carey work together to have a little fun at the expense of the type of film catalogued as "the usual Western," where men are men, and spaces are open. And they succeed real well, also injecting a few of the fight and riding thrills which are to be expected.

The name of the town where the action takes place is War Whoop. But Betty, who has had visions of some hero slaying bandits by the score, is greatly disappointed to find it a most prosaic place, and the inhabitants quite ordinary men. However, she doesn't have to wait long for the fulfillment of her dreams. On the way to her uncle's ranch she witnesses the hold-up of his foreman, and the theft of ten thousand dollars which had just been borrowed from the bank to pay off the mortgage.

From this point on there is something doing every minute. The hero, Pete, who has quit his job as foreman because of her upbraiding, secures employment as a sign painter. When the villain ships the stolen funds in a box of dried apples, Pete spills paint on the box. And so it happens that the shipping tag is transferred to another box, and the one containing the cash remains to be kicked about the general store and post-office.

The remaining footage is occupied with shots of the various characters riding madly to and fro in search of the apples, and there are lots of chuckles, and downright laughter tucked away in the sequences.

In one humorous shot, Pete escapes from jail disguised in a calico dress and sun bonnet. He trips mincingly along the street, repulsing the attentions of more or less inebriated cowpunchers who attempt flirtation. In another ludicrous moment, Pete appears in the gaudy regalia that is supposed to be dear to the heart of the cowboy dandy. The outfit consists of enormous hat, leopard skin chaps, and a shirt with roses embroidered on it. When Betty tells him how grandly he looks, he explains that he acquired the outfit from "Mail Order Mike," the catalog cowboy.

Harry Carey fits beautifully into his role. As ever, he is absolutely natural, and as he does not attempt to act, his portrayal carries sincerity and conviction.

Betty Foster is played by Ethel Shannon, who makes a satisfactory heroine, and adds to the fun in several sequences. Claude Payton enacts the part of the villain effectively in approved Western style.

Exploit the name of Harry Carey, and take advantage of the tie-up with Guy Morton's novel. Make the most of the comedy element.

PRETTY LADIES

Metro-Goldwyn-Mayer Photoplay. Adapted from the story by Adela Rogers St. John. Director, Monta Bell. Length, 5,828 Feet.

CAST AND SYNOPSIS

Maggie Keenan	ZaSu Pitts
Aloysius Cassidy	Tom Moore
Selma Larson	Lilyan Tashman
Frances White	Norma Shearer
Roger Van Horn	George K. Arthur
The Diamond Girl	Dorothy Seastrom
Adrienne	Helen D'Algy
The Dream Man	Conrad Nagel

Maggie is a comic in the Follies, where Al is drummer. Maggie is lonesome and lovelorn. Al writes a "blues" number, and Maggie makes it and its author a big success. Al and Maggie marry. Selma, the spoiled darling of the show, insists that Al write her a song. He does so, and at an Atlantic City try-out, it also is a success. At a party staged by Selma in celebration, Al succumbs to Selma's lure. He returns home to Maggie, all contrition, and is forgiven.

THERE are some wonderful sets and a veritable host of pretty ladies in this production, but not much of anything else. It is a novelty film showing various ensembles from a presumed Follies production, and introducing a number of the stars from the show.

Ann Pennington, herself, has been screened, and such celebrities as Frances White, Messrs. Gallagher & Shean "Frisco," Will Rogers and Eddie Cantor are skillfully impersonated.

These things help to make it passably interesting, but the story is very slight, and not altogether probable. At least one sequence will prove either puzzling or ludicrous. This is where Conrad Nagel is introduced as Maggie's "Dream Lover." He is merely a creature of her imagination, and in the first instance the photography is such as to register this fact satisfactorily. But when she takes Al home for a bite after the show, there is the "Dream Man" sitting very substantially and woodenly at her table. She lifts him to his feet and propels him into a closet. How much better to have disposed of him by a mere shaking of the head, or passing of hands over her eyes.

Naturally an air of utter sophistication pervades the production. There are many titular references to "sweeties," not a few sequences depicting "wild" parties, and one or two that are broadly suggestive. For instance, we have Al leaving Selma's room and encountering another of the pretty ladies who wishes him "Good Morning." There is a clever touch put over by Dorothy Seastrom, as the Diamond Girl. From first to last she is shown listening to the impassioned pleas of her lover, and up to the very end she merely shakes her head negatively. Finally, however, he suggests marriage, and then the "no" becomes a very decided "yes."

There is no great opportunity for the demonstration of histrionic ability, even in the cases of ZaSu Pitts and Tom Moore. ZaSu is as wistful as ever in the role of Maggie Keenan, and makes the best of her part. She is most effective in the sequence where she refuses to believe the "friend" who hurries to her with the news of Al's infidelity. Tom Moore smiles his way through as Al Cassidy, and Lilyan Tashman is a blondely beautiful vamp.

The settings are quite extraordinary, the lighting satisfactory, and some good color sequences help along. The titles are clever.

Exploit this as a story of the Follies, stress the names of the featured players, and stress the fact that many of the Follies stars are shown either in person or by proxy. The title should help business, and offers chances to stage a beauty show or contest. Stress the name of the director, Monta Bell.

THE HOME MAKER

Universal-Jewel Photoplay. Adapted by Mary O'Hara from Dorothy Canfield's story. Director, King Baggot. Length, 7,755 feet.

CAST AND SYNOPSIS

Eva Knapp	Alice Joyce
Lester Knapp	Clive Brook
Stephan	Billy Kent Schaffer
Henry	Maurice Murphy
Helen	Jacqueline Wells
Dr. Merritt	George Fawcett
Miss Anderson	Martha Mattox
Aunt Mattie	Margaret Campbell

Eva Knapp is a misfit at housework, and her husband, Lester, a misfit in business. Both are miserable and so are their three children. Lester is discharged. Lester endeavors to kill himself so that Eva may get his insurance, but he succeeds only in becoming paralyzed and confined to a wheel chair. Eva goes to business and is a huge success. Lester cares for the house and kids and finds happiness for himself and them. He recovers the use of his limbs, but realizing this means a return to the old unhappy division of activities, he conspires with the Doctor to keep Eva in ignorance and permit matters to go on as they are.

A DIFFERENT angle on domestic relations is brought to light in this drama of family life which will afford many husbands and wives food for thought.

The tale rings true and gives skillful treatment to a problem which has doubtless vexed many couples, and just as doubtless has wrecked many matrimonial barques which might have weathered the storm with a changed division of labor.

There is too much footage used in getting started and the irksomeness of household labor is too greatly stressed. There are also a great number of titles, many of which are given over to stressing the fact that the entire world seems to consider Eva as a paragon of efficiency. However, these may be necessary, as the idea is not well planted in the film.

When once Lester receives dismissal from the firm where he expected promotion, things begin to happen. The efficient wife is shown preparing the month's budget, and Lester is depicted with head in hands studying the suicide clause of his life insurance policy. Then comes the fire next door, and Lester seizes his chance to die apparently by accident. He rolls off the roof, but bungles his death as he does his life.

Later, all is well. Eva rapidly rises to departmental head in a fashionable shop, earning twice Lester's best salary. And the crippled husband finds joy in experimental cooking, housekeeping and caring for the kids.

The big scene is that in which Lester, sleeping, moves one of the legs which are presumed to be paralyzed. At first Eva is overjoyed, and then she realizes that his recovery means a return to the old regime. Later, in a desperate and successful effort to extinguish another blaze near his son's bed, the invalid regains the use of his limbs. He, too realizes what it will mean to Eva and determines to remain crippled. He explains the situation to the doctor, who has always considered him a weak sister, and the bluff old physician becomes convinced that Lester is making the supreme sacrifice for his loved ones.

Alice Joyce is at her best as Eva. She is more charming in each succeeding film, and bids fair to outdo the popularity she enjoyed in earlier days. Clive Brook is convincing as the husband, doing great work in several sequences. There are three children who deserve much credit for their aid in making a fine film, and the work of George Fawcett, as the doctor, and that of Martha Mattox, as a meddling old maid, is good.

Exploit this as a domestic problem drama of an unusual sort. Stress the idea of women's equality, and bring up the question as to whether or not woman's sphere should be confined to the home. Also arouse interest in the question as to who really is "The Home Maker." Play up the name of Alice Joyce and that of Clive Brook.

THE DANGER SIGNAL

Columbia Productions Photoplay. Author, Douglas Z. Doty. Director, Erle C. Kenton. Length, 5,584 feet.

CAST AND SYNOPSIS

Mary Browning	Jane Novak
Laura Whitman	Dorothy Revier
Cyrus Browning	Robert Edeson
Ralph Browning	Gaston Glass
Robert Brown	Robert Gordon
Pudgy	Lincoln Stedman
John Moran	Lee Shumway
Mrs. Whitman	Mayme Kelso

Mary Browning is the widow of the cast-off son of the millionaire Cyrus Browning. She is the mother of twins. Browning believing she has but one child offers to adopt it and give it everything money can buy. She relinquishes Ralph but keeps Robert. The former grows to be a waster, the latter a sterling young fellow working on the railroad. Both love Laura Whitman, but she prefers Robert. Robert saves the mail from robbers, and later saves Browning's private car from wreck. Browning meets Mary who tells him the truth. The old man sees his error and promises to make amends. Robert wins Laura, and mother love makes a man of Ralph.

WELL motivated and logically built up to a thrilling climax "The Danger Signal" provides a type of entertainment that should meet with general approval. The production rings true, the story is not too far-fetched, and there is a good balance of humor, pathos and thrills.

The opening sequence cuts back to a period twenty-odd years previous to the main action and shows the poverty-stricken young mother parting with one of her infant twins and retaining the other. Thus is conflict established between a boy reared in an environment where he may receive "all that money will buy," and another raised under the influence of mother-love.

The results become obvious as the boys attain maturity. Ralph, the wealthy brother, is an utter waster, while his twin is the personification of what a young man should be.

In the early part of the story Robert climbs from his engine to the "deck" of an express train to give battle to a bandit who has succeeded in rifling the mail-car of a pouch of valuables. This is a thrilling sequence, but merely prepares one for the big climax. An escaped convict commandeers an engine from the yards, but in escaping is shot. The runaway engine speeds head-on toward the limited. Ralph mounts his trusty motorcycle and speeds for the switch offering the chance to prevent a terrible catastrophe. He is forced to leave the highway and dashes along the railway ties just ahead of the careening engine which has a dead man at its throttle. Coming to the switch he fairly flings himself at it, not attempting to slacken speed. And, of course, he doesn't miss. The engine is derailed and plunges over an embankment while the Limited rushes on.

There is pathos in the shot showing the young widow pleading with the stony-hearted railroad magnate. And there is more in that sequence where the snobbish Ralph visits the little millinery shop run by his unknown mother. He pays her for purchases with his check after arrogantly belittling the pathetic stock of merchandise. His mother reads the name, and knows that he is her own son.

Jane Novak does well as the mother, although her make-up as a woman of forty or more years is not altogether convincing. Gaston Glass is excellent as the boy ruined by too much luxury. He is entirely in character, and contributes an exceptional bit in the final sequence where he learns of his mother's identity. Robert Edeson is always interesting, and Robert Gordon makes a satisfactory hero.

Let your exploitation campaign center about the attractive title. Make a special appeal to railroad men, and feature this atmosphere in front and lobby display. If traffic signals are used in your town, you may tie-up with the police department to carry announcements on all semaphores.

A WOMAN'S FAITH

Universal-Jewel Photoplay. Based on the Ladies' Home Journal story "Miracle," by Charles Buddington Kelland. Director, Edward Laemmle. Length, 6,043 feet.

CAST AND SYNOPSIS

Neree Caron	Alma Rubens
Donovan Steele	Percy Marmont
Cluny	Jean Hersholt
Leandre Turcott	Andre Beranger
Odilion Turcott	Cesare Gravina
Deima Turcott	Rose Rosanova
Blanche	Zasu Pitts
Francois	Hughie Mack

Donovan Steele becomes embittered after discovering his fiancée's perfidy on their wedding eve. He loses all faith and becomes known in the wildernesses he frequents as "the man who denies God." He meets Neree Caron who is in hiding because of the wrongful accusation of her brother's murder. Cluny the villainous henchman of her uncle threatens to deliver her to the police unless she marries him. She flees and prays for help. Steele, who has learned to love her, follows, and in a fight with Cluny he is blinded. Neree nurses him and finally persuades him to make a pilgrimage with her to a miraculous shrine. He does so, and her prayers for his recovery are answered. Her uncle confesses the brother's murder, and Steele marries Neree, his faith in God and in women restored.

THE theme of this photodrama has to do with the power of faith and the efficacy of prayer. It is a deeply religious film, tells an interesting story with a strong moral, carries an exceptionally competent cast, and is ably directed.

There are a number of fine sequences. One of these comes early in the picture, and shows Steele in the act of discovering his bride-to-be in the arms of the fellow who is to be his best man on the morrow. He swings off the train which is carrying them all to the place of the wedding, and disappears into the countryside.

Later there is an excellent fight sequence in which he and the villain, Cluny, stage a fierce battle in a room illuminated solely by firelight. During the fray, Neree watches helplessly. It is in this scene that Steele is blinded and his sardonic agony at the discovery is heart-rending.

There are some authentic shots of a pilgrimage to the famed shrine of St. Anne de Beaupre, and the priests are shown bearing the Host through the kneeling throngs. The interior of the chapel is shown, and here Neree makes the stations up the twenty-eight steps leading to the shrine. She says a prayer on each step, while the blinded Steele awaits at the foot. As she reaches the top he finds that his sight is restored and with it comes a renewed faith in the Almighty and also in womankind. The final shots find him and Neree approaching the chapel again for the performance of another miracle—that which will make them one.

Percy Marmont is excellent as the cynical Donovan whose heart and soul are destroyed by the woman in whom he places faith.

Marmont renders a characterization that never misses the finer shades. He clearly delineates the changes that come to Donovan Steele during the different episodes in his life.

Alma Rubens is well cast as Neree. There is nothing artificial about her acting, and the performance she gives is at all times thoroughly convincing. Jean Hersholt, as ever, is an adequate villain. The supporting cast is exceptionally fine, with special mention for Zasu Pitts, Andre Beranger and Cesare Gravina in their respective roles.

This film should be an especially appropriate attraction to play during any religious festival, and it is one of those that should receive the endorsement of clergy and churchmen. Play up this element and make a special appeal for the support of churches, women's clubs and the highest type patronage of your town.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

Proper Ventilation Is Interesting Study

The recent stir made in amusement circles and the spurt in summer business at a number of Broadway theatres recently caused by the installation of air refrigeration plants has aroused interest on the part of exhibitors in the air cooling systems now in vogue in New York and other large first run centers.

For one, there is the Atmospheric Conditioning Corporation of Philadelphia, manufacturing the Webster Air Conditioning Apparatus. This apparatus is used for installation in public buildings and theatres, where it is desired to purify the air, eliminate the dust nuisance and cool the air in the hot summer months by the re-circulation of spray water.

For a period extending over several years this company has conducted exhaustive tests and experiments with the view toward ascertaining what cooling results could be obtained by the Webster Air Washers for various outside temperatures and humidities, and with spray water maintained at different constant temperatures. This information is now embodied in a very descriptive booklet which explains the various types of apparatus made.

Regarding the supply of the proper degree of humidity, it is a well established fact that for every degree of temperature and velocity of air motion there is a proper degree of relative humidity. Therefore, a greater or less degree of humidity causes irritation and discomfort, due to the rate of evaporation from the respiratory tissues and skin. It is evident, therefore, that for every change in relative humidity there must be corresponding changes in air temperature, in air motion, or in both, if the proper air conditions are to be attained.

Properly designed air washers and humidifiers will produce and maintain any desired degree of humidity, regardless of outside atmospheric conditions. It will pay exhibitors to look into the matter of refrigeration now and for future seasons. More than any one factor other than the showing of a masterpiece of film or the presentation of a popular idol, perhaps, the matter of refrigeration has been proven to be dominant in turning empty summer houses into filled auditoriums.

* * *

Automatic Action Features the "No Blaze" Film Protector

Exhibitors who would like to know what the "No Blaze" Film Protector does will be interested in knowing that this new device, manufactured by the Cleveland Film Protector Company, absolutely safeguards theatres and patrons from fire or panic. The danger of fire is positively eliminated by the shutting off of light and motor instantaneously by the Protector. For these reasons: If the film breaks at the top sprocket of your projection machines, or at the intermittent and lower sprockets, light and motor are shut off. Likewise, if the film should split lengthwise or crosswise; if sprocket holes are torn, preventing film from feeding properly; if either take up or driving belt brakes; if line voltage fails or if the lower loop is lost by sprocket holes tearing at the intermittent.

With the use of this device it is absolutely impossible to have a fire, pack film in machine or allow film to run on to the floors.

Notchkiss Flasher Signs Gaining Popularity

Hotchkiss Flasher Signs are making their appearance in theatre fronts and marquis, pepping up the front of the house in compelling fashion. This flasher system for electric signs is a fully guaranteed motorless flasher, approved by the National Board of Underwriters. One of the features of the flasher is that the cost is much less than any other flasher of similar capacity, operating on 110 volts, two circuits, 12 amperes per circuit, A. C. or D. C., and it soon pays for its original cost by decreasing the current consumption.

The principle employed in this motorless flasher is the gas filled mercury contractor system which has been officially adopted by the makers of the Hotchkiss, having secured an exclusive license from the Absolute Contractor Corporation of Beloit, Wis. The mercury contractor system provides that non-deteriorating quality, making for total absence of any maintenance. The flasher has no objectional noises and is not affected by temperature changes. Make your sign pull in more dollars by using a Hotchkiss Flasher.

Fish-Schurman Move

The Fish-Schurman Corporation of Los Angeles, California, sole distributors of Goerz raw stock and allied products, have announced to the trade the removal of their offices and warehouses to 1050 Cahuenga avenue, just off Santa Monica Boulevard in Hollywood, where considerable quantities of the Goerz Raw Stock will be kept available for convenience of customers. The company also announces a large supply and prompt shipments of S. O. G. Condensers, made of heat resisting, but optical Goertz glass.

* * *

Automobile Parking for Theatre

Jesen & Von Herberg have established an innovation at their new half-million-dollar theatre, the Broadway, covering the entire block from Harrison to Republican streets, Seattle. The new theatre is to have as a deluxe accommodation an automobile parking system for the use of patrons. Space to the north and south of the theatre has been secured and patrons arriving in cars, turn them over to attendants who take care of them until the show is over, enabling this class of attendance to arrive and leave the theatre as quickly as those without cars.

PROJECTION HINTS

By WESLEY TROUT

The Preddy Reflector Lamp

Walter G. Preddy, supply dealer, San Francisco, has placed on the market a new style low intensity arc lamp. The lamp looks like it will give very pleasing results, and is well constructed in every respect.

The lamphouse is of very ample dimensions; also is so constructed that it has good ventilation, but the only objection I can find is that there is no means for piping the same to a vent flue to carry off the carbon fumes. I expect that Preddy will correct this one fault. Every lamphouse should be provided with a pipe for piping out the carbon fumes out of the projection room.

These low intensity arcs do not quite make as much gas as the high intensity arc does, but nevertheless they do make some and it should be piped out of the projection room by all means, and all unnecessary heat should be taken out of the already over-heated projection room; they get pretty darn hot during the summer months no matter how good they are ventilated.

Friend Preddy manufactures two types of low intensity lamps, Hand Feed and Automatic Feed. Both types are well constructed and should give very good service.

Operation of the Automatic Type

They employ a voltage relay wound to 2500 ohms resistance. This relay is connected across the arc. When the carbons burn apart the voltage across the relay terminals rises,

which closes a pair of tungsten contacts, which, in turn, operates a 1-100 h.p. series type motor, and by a worm gear and ratchet device the carbons are thus moved together, till the voltage drops and the relay automatically cuts the current off the motor. The motor is connected in series with the resistance, which brings it up to a point where it is just ready to start. This added current is furnished by the relay. They poise the motor across the arc in series with resistance unit, which allows a small amount of current to go through the motor at all times. This does away with any sparking at the contacts. Preddy found that the tungsten points give better service and satisfaction than any other kind.

The gears are mounted near the motor that do the feeding of the carbons. The gears mounted on the rear of the lamp knobs do the focusing. To maintain the crater in the proper focal point of the mirror by moving the carbons in at the proper rate of speed, which sure does require SOME accuracy, considering that the positive carbon always burns faster than the negative.

To Operate by Hand Feed

By the pulling out on the positive carbon feed knob the gears are pulled out of mesh, and then either carbon can be fed by hand. A knob for the moving spot sideways is provided, upon opening the lamphouse it will light.

Carbon Sizes to Use

For most all requirements the Preddy lamp uses one set or trim of carbons, the rear one being 5-16 in. by 12 in. solid and the front or positive 7-16 in. by 12 in. cored. Under proper working conditions the positive crater is $3\frac{1}{2}$ in from the face of the mirror.

The mirror is spherical and $6\frac{1}{2}$ in. in diameter. Preddy says that they never have yet had

(Continued on page 44)



Projection Hints

(Continued from page 43)

one mirror to crack from heat.

After very carefully looking over the new Preddy lamp it seems to me that Walter has covered the ground pretty darn well, and the writer can recommend the lamp to the readers of this department as being well constructed, give very pleasing results and good light on the screen. Remember that you have to buy the complete outfit—arc lamp and lamphouse—as you cannot install in your present lamphouse. No condenser is used.

* * *

Can Use 30 Ampere Rectifier

Preddy will supply purchasers who have a rectifier with a hook-up by means which two low intensity arcs may be burned from the one rectifier.

Projectionists and exhibitors, remember that the low intensity arc lamps are here to stay and will, in time, replace the old style arcs.

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers
National, State, Local, Industrial,
Professional, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-GOULD CO., St. Louis

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULO

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT

Classified Opportunities

Rates 2 cents a word. Cash with copy.

At Liberty

PROJECTIONIST—Strictly reliable, eight years' experience on Powers and Simplex. Join union if necessary. Go anywhere; state full particulars. Michael Fritz, 6 Hubert St., Beacon, N. Y.

WANTED TO LEASE OR RUN theatre on percent, in town of 1500 to 3000. Prefer Iowa or Nebraska territory. Experienced Manager. R. V. Hockabout, Gravity, Iowa.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20¢ per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

WANTED 300 second hand upholstered chairs. Must be in good condition. T. L. Wardle, Amityville, New York.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

WESTERN, DRAMAS, \$3.50 PER REEL List. KEYSTONE FILM SERVICE, Altoona, Pennsylvania.

2 POWERS 6-A, 2 MOTIOGRAPHS, 54 Veneer Chairs, Gold Fibre Screen, Film Cabinets, Rheostats and other equipment. Cheap for quick sale. Mrs. Le Vitt, 6201 Woodlawn Ave., Chicago, Ill.

For Sale

BAIRD PROJECTOR. "Peer of all Motion Picture Machines." Manufactured since 1914. Thousands installed every year and giving wonderful projection and service. Trade-in your old projector on the new BAIRD. Fully Guaranteed. You can have better projection and less repair bills by using a Baird Projector. Prices: Standard Arc Lamp and Equipment, shipped Freight Prepaid, \$775; Mazda Equipped and Cinephor Condensing System \$875; With Reflector Equipped Lamps, \$1125. All projectors are shipped Prepaid by Express or Freight to any of the States Below. Catalogue Free. Distributors of the Pannill Miro Picture Screen, A Mirror on Canvas. Silver or old Front; Made Any Size; Seamless, except in extraordinary sizes. Produces a clear and bright picture. Stationary, roll or drop curtain. Prices on application, also samples. Distributors of the "Faelco Perfect Arc Projector Carbons," finest carbons on the market. New price list just out. We sell the above products in the following States ONLY: OKLAHOMA, KANSAS, TEXAS and ARKANSAS. Mail all orders and checks to: THE W. TROUT THEATRE SUPPLY, P. O. BOX NO. 499, ENID, OKLAHOMA. (The Above is complete list of theatre supplies that we sell, wholesale and retail.)

PICTURES—WESTERN DEMON, NEW 5 reels; fine condition, \$50.00. Plenty paper with outfit. Detroit Bird Store, Detroit, Michigan.


FOR SALE De Franne motion picture camera, four hundred foot capacity, also Williamson camera of one hundred foot capacity. Both good condition, with Pan and tilt tripods. Cheap for quick sale. Verner Hicks, Spring Valley, Illinois.

MOTION PICTURE MACHINES AND SUPPLIES—We buy, sell and exchange machines, films and equipment; theatre and road show equipment at half price; calcium gas outfits and supplies; Mazda light for all machines; machines rebuilt or parts supplied; bargain lists free; established 1892. National Equipment Company, 409 West Michigan Street, Duluth, Minn.

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.



South Mountain Manor

WERNERSVILLE, PA.

A 400-acre estate on the crest of the Blue Ridge Mountains

Elevation 1,500 feet. Capacity 300. Saddle Horses, Tennis & Golf.
Daily Concerts and Dancing. Selected Clientele.

Write for Booklet

F. J. McNAMARA,
Manager



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

THE **ARCUS TICKET CO.**

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDED
COUPON TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

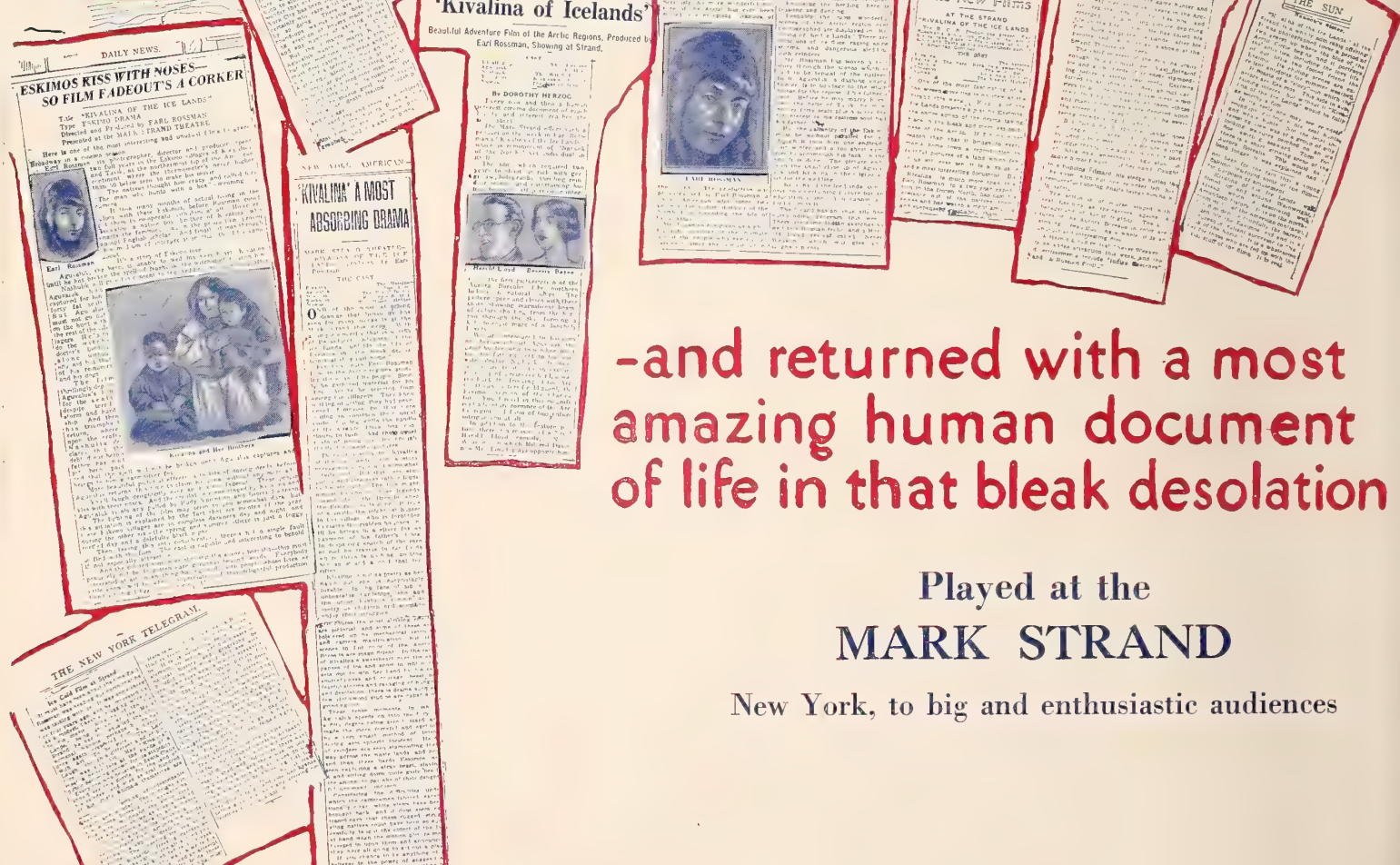
It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

[illegible]

Played at the
MARK STRAND

Pathépicture



MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

In one month - SEPTEMBER

GLORIA SWANSON
in *"The Coast of Folly"*
Allan Dwan Production

THOMAS MEIGHAN
in *"The Man Who Found Himself"* by Booth Tarkington

ZANE GREY'S
"Wild Horse Mesa"
JACK HOLT • NOAH BEERY • BILLIE DOVE • DOUGLAS FAIRBANKS, Jr.

Sidney Olcott's
"NOT SO LONG AGO"
Gay Romance of Old New York
BETTY BRONSON • RICARDO CORTEZ

BEBE DANIELS
in *"Wild Wild Susan"*
ROD LaROCQUE & all-star cast

The Merrymonial Special -
"THE TROUBLE WITH WIVES"
FLORENCE VIDOR • TOM MOORE
ESTHER RALSTON • FORD STERLING

HAROLD BELL WRIGHT'S *"A Son of His Father"*
Victor Fleming Production BESSIE LOVE • WARNER BAXTER • RAYMOND HATTON

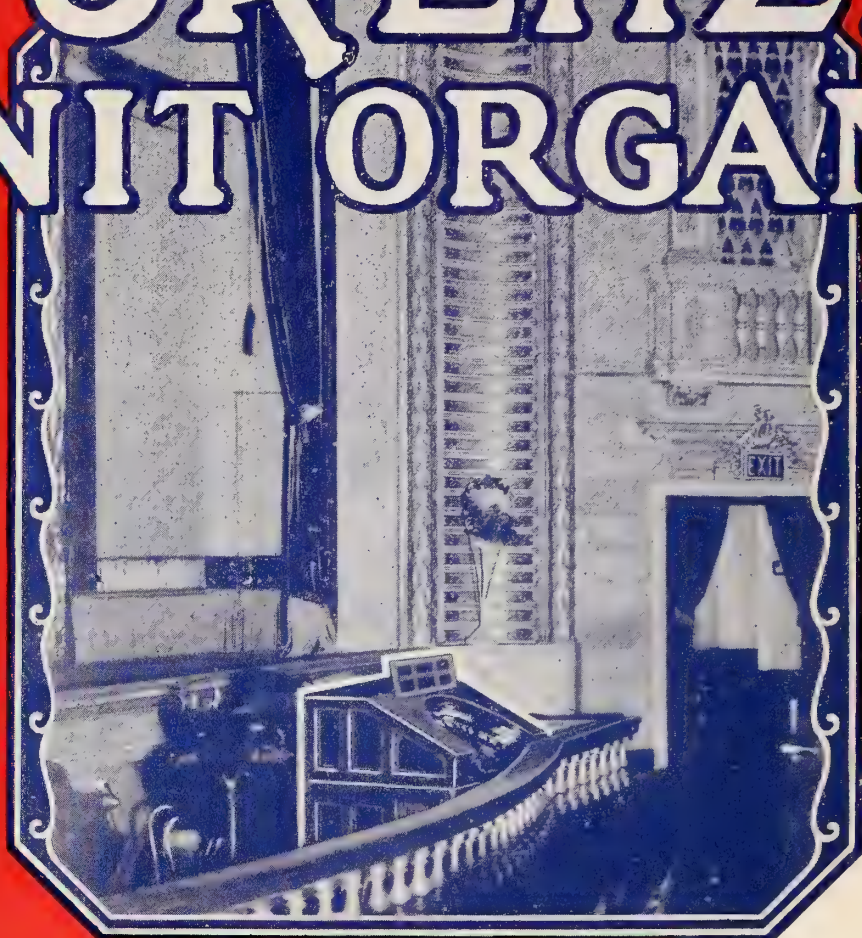
Greater Forty
Paramount Pictures



WURLITZER UNIT ORGANS

Your copy
of the new
Wurlitzer Unit
Organ Catalog
is ready.

The
Indiana
Theatre
Indianapolis
Ind.



WURLITZER
Grand Pianos
are endowed
with the same
unapproachable
tone and quality
inherent in the
Wurlitzer
Unit Organ

Box Office Value!

KOZACIK & MANTA
INDIANA STATE BANK BUILDING
INDIANAPOLIS, IND.
AT EAST CHICAGO
July 14, 1925.

The Rudolph Wurlitzer Co.,
Cincinnati, Ohio.
Gentlemen:

Now about this. This is to let you know just how we feel by after a lot of investigation as to merits of other makes and the fact that we bought a Wurlitzer organ only paid more for it than what we could have bought and of equal specifications, speaks for itself as to what we think of your pipe organs when it comes to tone and quality.

As you well know we bought this organ only after a lot of investigation as to merits of other makes and the fact that we bought a Wurlitzer organ only paid more for it than what we could have bought and of equal specifications, speaks for itself as to what we think of your pipe organs when it comes to tone and quality.

We use the phrase "The Mighty Wurlitzer Pipe Organ" in all our advertising copy and we know that Chicago, our organ with those theatres as the installation in the City of Chicago, it places our organ in public favor far above those of our competitors in this region.

All in all, the instrument, installation and service considered, we believe that we have the finest theatre organ in the State of Indiana.

I remain, With best regards from Mr. Kozacik and myself

Sincerely
E. Manta

The Rudolph Wurlitzer Co.

CINCINNATI
121 East 4th St.
NEW YORK
120 W. 42nd St.

CHICAGO
319 S. Wabash
SAN FRANCISCO
250 Stockton St

DENVER
105 Broadway
LOS ANGELES
814 S. Broadway

And Forty Other Branches in Thirty-Three Cities

Send for
facsimiles
of letters
from other
exhibitors.



TIFFANY PRODUCTIONS, Inc.

presents

"SOULS *for* SABLES"

SUGGESTED FROM "GARLAN & CO."
BY DAVID GRAHAM PHILLIPS—

starring

**CLAIRE WINDSOR
& EUGENE O'BRIEN**

supported by

CLAIRE ADAMS-ANDERS RANDOLF-
EILEEN PERCY *and* GEORGE FAWCETT

TIFFANY PRODUCTIONS

INCORPORATED

M.H. HOFFMAN, General Manager

1540 Broadway

New York City

EXHIBITORS! A WIRE THAT SPEAKS FOR ITSELF

POSTAL TELEGRAPH - COMMERCIAL CABLES <small>CLARENCE H. MACKAY, President</small> TELEGRAM		RECEIVED AT 153 WEST 42ND ST., NEW YORK CITY TELEPHONES, BRYANT 7088-0643	DELIVERY NO.
---	--	--	--------------

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram) 18DM-33311

STANDARD TIME INDICATED ON THIS MESSAGE

18NY MK G 43 4EX NL RELAY VIA SI NYC

PO PITTSBURG PA JULY 27-28 1925

DAVIS DIST DIVN INC,

220 WEST 42 ST NEWYORK NY

JUST FINISHED SPECIAL SCREENING FIRST TWO ~~XXXX~~ EPISODES MYSTERY BOX
 CONSIDER IT A WONDERFUL SERIAL WELL DONE AND FULL OF THRILLS
 COMMENDATION TO BEN WILSON NEVA GERBER AND SUPPORTING CAST YOUR
 COMPANY SHOULD HAVE GREAT SUCCESS WITH PICTURES LIKE THIS

H B MILLER

STANDARD FILM EXCE INC,

935A

Handwritten signature and date: 7/28/25



TEN TENSE EPISODES OF

Thrills — Chills — Spills — Traps — Scraps — Mishaps

BUY AND BOOM THE BANK BALANCE

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

218 WEST 42ND STREET

NEW YORK, N. Y.



The Season's TWELVE



Box-Office Line-Up FOR 1925-26

5
NOW
READY!

THE OVERLAND LIMITED
SAM SAX Presents
The World's Greatest Railroad Thriller — With an all star cast —
Including — ALICE LAKE, MALCOLM MCGREGOR, RALPH LEVIS, OLIVE BORDEN

5
READY
NOW!

SAM SAX Presents
JAMES KIRKWOOD in THE POLICE PATROL
COMEDY—
TRAGEDY—
MYSTERY—
ROMANCE—
It's all in the day's work for a Cop!

SAM SAX Presents
"A LITTLE GIRL IN A BIG CITY"
from the famous play by J.K. McCurdy
A searing revealing drama of a problem that concerns us all
With
GLADYS WALTON, NILES WELCH, MARY THURMAN And a Star Cast



SAM SAX Presents
THUNDER — THE MARVEL DOG
In His Greatest Dramatic Sensation
"HIS MASTER'S VOICE"
The story of a "one man" dog and his master's regeneration
ALL STAR CAST WITH —
GEORGE HACKATHORNE
MARJORIE DAW
MARY CARR

SAM SAX Presents
"THE PART-TIME WIFE"
FROM the "Snappy Stories" novelette by Peggy Gaddis
An Unusual Story of the Romance of a Famous Screen Star
Presented with a star cast including
ALICE CALHOUN
Robert Ellis, Freeman Wood
Directed by HENRY MCGARTY
A drama of life and love behind the silver screen.

NOW IN PRODUCTION "THE SHADOW ON THE WALL"

with Eileen Percy, Creighton Hale, Wm. V. Mong, Dale Fuller, Jack Curtis, Hardee Kirkland, Willis Marks.

Ready Soon. "ONE OF THE BRAVEST," "RACING BLOOD," "HEARTS & SPANGLES," "THE SIGN OF THE CLAW," "THE FOREST OF DESTINY," "THE SPEED LIMIT"

Distributed by

LUMAS FILM CORPORATION, Sam Sax, Pres.,
1650 Broadway, New York City

Foreign Rights Controlled by Inter Ocean Film Corp., 218 W. 42nd St., N. Y. City.

GOTHAM FRANCHISE HOLDERS

No. 2. STANDARD FILM SERVICE CO., H. Charnas, Pres., 207 Film Bldg., Cleveland, Ohio. (Ohio, Kentucky, W. Virginia, Michigan, Western Penna.)

Published weekly by Exhibitors Review Publishing Corporation at 34 North Crystal Street, East Stroudsburg, Pa. Editorial Offices 45 West 45th Street, New York City. Subscription \$2.00 year. Entered as second-class matter Aug. 5, 1922, at postoffice at East Stroudsburg, Pa., under act of March 3, 1879.

WHAT per cent of your program should be devoted to short subjects?

ON SEPTEMBER 5, 1925, when the first of a series of *Monthly Short Subject Numbers* appears in EXHIBITORS TRADE REVIEW, you'll learn the answer to these questions!

These will be planned and executed to bring to the attention of exhibitors and producers the manner in which short subjects should be selected, advertised and exploited by theatres.

WHAT per cent of your patronage would drop without these shorts?



Real Service



Erwin S.
Kleeblatt Press

PRINTING

351-355 West 52nd Street
New York City

Telephone Circle 2451-2452

Associate Member Independent Motion
Picture Association

EVERY business has its ideals and ambitions; its personnel, products and methods of sale. Printing is the art of bringing these elements together in one compact, representative, harmonious whole. Your printing should express the advantage there is in specialized skill, for good printing, like a good man, will live long to the ends of usefulness and service



LARRY SEMON
in "The Perfect Clown"

"THE WIZARD OF OZ"

AND

"The Perfect Clown"

WITH
Larry Semon

"THE WIZARD OF OZ" is a spectacular production of the famous play and book by L. Frank Baum.

TRADE JOURNAL and newspaper critics have agreed in proclaiming it a comedy masterpiece.

"THE WIZARD OF OZ" has broken records in every city it has played. It will make new records everywhere.

CONSIDER THE CAST! and its Box Office possibilities.

LARRY SEMON, Bryant Washburn, Charlie Murray, Mary Carr, Josef Swickard, Virginia Pearson, Otto Lederer, Dorothy Dwan and Oliver Hardy.

"THE PERFECT CLOWN" will be Larry Semon's second feature comedy of the new season.

FRED NEWMAYER, long director of Harold Lloyd, will direct the production.

LARRY SEMON, Stuart Holmes, Dorothy Dwan, Kate Price, Oliver Hardy and Otis Harlan are included in the unusual cast.

**THERE ARE NINE
CHADWICK PICTURES**

729 SEVENTH AVENUE,

GEORGE WALSH

IN

"American Pluck"

**"The Prince
Of Broadway"**

AND

"Blue Blood"



GEORGE WALSH
The Screen's Greatest Athlete

"THE PRINCE OF BROADWAY"

adapted from the well known play, is the second of the Walsh modern action romances.

"BLUE BLOOD," also completed, is typical of the high standard of entertainment of the first two productions.

GEORGE WALSH will make three additional pictures of the same calibre for the Chadwick 1925-26 Program.

"American Pluck"

"A ROMANTIC exciting story. Walsh . . . instills a lot of pep into the action."

—Moving Picture World

"ADVENTUROUS excitement. Chock-full of lively incident and action." —Motion Picture News.

"SNAPPY ring battle. Good humor. George Walsh . . . should easily be able to smile and fight his way into the hearts of fans."

—Exhibitors Trade Review.

"EVERYTHING in this picture from a tropical moon to a prizefight."

—Morning Telegraph.

WANDA HAWLEY heads a cast of stellar players, including Frank Leigh, Tom Wilson, Wilfred North, Dan Mason, Leo White, and Sydney De Grey.

**MORE FEATURES COMING
TURES CORPORATION
NEW YORK CITY**



MEMBER
INDEPENDENT
MOTION PICTURE ASSOCIATION OF AMERICA INC.



COLUMBIA FIRST AGAIN WITH RAILROAD THRILLER

"THE SIGNAL" DANGER

PRESS AND PUBLIC PROVE IT A
BOX-OFFICE SENSATION

NEW YORK AMERICAN—
TUESDAY, JULY 21, 1925

"one of the
most thrilling
climaxes
screened...."

THE MORNING TELEGRAPH,
—TUESDAY, JULY 21, 1925.

... humor
pathos
near tragedy....
real thrills

DAILY MIRROR,
TUESDAY, JULY 21, 1925

smashing
railroad
melodrama....
knockout
climax....

EVENING POST,
TUESDAY, JULY 21, 1925

a thriller
that thrills....
unusually
fine piece of

MOSS' BROADWAY THEATRE
The Danger Signal, adapted by Douglas Z. Doty. A Columbia production, directed by Erle C. Kenton.

THE CAST
May Browning.....Jane Novak
Laura T. Browning.....Dorothy Reviere
Robert Brown.....Gaston Glass
John T. Moran.....Lee Shumway
Mrs. Whitman.....Lincoln Steedman
"Rudy".....

"THE DANGER SIGNAL,"
Whizzing along at the Broadway Theatre, is all about the most thrilling way of life. It has one of the most screened climaxes that has been seen lately. Runaway shivers or twos, good for a dead convict. And when there's a dead convict at the throttle and the effect steadily approaching, the most placid audience.

The story is one of the good old-fashioned kind that twin boys are separated in their infancy, their widowed mothered father-in-law, who is also a railway president. Twenty-one years later the boys meet, neither having heard of the other's existence. Ralph, who had been pampered by their grandfather, is a selfish, indolent youth. Robert, typical of his young mother, is a movie poor-but-honest hero. Of course, the boys fall in love. Brother's fiancée fall in love. Then follow lights, ending in a train wreck. All ending in a motorcycle race with the speed of a... it sounds boys, but it...



By HARLOW J. PETERS.
There is something honey and sincere about "The Danger Signal," the Columbia picture which is playing this week at the Broadway Theatre. That places it beyond the category of mere movie hokum. Undoubtedly, it did not de-

There is something honey and sincere about "The Danger Signal," the Columbia picture which is playing this week at the Broadway Theatre. That places it beyond the category of mere movie hokum. Undoubtedly, it did not de-

JANE NOVAK
The type of story, which, by the way, was written by such that it can be made or killed by direction and acting. "The Danger Signal" is made, for Director Erle C. Kenton has come through with real results, aided and abetted by Jane Novak, Robert Edeson, Robert Gordon, Dorothy Reviere and Gaston Glass. There is humor, pathos, near-tragedy and thrill in "The Danger Signal," all so nicely interwoven that none walks on the heels of another. The story, in brief, concerns twin sons of a girl who married the son of a railroad president. When he is killed, the father will have nothing to do with the boys.

The chief thrill scene is unusual. The "good" son races a runaway engine with a motorcycle, finally running ahead of it on the ties, trying to reach a certain switch before the engine meets the limited head-on. He falls off the motorcycle and throws back the switch just in time. Of course, I do not like to be captious, but I hate to think of what would have happened if that switch happened to be locked, as switches away from a railroad yard are supposed to be. But that would have spoiled the thrill—it is to be under the head of "movie license of work" as Jane Novak does a fine piece of work as the mother, her heavy, ne. Personally, however, I consider it a little bit criminal to make up a make-up. Dorothy Reviere is entirely acceptable as the girl in the case, as the "nice" son, Gaston Glass, Gordon, as the "mean" one, is his competent self as the stout and, of course, it is always a pleasure to watch Mr. Edeson.

"The Danger Signal" will be no red rag to any audience.

the Broadway This Week.
CAST:
Mary Browning.....Jane Novak
Laura T. Browning.....Dorothy Reviere
Robert Brown.....Gaston Glass
John T. Moran.....Lee Shumway
Mrs. Whitman.....Lincoln Steedman
"Rudy".....

"The Danger Signal," with Jane Novak, Dorothy Reviere, and Robert Gordon, is the photoplay attraction current at B. S. Moss' Broadway. This is a smashing railroad melodrama, directed by Erle C. Kenton, chuckful with thrills and a knock-out climax.

Dorothy Reviere makes an attractive heroine; Robert Gordon a clean-cut hero, while the rest of the cast—Jane Novak, Robert Edeson, Lincoln Steedman and Lee Shumway—are adequate.

DAILY NEWS, SATURDAY, JULY 25, 1925.

RAILS BURN AS MELODRAMA DASHES ON TO DIZZY CLIMAX

By MILDRED SPAIN.

Would you like to see a choo-choo melodrama with a perfectly thrilling climax?

That's "The Danger Signal."

It's an above the average picture of this sort, in story, direction and acting. For one thing there is plenty of action and the picture steps right along.

A BIGGER BOX-OFFICE KNOCKOUT THAN "THE MIDNIGHT EXPRESS" AND THAT DID CAPACITY! -

GET YOUR DATES SET NOW WITH THESE EXCHANGES

- Apollo—New York.
- Standard Film—Cincinnati, Ohio.
- Standard Film—Detroit, Mich.
- Standard Film—Cleveland.
- Federated Film—Pittsburgh.
- Liberty Film—Atlanta.
- Liberty Film—New Orleans.

- Liberty Film—Dallas.
- Capitol Film—Chicago.
- Capitol Film—Indianapolis.
- Masterpiece Film—Philadelphia.
- Columbia Pictures—St. Louis.
- All Star Feature—San Francisco.
- All Star Feature—Los Angeles.
- Greater Features—Seattle.

- Greater Features—Salt Lake City.
- Greater Features—Denver.
- Greater Features—Portland, Ore.
- Greater Features—Butte.
- Independent Films—Boston.
- Independent Films—New Haven.
- Premier Pictures—Des Moines.

- Friedman Film—Minneapolis.
- Independent Films—Montreal.
- Independent Films—Toronto.
- Independent Films—Kansas City, Mo.
- Premier Pictures—Omaha.
- Celebrated Players—Milwaukee.
- Exhibitors Film—Washington, D. C.

Telegram *for* Mister

—he inquired about
business at the
Stanley Theatre,
Philadelphia, Pa.



Nicholas Schenck's Telegram of Inquiry
To Al Boyd, Stanley Theatre Phila., Pa.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

JULY 22 1925

AL BOYD STANLEY CO
1916 RACE ST PHILADELPHIA PA

PLEASE ADVISE ME HOW UNHOLY THREE
OPENED AT STANLEY REGARDS

NICHOLAS M SCHENCK

Schenck!

—and here's
the reply
he got

Al Boyd's reply



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NRe
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

PHILA PA JULY 23 1925

NICHOLAS M SCHENCK
METRO GOLDWYN MAYER
1540 BROADWAY N Y C

THREE BIGGEST DAYS IN SIX MONTHS

AL BOYD

It's just the first of
The-Talk-of-the-Industry-Pictures

-Goldwyn-Mayer's

The
Quality
52

"One of the finest ever shown on the screen of the American Theatre!"

says SALT LAKE TRIBUNE

American Features "The Scarlet West"

After seeing "The Scarlet West," which opened yesterday at the American theater for an extended engagement, one feels a new respect for the motion picture art, for here is entertainment par excellence. And it also demonstrates the superiority of the screen over the speaking stage.

Bearing the First National trademark, which has come to mean the best in photoplays, "The Scarlet West" reaches epic heights in its masterful portrayal of that most dramatic of eras in American history—the winning of the west from the Indians. The producer, Frank J. Carroll, and the director, John Adolphi, are to be complimented for the skill with which they have breathed the spirit of romance and adventure into this remarkable production.

Our blood ran faster as we beheld the mighty battles between Indians and American soldiers, with thousands of combatants taking part in the battles; we gasped with awe at the magnificent scenery unfolded upon the silver sheet; we shuddered with horror at the plight of the hero and heroine, and we gloried with the lovers in the culmination of their romance. Seldom have we seen a picture which wove such a spell about the spectator and held his attention so raptly.

Great credit is due to the splendid work of the cast. Clara Bow is inimitable as the flirtations daughter of General Kinnard; Robert Frazer, as an educated Indian, forgetting the blood barrier in his love quest, gives a startling performance; Robert Edeson is excellent as the irascible general; Johnny Walker as the suitor gives his usual polished portrayal. Equally as capable is the remainder of the cast, including Walter McGrail, Gaston Glass, Helen Ferguson, Ruth Stonehouse, Martha Francis and Florence Crawford.

This pulse-quickenng photoplay is one of the finest ever shown on the screen of the American theater, and we believe you will enjoy it as much as we did.

Great Guns! one couldn't ask for a better audience reaction than this!

Frank J. Carroll presents

"The SCARLET WEST"

with

Robert Frazer
and Clara Bow



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

You bet it's a

First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18

Aug. 15, 1925

No. 14

CONTENTS

PICTORIAL PRESENTATIONS

"ENEMY OF MEN" 14

HIGHLIGHTS IN THE NEWS

M. P. T. O. A. DIRECTORS BACK COHEN	17
SEMON TO PRODUCE FOR PATHE	17
CHAPLIN PLANS TWO FILMS A YEAR	17
ROXY THEATRE CORPORATION FORMED	18
METRO-GOLDWYN-MAYER AT WORK ON 26	19
P. D. C. COMPLETES SIX	19
INDEPENDENTS JOIN I. M. P. A.	23
BRANDT SEES PROMISES FULFILLED	23
COLUMBIA CHIEF WRITES STORY	24
"DANGER SIGNAL" SCORES ON BROADWAY	25
CHADWICK BUYS INTEREST IN GOLDBURG STUDIO	26
SCOTT STARTS NEW PRODUCTION	27
SAM SAX RETURNS TO NEW YORK	28

REGULAR DEPARTMENTS

EDITORIALS	15
EXHIBITOR NEWS	30
SALES NEWS AND PERSONALITIES	33
HOLLYWOOD HIGHLIGHTS	34
EXPLOITATION IDEAS	35
BIG LITTLE FEATURE	39
BOX OFFICE REVIEWS	43
EQUIPMENT NEWS AND NOTES	47
CLASSIFIED ADVERTISEMENTS	48

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

And
in July
too!

\$63,118.25
in one week
at the Capitol, N.Y.

Never the Twain Shall Meet

by Peter B. Kyne directed by Maurice Tourneur
With an All-Star Cast
settings by Joseph Urban adapted by Eugene Mullin

A Cosmopolitan
Production

**Metro-
Goldwyn-
Mayer's**

The
Quality
52



Everything that goes to make a real box-office attraction, from a fashion show to a party at a wayside roadhouse is part and parcel of this latest Waldorf production, "Enemy of Man," starring Dorothy Revjer.



The same problem that has been before mankind since problems came into existence and which still intrigue the mind for solution—woman, is she a friend or an enemy? Who will ever know the answer!



"Enemy of Man"

*A Waldorf Production To Be Released
by Columbia Pictures Corporation*

AUG 10 1925

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Book Independent Product Now

THE PROMISES that were made earlier in the season, to the effect that independent product of merit would be available in increasing quantity, are bearing fruit. The independents are turning out a substantial number of pictures of all classes, with a satisfactorily high percentage of good entertainment in each class.

With exhibitors who are independent and who are disposed to render more than merely theoretical support to the cause of independence, these pictures should have preferred consideration, with the understanding that the independent exchanges must get fair prices for what they are offering or they cannot exist.

It is high time for all exhibitors to abandon the theory that because a picture comes from an independent source it ought to be given away. No exhibitor, under any circumstances, should knowingly pay more for a picture than it is worth. But in the case of the independent product, under present conditions, no exhibitor ought to engage in untoward efforts to buy it for less than it is worth.

Those who have entered into a definite pledge to support the independent cause have done so because they believed that in so doing they were protecting them-

selves. It has been the theory that the building up of an increasingly powerful group of independent producers and distributors would be one of the practical means of breaking the trend toward centralization of power and control. If that theory is worth anything—as most thinking exhibitors believe it is—it carries with it the co-ordinate idea that the independents must be allowed to earn a profit this year so they can build themselves into stronger competitive position next year.

Every independent theatre-owner who has not already taken steps to carry out his part of this pledge should do so now. With reasonable discretion to avoid being trapped by self-styled “independents,” who are not independent in fact, preferential treatment should be accorded the organizations that have invested their money in product on the strength of the assurance that they would receive such support.

Every exhibitor who methodically and consistently increases the volume of his business with independent exchanges now and during the next year is doing something tangible in furtherance of the legitimate competition which must be kept alive if the motion picture industry is to survive.

The Balance of Power



IT IS NOT at all unusual to hear exhibitors voice the opinion that there is no use trying to combat adverse conditions that have developed in the motion picture business, because the influences back of those conditions are too powerful, financially and politically, to be checked by any ordinary exercise of business acumen.

Actually, it must be admitted, the power and resources accumulated by great organizations, with international ramifications, constitute the greatest danger with which the independent exhibitor must contend as the industry stands today. But, making full allowance for the fact that theories are cold consolation for the fellow whose business is being taken from him, it is an absolute economic fact that the exhibitor is closer to the source of power than anyone else in this business possibly can be.

The balance of power in this field, as in most fields, lies with the public. Whatever power anyone else wields is delegated by the public. Often blindly, sometimes, no doubt, wrongly, but delegated, nevertheless. Delegated, even when taken by force of publicity and advertising.

And what the public gives it can take away. By refusing to invest. By refusing to buy. By refusing to pay.

The public seldom undertakes, on its own initiative, to delve into the moralities of business. It is more or less inert, disposed to be patient, inclined to take a great deal on faith. But it sometimes does become aroused, does withdraw its support, does step in to punish those it deems its enemies.

These steps are not taken, however, in connection with matters of which the public is ignorant. As long as everyone affected joins in a conspiracy of silence, to keep the facts under cover, the public has little to say. Even though it suspects that there is something rotten somewhere, it will do nothing, because it knows nothing of what ought to be done.

As to the motion picture business, the public knows two classes of people—those who appear in the pictures and those who operate the theatres in which pictures are screened. It has little acquaintance with the men who are manipulating the industry, cares nothing for them. It may believe what they say, as long as what they say goes undenied. But it would more readily believe what it might be told by the people it knows, particularly by the exhibitors who are its every day point of contact with pictures.

There is, therefore, a distinct basis for appeal to the public to right any wrongs that need righting in this business.

Such appeal, necessarily must be made through effective media—through the press, through the political channels that could bring relief, through every

angle of publicity that would let in the light wherever there is any attempt at monopolization or other form of wrongful control.

Such a move is naturally distasteful to most business men who object to hanging the industry's wash in the front yard. But it ought to be apparent, by this time, that there are but two alternatives in sight: Either let the present trend continue, or call in the only power that can force a change.

If this job is to be undertaken, it is one for organization. It can be handled most effectively on a national scale, but it can be handled effectively enough by any lesser organization that has the courage and the money to undertake it. It is not a job that can be handled by the individual exhibitor, nor can any individual exhibitor afford to undertake it, since to do so would invite divers forms of calamity.

Such a move necessarily would involve resort to political methods and stratagems. It necessarily would call for the sort of campaign which put the prohibition idea into the Constitution, the sort of campaign that in many other cases has enabled even a small minority to secure wanted legislation. But the organization which undertakes such a campaign, resort as it must to political methods and measures, must be free from internal political complications. It must know what it is after and must drive ahead, unitedly, in the insistent effort to reach its objective.

Unfortunately, as this industry stands today, there is no organization that is in full accord with itself. Good work is being done. There is evident improvement in morale. Organization aims are clarifying. But there is a steady continuance of petty political wrangling within the ranks that stands in the way of undertaking the high pressure drive for public support which would re-establish the trade on a legitimately competitive basis, providing assurance that the independent theatre-owner may continue independent, may continue unchallenged in the ownership and operation of his business.

Perhaps the only way to minimize this unfortunate epidemic disease of petty politics within the exhibitor organizations will be found eventually in the employment of executives taken from outside the industry—trained association experts whose business is to deliver results. Men who, in the conduct of that business, are unhampered by motion picture affiliations of any variety.

Appeal to the public may properly be regarded as the measure of last resort. It should be undertaken only when all other measures seem hopeless. But, if it is to be undertaken at all, it should not be postponed until the business of the theatre-owner is so nearly on the rocks that the public, even though aroused, is powerless to grant relief.

Willard C. Howe

Next Week: "Buy My Pictures or I Will Build a Theatre"

M.P.T.O.A. BOARD BACKS COHEN

Detroit Meeting of the board of directors of the M. P. T. O. A. is described in the following statement from Joseph M. Seider, chairman of the national committee on arbitration and uniform contract:

"An attempt to strike at and destroy the cause of independence through the elimination of the Play Date Bureau and the activities of the national organization for an equitable contract and a fair system of arbitration was unsuccessfully made at the directors' meeting of the Motion Picture Theatre Owners of America at Detroit, Michigan, July 30 and 31.

"There are thirty theatre owners on the directorate and thirty directors were in attendance, all keyed up to the graveness of the situation. It soon became apparent, however, to those who came with open minds, that the above play date-contract-independence issues were the real and only issues. Everything else was merely a 'cloak' to cover these forces

opposed to theatre owner progress and independence.

"Steffes and Gross, having failed at a meeting in New York to obtain control of the national organization, caused the expenditure of much money, time and effort in demanding a directors' meeting. At this meeting they resorted to an attack upon the leaders of the organization, charging the improper use of the organization seal. They claimed, and were sided with in this contention by their former Allied associates, that the M. P. T. O. A. had been divorced from the Play Date Bureau. This was a move to defeat the cause of independence by the destruction of the only hope of the cause, the support to independent producers and the availability to the theatre owner of quality product.

"It was brought out clearly by the loyal organization directors that the co-operation with the Board of Trade and Commerce had been sanctioned by the delegates to the national convention. In fact, Mr. Steffes him-

self had been elected one of the theatre owner representatives to the Board of Trade and Commerce.

"The first real test of forces came when a report of the Play Date Committee was called. Here was the first to be shown the result of the political manoeuvrings practised by Steffes and company. The Allied group sat back awaiting anxiously the hoped for evidences of the success or failure of the emissaries they had commissioned to bring the necessary pressure, business or otherwise, that would bring them the support of directors upon whom they could not depend unless they had a just cause. The emissaries were very successful. The roll call disclosed fifteen directors for and fifteen directors against.

"On the next motion involving the use of the seal of the organization on the bulletins of the Board of Trade and Commerce, the result was the same.

(Continued on Page 22)

SERIES OF FEATURES BY LARRY SEMON ARE PLANNED FOR PATHE

A series of Larry Semon feature length comedies will be added to Pathe's program of feature attractions, which includes Harold Lloyd in "The Freshman"; Rex, the wild-horse star, in Hal Roach's "Black Cyclones"; Earl Rossman's Arctic photodrama, "Kivalina of the Ice Lands"; and "Heir-Looms," the Spitzer-Jones all-star feature comedy.

Semon release contract was signed by Pathe Exchange, Inc., and Larry Semon Productions, Inc., the new Semon producing company which was organized in Hollywood. Captain Harry M. Rubey, president of the Manufacturers and Wholesalers Credit Corporation of Los Angeles, is president of Larry Semon Productions, Inc. J. H. Adams, former president of the Mid-West Theatre Operators, Inc., is associated with Semon and Rubey in the new film enterprise. Clyde Harms is general counsel. The board of directors is composed of Rubey, Semon, Harms and Adams.

Semon's first comedy for the new corporation will be "Stop, Look, and Listen," a musical comedy produced by Charles Dillingham several years ago. Semon will direct himself in this series.

Production of the Semon feature comedies for Pathe release will be made at the F. B. O. Studios in Hollywood. The comedian is expected to begin shooting scenes within a few weeks

* * *

BUYS THREE STORIES

First National purchased for production the following: "Prisoners," a novel by Franz Molnar; "The Bigamists," a play by Lewis Allen Browne which was released by Famous Players in 1916 under the title of "Miss George Washington," and "Sleepy Theodore" (Maude Theodor), a German play by Max Neal and Max Ferner.

* * *

WARNERS CHANGE TITLES

Warner Brothers changed titles of three on 1925-26 schedule. "The Easiest Road," now in production, with Marie Prevost, will be called "Seven Sinners." Title of "Kentucky Hills" with Rin-Tin-Tin, will become "Below The Line," and Rex Beach's will be "Barriers of Fire."

REICHENBACH QUILTS FAMOUS TO ESTABLISH OWN OFFICES IN N. Y.

Terminating a two-year period as special exploitation representative for Famous Players-Lasky Corporation, before leaving for his trip abroad recently, Harry Reichenbach has branched out and formed his own organization. Associated with him in the new venture is Mr. Lachmann, formerly with Metro-Goldwyn-Mayer, and recently free-lance publicity and exploitation representative.

These two clever exponents of motion picture publicity will render a high grade service in all branches of the amusement business. Mr. Reichenbach devoting his personal attention to the business affairs of their clients. Reichenbach's ideas have been largely responsible for the success of Paramount pictures on Broadway during the last year, and for the success of many of the leading stars of the stage and screen today.

* * *

STAGE HANDS DEMAND \$7 TO \$22 INCREASE

BUFFALO, N. Y., Aug. 7.—Union stage hands have asked for increases of \$7, \$12 and \$22 a week for three classes of stage help. The electrical and property departments are to be independent of the regular stage crew. In Syracuse union picture operators have asked for an increase from \$44 to \$49 and \$47 to \$52 weekly. It is reported that exhibitors will offer \$2.50 increase as a compromise.

* * *

BARBECUE IN TIMES SQUARE: PARAMOUNT HOST TO 2,000

A barbecue, which was attended by 2,000 persons, was held in Times Square by Famous Players-Lasky Corporation on the site of Westover Court, in the rear of the Putnam building. It marked breaking of ground for the new twenty-nine story Paramount Theatre Building which will occupy the tract now covered by the Putnam Building and Westover Court.

* * *

F. B. O. EXECUTIVES ON TRIP

Major H. C. S. Thomson, Vice-President J. I. Schnitzer, Advertising Director Nat G. Rothstein, Sales Manager Lee Marcus, Charles Rosenzweig, Manager of the New York Exchange, Sidney Katz of the New York Exchange and Al Boasberg, Sales Promotion Director of F. B. O. spent the week-end at Nathan Gordon's Camp at Cape Cod. "Bill" Shapiro, of Franklin Film Company, Boston, was their guide.

CHAPLIN IN EAST FOR THE GOLD RUSH STRAND PREMIERE

Two productions a year are planned by Charlie Chaplin, who in recent years has been making but one a year.

So the comedian announced on arrival in New York to prepare for the metropolitan opening of his latest picture, "The Gold Rush," at a midnight performance at the Mark Strand Saturday, August 15. Mr. Chaplin is to supervise the music and presentation of the film, which is expected to run at the Strand for four weeks or more. The general release date for the film was August 16.

Mr. Chaplin is under contract for four more productions for United Artists. He finds present arrangements with that organization highly satisfactory, and will probably continue them when his present agreement terminates. "The Gold Rush," he reported, was in its sixth week at the Egyptian theatre, Hollywood, and is one of the few feature comedies which has built up its gross receipts in the weeks following its premiere. Receipts for the opening week totalled \$24,000 and in its sixth week the picture is pulling over \$26,000.

There is little likelihood that Mr. Chaplin will produce any films in the East. He plans to leave New York after the New York opening, for Hollywood, where he will begin preparatory work on his next production, which will either be a story called "The Clown," or "The Suicide Club," title of which may be changed later. "The Clown" has been in Chaplin's possession for more than three years.

As for directing any more pictures after the fashion of "A Woman of Paris," that is an eventuality depending solely on his mood, he said.

He explained his first great directorial effort was more in the nature of a lark than any desire to turn his future talents to direction only. He would, however, like to do a tremendous spectacle some day, were the proper time and money available. Georgia Hale's work in "The Gold Rush" has met with Chaplin's full approbation and she will be his feminine lead in the next production.

ROXY THEATRE FIRM INCORPORATES WITH ROTHAFEL AS HEAD

ALBANY, N. Y., Aug. 7.—Roxy Theatres Corporation was formed to build and operate a chain of magnificent motion picture theatres in Greater New York.

"The Roxy," Seventh Avenue and Fiftieth Street, will be the first to be erected. It will seat 6,212, making it the largest theatre in the world.

Charter of the new corporation was filed with the Secretary of State here. It disclosed that S. L. ("Roxy") Rothafel will be president, W. E. Atkinson, vice-president and general manager.

Mr. Rothafel, who during the past ten years has controlled the leading Broadway theatres, will also direct "The Roxy."

Actual construction of "The Roxy" will begin soon. It will be opened to the public in the fall of 1926. Walter W. Ahlschlager, of the Chicago firm of architects, is at work on plans for "The Roxy." He will embody in his plans ideas gained by Mr. Rothafel during his extensive experience. It is planned to make "The Roxy" a show place and to provide every facility for unhampered expression of Rothafel screen and stage presentations.

* * *

JOS. STERN STARTS THREE THEATRES IN NEW JERSEY TOWNS

New Jersey is in the throes of a theatre building boom, launched by the Joseph Stern's Theatrical Enterprises, with executive offices at 207 Market Street, Newark. Joseph Stern head of the organization, announces that he has procured land for a theatre to be built at Red Bank, N. J., plans for which are now being drawn.

The newest theatre of the Stern Chain will be equipped for vaudeville, motion pictures and legitimate attractions, and will contain over 2,000 seats. William E. Lehman, of Newark, is the architect. The estimated cost is \$300,000.

Other theatres in various parts of New Jersey are now in course of construction by the Stern Enterprises, the most notable of which are the Royal theatre in Bloomfield, with a capacity of 1,950 seats, costing \$50,000. This house will open about November 1st, according to present schedule. The Ritz theatre, Newark, is also near completion and will open December 1st, 1925. The theatre has been built at a cost of \$400,000 and will seat 2,000 capacity. In Irvington the Sanford theatre has been begun, to cost \$350,000 and seating 1,800. March 1st, 1926, is the approximate date of the opening.

* * *

"KEEPER OF BEES" HERE

"The Keeper of the Bees" by Gene Stratton-Porter, which her son-in-law, James Leo Meehan directed for Film Booking Offices was previewed by the New York officials and received their enthusiastic endorsement. The photoplay will be one of F. B. O. twelve Gold Bond productions for 1925-26.

* * *

CAMERA EXPORTS GAIN

WASHINGTON, Aug. 7.—One hundred and twenty motion picture cameras were exported from the United States in June against fifty-nine for June, 1924.

* * *

HINES FINISHES "LIVE WIRE"

"The Live Wire," Johnny Hines' initial starring vehicle for First National, is being cut and titled. "Rainbow Riley," will be Johnny Hines' next.

Expansion Brings Promotion to Four



(Above) Elmer Pearson and J. E. Story. (Below) Harry Scott and Pat Campbell.

Continued growth of Pathe Exchange, Inc., is emphasized in a statement by Elmer Pearson, vice-president and general manager, announcing a new office and three executive promotions.

Increase in duties and responsibilities of Mr. Pearson, due to the remarkable growth of the company's business during the past year, led to creating the post of assistant general manager. To this important position

John E. Story, formerly general sales manager, was appointed. Mr. Story will be succeeded as general sales manager by Harry Scott, who has been serving as feature sales manager for the past two years. The post of feature sales manager will be filled by "Pat" Campbell, special feature representative.

Mr. Story has been with Pathe many years and has been closely associated with the firm's personnel and administrative activities.

F. B. O. IN EDUCATIONAL OFFICES IN CANADA

OTTAWA, Ont., Aug. 7.—Co-operative arrangement between First National and F. B. O. in Canada whereby the two operated jointly in the same offices in various exchange cities of the Dominion has ceased to exist. F. B. O. organization in Canada is once more identified with Canadian Educational Films, Limited, for co-operative releasing arrangements in the various key cities. In other words, Film Booking Offices of Canada and Canadian Educational Films, Limited, are again united in jointly occupied exchange offices.

P. C. Taylor continues as general manager of F. B. O. in Canada, while O. R. Hanson is general manager of Canadian Educational as before.

Mr. Taylor announced that F. B. O. had intended opening up its own exclusive exchanges in Canada within a few weeks because it had been found that the offices occupied with First National had become congested through the great quantity of films and advertising matter handled by both organizations.

The opportunity arose, however, whereby F. B. O. could re-effect its joint occupation of offices in the Canadian cities with Canadian Educational and this was agreed upon, thus obviating the necessity of opening new offices.

OWEN MOORE TO PLAY IN NEXT TRUE STORY

Owen Moore and Faire Binney were placed under contract by R. R. Riskin, general manager of production for Bernarr Macfadden True Story Film Company, to play leading roles in "False Pride" second Macfadden production to be released by Astor Distributing Corporation.

"False Pride" will be published simultaneously in the Macfadden True Story magazine with the release of the picture.

Lewis Allen Browne prepared the screen adaptation and Dana V. Rush wrote the scenario.

Production will start at the Cosmopolitan studio, New York City.

"False Pride" is one of the eight productions Bernarr Macfadden is producing for Astor Distributing Corporation release.

The first was "The Wrongdoers," starring Lionel Barrymore with Anne Cornwall, Henry Hull, Henry Sedley and Flora Finch. It is an August release by Astor.

* * *

F. B. O. WRITER SELLS PLAY

Ann Nichols, author and producer of the record-breaking "Abie's Irish Rose," will produce "The Fatal Blonde," a musical comedy by George Marion, Jr., who is titling pictures for F. B. O.

HALF OF PRODUCT FOR 1925-26 FROM M.-G.-M. UNDER WAY

HOLLYWOOD, Aug. 7.—Metro-Goldwyn-Mayer's Culver City studios are going full blast on their program of fifty-two productions for the season of 1925-26; no less than thirteen directors are working simultaneously at the studio with at least twenty-six productions in and out of the studio in various stages of completion.

After more than two years spent on production, "Ben Hur" the Gen. Lew Wallace spectacle is nearing final completion with the filming of the Circus Maximus scenes. In France, Rex Ingram is in advance of his production schedule on "Mare Nostrum." From Arizona word comes that Buster Keaton has completed his newest comedy "Go West." In the studio, Jackie Coogan's next production "Old Clothes" directed by Eddie Cline is three-quarters finished.

Al Raboch has been signed by Rapi to direct Rex Beach's "The Auction Block." "Big Parade," the special story by Laurence Stallings, directed by King Vidor is in its final stages. "La Boheme" will be Vidor's next. "Sun-up" with Lucille La Verne is being completed by Edmund Goulding and he will follow it with "Sally, Irene and Mary" the musical comedy. Joseph von Sternberg is completing "The Exquisite Sinner" and he will next do "The Masked Bride" with Mae Murray. Robert Z. Leonard is almost finished with "Time, the Comedian," starting soon with "A Little Bit of Broadway" and after that "Paris," Carey Wilson's story.

Tod Browning is directing "The Mystic," while Frank Borzage is perfecting Maughm's "The Circle." William Wellman is half way through with "I'll Tell the World" and Hobart Henley is starting Cosmo Hamilton's "An Exchange of Wives." "The Midshipman," with Novarro is nearly through; "Dance Madness" starts soon. Monta Bell is almost through with "Lights of Old Broadway" and "The Merry Widow" is awaiting a release date. Victor Seastrom is working on "The Tower of Lies" and Benjamin Christianson has started "The Light Eternal." "Mike," with Sally O'Neill, is ready for release.

* * *

4 WARNER COMEDY OFFERINGS READY

HOLLYWOOD, Aug. 7.—Four of Warner Brothers comedy hits are now in the cutting room and will be shipped soon.

"Bunker Bean," the Harry Leon Wilson farce that Harry Beaumont made with Matt Moore and Dorothy Devore, is being edited.

Syd Chaplin's first for Warner, "The Man on the Box," is finished and being cut and titled. It is by Harold MacGrath. Charles Reisner directed.

"The Love Hour," a comedy drama directed by Herman Raymaker, was finished last week. Ruth Clifford, Huntly Gordon, Louise Fazenda, John Roche and Willard Louis have leading roles.

"Seven Sinners," changed from "The Burglar Alarm," is also being edited. This is the first picture to be made by Lewis Milestone, a former scenario writer. In the cast are Marie Prevost, Clive Brook, John Patrick, Claude Gillingwater and Mathilde Brundage.

* * *

"SYD" CHAPLIN'S NEXT PICKED

"Nighty Night Nurse" will be "Syd" Chaplin's next feature comedy for Warner Brothers. It is a story by Robert Sherwood. Charles F. Reisner will direct.

* * *

HOLLYWOOD, Aug. 7.—Reed Herstic has taken over the coast publicity of Marshall Neilan Productions at the Marshall Neilan Studios in Edendale.

Calcagni Will Make Series of Eight For Associated Release



Davide Calcagni, pioneer Italian producer here, and president of Vera-Art Pictures, Inc., about to close contract with Associated Exhibitors to produce for Associated release a series of eight pictures.

Work on the first picture as yet untitled, will start in a few weeks at Ideal Studios, Hudson Heights, N. J.

* * *

P. D. C. COMPLETES FIRST SIX COMING RELEASES ON COAST

First six productions on the coming season's program of Producers Distributing Corporation have been completed and work on the second six is now in full swing at the De Mille, Hollywood and Christie studios.

Completed productions include "The Coming of Amos," the first starring vehicle for Rod La Rocque from the De Mille studio; "Seven Days," the Al Christie six reel comedy featuring Lillian Rich; "Without Mercy," the first George Melford production from Metropolitan Pictures, featuring Vera Reynolds; "Hell's Highway," De Mille's first Leatrice Joy starring picture; "The Prairie Pirate," the first of Hunt Stromberg's new series of Harry Carey westerns, and Stromberg's first special production "Off the Highway," featuring William V. Mong, Marguerite De La Motte and John Bowers.

ASSOCIATE BOARD OF DIRECTORS FORMED BY NEW JERSEY M. P. T. O.

When board of directors of Motion Picture Theatre Owners of New Jersey held continuation of recent Toms River meeting, in New York City, Harry Hecht, of Passaic was elected a director to fill the unexpired term of Henry P. Nelson.

An associate directorate was created to take care of additional representation necessitated by the growth of the organization. The following were elected: Lee Newbury, Belmar; E. Thornton Kelly, Palisades; J. J. Unger, Newark; A. W. Hill, Paulsboro; L. Morton Lewis, Atlantic City; Lew Peizor, Audubon.

Joseph M. Seider, president, rendered a report on national directors' meeting in Detroit. These resolutions were unanimously adopted:

"Be it resolved by the board of directors of the Motion Picture Theatre Owners of New Jersey, in meeting assembled in New York on Tuesday, August 4, 1925, that we commend the courageous stand of those directors of the Motion Picture Theatre Owners of America, who stood steadfast in their support of the Play Date Bureau and so preserved the cause of the independent theatre owner, producer and distributor."

"Be it resolved by the Board of Directors of the Motion Picture Theatre Owners of New Jersey, in meeting assembled in New York on Tuesday, August 4th, 1925, that the work of Sydney S. Cohen, as a theatre owner leader, be commended and that we offer Mr. Cohen our hearty congratulations and appreciation for his efforts to protect and advance the cause of the independent theatre owner of this country."

* * *

Mr. and Mrs. Coolidge See Lloyd in "The Freshman"

SWAMPSCOTT, Mass., Aug. 7.—Harold Lloyd's newest Pathe production, "The Freshman," which will be released nationally the week of September 20, was shown to President and Mrs. Coolidge and their son John, at the summer White House, here.

Details of the showing were arranged by Leslie F. Whelan, who is handling the exploitation for Lloyd on his forthcoming release. Whelan accompanied the print to White Court, and as a result, gained some national publicity through his newspaper acquaintances, who are covering the President during his stay in Swampscott.

An article on the showing appeared in the Boston Transcript and Boston Globe in advance of the screening, while the United Press and International News Services carried a paragraph over the wires after the showing.

TELEGRAM

Edwin Miles Fadman
Red Seal Pictures
1600 Broadway, New York, NY

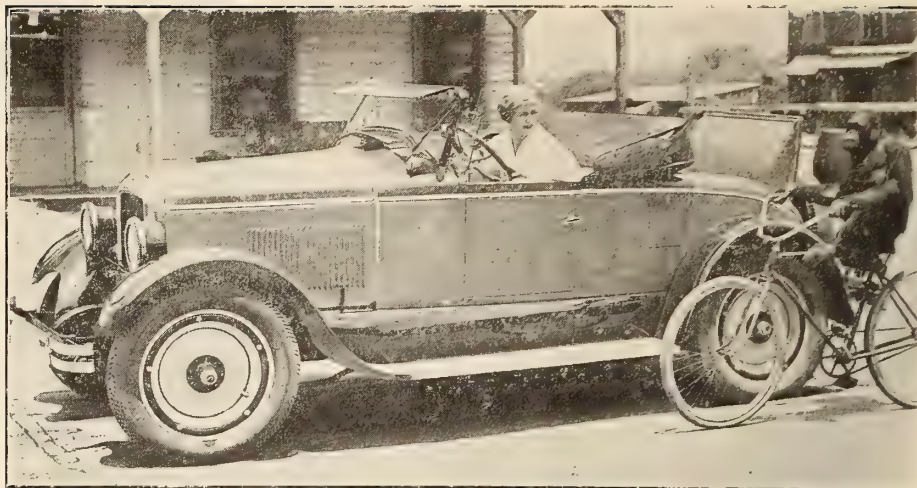
Evolution opened Rialto Saturday with newspapers boosting it to the skies. Am being complimented on all sides for bringing this great film to Los Angeles. Accept my best wishes for all the success you are sure to attain with this marvelous subject. Thanks for your cooperation. Regards

Frank Newman
Rialto Theatre
Los Angeles

WARNER BROS. STARS DO THEIR BIT FOR GREATER MOVIE SEASON



"Let's Go, for a Greater Movie Season," says Irene Rich, the popular beauty who stars for Warner Brothers. And she shows her willingness to help by autographing many stills to add interest



Laura LaPlante, the petite Universal star, picks some strange partners when she hits the road in her new Jewett roadster. This time she enlisted the company of Jiggs, the Universal Zoo monk. He preferred the safety of his bike.



Louise Fazenda, of the golden voice that, alas! can never be heard in pictures, lets all the DX fans in on her little secrets throught the radio medium.



International N-ews catches Jack Dempsey and his wife as they returned to New York.

A few minutes rest between scenes of "The Pace That Thrills" (First National) for Mary Astor



Ernest Torrence gets a real character part in "The Pony Express" for Paramount



Kenneth Harlan And Patsy Ruth Miller was all ready too, with plenty of moral support— to stage a parade of her own.

Monty Banks decorated his car with enough banners to start a circus parade and then let everybody on the high-roads see them, that is, if dust did not prohibit.



Julian Eltinge, famous female impersonator, tries out some of the wigs and dresses that his director, Scott Sidney has provided for him. Eltinge will soon be seen in "Madame Lucy," a French farce to be released under the P. D. C. banner



Members of the Pretty Ladies Club consisting of motion picture girls in California, preserve their natural beauty by frolicking on the beach in exercises prescribed by Harry Rapf of the Metro-Goldwyn-Mayer Studios.



Antonio Moreno and Alice Terry, who are co-starring in Metro-Goldwyn-Mayer's "Mare Nostrum" abroad, show off a pair of prize Spitz puppies and a mechanical dog that walks, barks, growls and moves.

Louise Glaum, who was off the screen for some time, makes a successful come-back in Associated Exhibitors "Fifty-Fifty," featuring Lionel Barrymore and Hope Hampton.



This is the unit which has completed the latest United Artists picture "Little Annie Rooney." Top, l. to r., Harry Oliver, Hal Mohr, Charles Johnson, Charles Rosher. Below, Tom McNamara, William Beaudine, Marv Pickford, F. de B. Newman, Emil DeRuelle and George Webster.



Col. Fred Lindsay, the whip artist appearing in the prologue of Fairbanks' "Don Q" at the Globe Theatre.



Harold Lloyd and his director Sam Taylor confer on the script of the first Lloyd picture to be made for Paramount release, which has started this week.

M.P.T.O.A. BOARD BACKS COHEN

(Continued from Page 22)

"An attempt was made by Steffes to cancel the vote of Mr. Thornton, the partner of Director Watts, this in spite of the directors having, at the New York meeting, seated Mr. Smith, who attended in place of Director Rice, a former Allied member. After the roll call showed a majority for the seating of Mr. Thornton, M. Miller moved that the vote be made unanimous and flayed Mr. Steffes for withholding his support to the seating of Mr. Thornton. The unanimous vote resulted. This was the first issue on which there was a split in the Allied ranks.

"Thus, the Play Date Bureau was upheld. Had this not been done, the very convention that elected the directors would have failed in its purpose. The ray of hope held out for the independent theatre owner was this very bureau.

"Then followed an attack on the leaders of the organization. Mr. Steffes charged Mr. Cohen and Mr. Davis with an attempt to add to the finance committee Louis Sagal, who, besides being a director, is the national treasurer. Much was made of this situation. Somehow Mr. Steffes became possessed with the erroneous notion that the finance committee had the power to conduct the affairs of the organization between directors' meetings.

"Mr. Seider explained that the finance committee is limited to three members, as provided by the constitution of the organization and that the powers of this committee were clearly defined therein; that the committee of five designated at a previous board meeting, talked of by Mr. Steffes and Mr. Cross, was limited in power to the engaging of a business manager and headquarters; that the only solution of the difficulty was for the committee of five to resign and a new committee with definite powers conferred upon it by the board of directors be elected in its place and that, if that were not satisfactory, that a national convention of the Theatre Owners of America be called and the entire matter placed before it.

"Mr. Miller moved that a new finance committee be elected. Mr. Wells amended the motion to provide that the committee be known as the administrative committee and shall function for the board of directors between meetings of the directorate. Mr. Seider asked that the original committee first resign. All members of the committee acquiesced. Mr. Brylawski asked that the original finance committee resign. Mr. Cohen, Mr. Davis and Mr. Comerford did so. It was then arranged for a committee of ten to be selected to designate the members of the new finance and administration committees. Mr. Cohen picked the first five men to his left. Steffes named five others. These ten adjourned to the anteroom to nominate the five members of the administrative committee and the three members of the finance committee. The committee named Messrs. Brylawski, Wells, Cross, Comerford and Davis. The finance committee consisted of Davis, Cohen and Comerford. The report was carried unanimously. Thus peace within the ranks was finally established.

"R. R. Biechele, of Kansas, moved that the moneys pledged and paid by the directors under the Roosevelt Hotel meeting agreement, which had earlier in the meeting been voted to be returned, be retained in the treasury and the vote rescinded. To this Mr. Steffes objected. Mr. Cross wanted to know who would pay his carfare from Battle Creek to New York on business of the committee and threatened to withdraw if his expenses were not forthcoming and guaranteed. During the discussion as to the finances one by one the Allied members left the room.

"Mr. Biechele, speaking for the theatre owners of Kansas, asked that the money paid

Puts Over "Don Q"

Harry D. Buckley, Who Arranged
New York Run of Douglas Fairbanks' Latest for United Artists



by the M. P. T. O. of Kansas and Missouri be retained. Mr. Miller and Mr. Nathan returned to the room and said the same held good for the money contributed by Illinois. The meeting was recessed until 10:30 the following morning.

"The session reconvened at about 11 a. m. The Music Tax situation was discussed at length and a committee was formed to deal with the proposed Copyright Act during the next session of Congress. The committee comprises Messrs. Seider, Cohen and Yamins and was authorized to retain counsel. A two-hour discussion ensued over the contract and arbitration situations following the report on these subjects by Chairman Seider. On this subject other theatre owners not members of the board joined in the deliberations and reported many injuries caused to the theatre owners because of the present operation. Mr. Seider's activities in this relation were unanimously endorsed and his plan for the solution of the problems was adopted. A special committee to meet with the Independent Motion Picture Association of America was elected, consisting of Messrs. Seider, Brylawski, Biechele, Davis and Yamins, to draw up a fair and equitable contract and to arrange for real arbitration of any disputed matters.

"The following resolution was adopted:

"It is hereby resolved by its board of directors that this organization, the Motion Picture Theatre Owners of America endorse Independence Week as set by the Independent Motion Picture Association of America for the week of October 18, and that this organization co-operate with them in this undertaking."

"A vote of thanks and appreciation was extended to Sydney S. Cohen and Harry Davis for their efforts in behalf of the organization. The administrative committee was voted power to engage a business manager for the organization. This committee was empowered to spend up to \$5,000 on the majority vote of the committee, and on the unanimous vote of the committee a sum not in excess of \$25,000. The meeting adjourned at 2 p. m. with Sydney Cohen in the chair as chairman of the board of directors.

Sydney S. Cohen issued this statement:

"Undoubtedly the president of the national organization will issue a statement in behalf of the M. P. T. O. A. In so far as I am concerned there is very little for me to say except I believe that there would have been no personal attacks or threats if I had agreed to a request made to terminate the activities of the Play Date Bureau and the Board of Trade and Commerce and withdraw our co-operation from Independence Week, commencing October 13, as well as cease our efforts to obtain a more equitable contract and fair arbitration for theatre owners. But rather than sacrifice a principle, give up an ideal, we went ahead with our plans for making Independence Week an epochal week for the independents in the industry.

"To me the events of the past few days are but an indication of the success that the Board of Trade and Commerce is achieving for theatre owners and independent producers in the fight for independence. All things seem to center around that one thing, and it is a source of the greatest encouragement for us men who have been giving our honest endeavors and efforts to a cause in which we believe so much, that our work has been effective and successful enough to draw the attacks of the forces who have always been opposed to theatre owner organization because of the strength it gives to independents. These moves are but smoke screens to detract attention also from the notice that the valiant fight of our men to obtain a more equitable contract and fair arbitration is receiving. It looks like the day of doom for the present system of arbitration is near at hand and those interests who have foisted these conditions on us are anxious to delay it as long as possible.

"Far from deterring us or slackening our efforts, what has happened serves only as an added incentive to forge ahead with our plans, attack our problems with renewed vigor and fresh hope, and with the support of the independent theatre owners of the country whose cause we are fighting we will soon come into our own with an assurance of worthwhile product to keep our theatres open at let-live prices and a simple equitable contract with which to buy these pictures, with honest arbitration to adjust any disputes which may arise.

"The stakes are big and the forces bent on thwarting our efforts have not finished yet, but when we have justice and right on our side we will achieve our goal of complete independence for the producer, distributor and theatre owner.

* * *

EXPORT OF POSITIVES AT NEW HIGH MARK IN JUNE

WASHINGTON, Aug. 7.—Department of Commerce reports exports of positives from the United States for June reached a total linear footage of 20,803,969 at a declared value of \$598,199. This is about 2,000,000 feet more than was sent abroad in May and double quantity exported in June, 1924.

In June, 926,944 linear feet of negatives were exported at a declared value of \$142,284. This is about 100,000 feet less than in May. For the fiscal year ending June 30 preliminary Department of Commerce figures show exports of positives of 210,452,587 linear feet valued at \$6,739,788.

* * *

"WINDS OF CHANCE" OPENS

"Winds of Chance," Frank Lloyd's special for First National Pictures, had its first showings simultaneously in New York and Boston at Piccadilly theatre and Symphony Hall respectively.

INDEPENDENTS BACK PROMISES WITH REAL FILM, BRANDT SAYS

On his arrival at the home office, Joe Scott, president of Columbia Pictures, announced that he was greatly pleased at the progress the independent producers are making in Hollywood this season.

"Independent producers on the coast," Mr. Brandt explained, "are backing up their promises which were made a number of months ago by more than the best of intentions, as they actually have pictures made—better ones than ever before in their history, and will make good the promises which were made to the exhibitor.

"On our own lot we have advanced so far with our stories and scenarios that we have only two more stories to complete, and these two are in skeleton form today, which means that in a month or so our entire production for the 1925-26 season will be completely under way.

"Our studios are operating under full swing today, three distinct producing units, the Columbia, Waldorf and Perfection productions are being made at the same time. This will mean that the exhibitor will have an opportunity to see independent pictures before he books them, which is keeping the promises made to him.

"Another big factor is the star array who play in our pictures this season. In our desire to give the exhibitor the best, we have obtained the expensive services of a number of very famous stars and character actors who mean money at the box-office because of their reputations and ability.

"Another big factor which will aid our exhibitors is the fact that we have established a special still department to make publicity and exploitation stills of distinctive feature quality.

"Several big exploitation and advertising ideas were also worked upon before I left Production Manager Harry Cohn, and I expect they will be fully prepared within a few months. I realize the value of direct advertising and although I cannot say at present as to how far we will go with this idea, I expect that we will try to back up the exhibitor in a 'big time' way and help him do more business with our pictures."

* * *

HEARN IN SCHULBERG RELEASE

Edward Hearn is playing leading masculine role opposite Clara Bow in B. P. Schulberg's forthcoming Preferred Picture, "The Lawful Cheater," directed by Frank O'Connor.

Wilson Completes Cast For Davis Photoplay

Ben Wilson completed the casting for "Fort Frayne," the third picture of the General Charles King series being made by Guaranteed Pictures, Inc., for Davis Distributing Division.

This picture, like the others in this group, is set against the backgrounds of an army post in the days when the Indian tribes were on the war path with or without excuse.

Principal parts are taken by Ben Wilson as Captain Malcolm Leale, Neva Gerber as Helen Farrar, Ruth Royce as Mrs. Dauntton, Bill Patton as Royle Farrar, Minna Ferry Redman as Mrs. Farrar, Lou Meehan as Sergeant Rorke, Major McGuire as Colonel Fenton and Joe de la Cruze as Crowknife.

Loaned by Warners
Alice Calhoun Will Play Lead in
"Lightnin' Strikes," a Jesse J.
Goldberg Independent Picture.



"His Master's Voice," Gotham Production, Is Viewed by Home Office

Print of "His Master's Voice," a Gotham production distributed by Lumas, featuring Thunder, the marvel dog, supported by George Hackathorne, Marjorie Daw and Mary Carr, arrived in New York, and was acclaimed at the initial screening.

Sam Sax, producer of Gotham Productions, was enthusiastic over the work of Frank Foster Davis, owner of Thunder and author of the story.

Thunder, whose pedigreed registered name is really Beneur Tillo von Riedekenberg, presented for the first time on the screen Mrs. Thunder, whose screen name is White Fawn. She is a rarity in this breed of police dog, being pure white in color. Thunder, Jr., also makes his first appearance.

"His Master's Voice" is scheduled for immediate release.

* * *

SCREEN SNAPSHOTS

Next issue of Screen Snapshots which gives the fans an "inside" view of their favorites, which Columbia Pictures distributes, will show quite an array of celebrities: Elinor Glyn, Conrad Nagel, Eleanor Boardman, Clara Horton, Dorothy Devore, Patsy Ruth Miller, Belle Bennett, Louise Fazenda, Ruth Dwyer, Sunshine Sammy, Sally Long, and a number of others. This release is number twenty-four of the present season's issues.

* * *

ALICE LAKE GETS OFFER

Alice Lake recently received an offer from Germany to play in a number of big features while she was playing the lead in "The Price of Success," the second of the Waldorf features which are being produced in the Columbia studios at Hollywood and are also to be distributed by Columbia. Miss Lake does not know as yet whether she will accept or play a few more pictures for Columbia.

EVERY INDEPENDENT TO BE INCLUDED IN PRODUCERS' GROUP

Virtually every independent producer, distributor and exchange in the industry will join Independent Motion Picture Association of America within the next six weeks, Frederick H. Elliott, general manager, predicted. He based his forecast on the number of new members recently elected and upon reports from seventeen regional directors, who have been making a survey under his direction.

Since June 15, thirty-five members have been added to the organization, which now includes twenty-six producer-distributor members and sixty-four exchanges. New members since July 15, include First Graphic Exchange, Albany; Franklin Film Company, Boston; Franklin Film Company, New Haven; Progress Pictures, Inc., Charlotte, N. C.; Progress Pictures, Inc., Indianapolis; Progress Pictures, Inc., Oklahoma City; Skirboll Gold Seal Productions, Inc., Cincinnati; Renown Pictures, Buffalo.

Independent Films, Inc., New Haven; American Feature Films, New Haven; Celebrated Players Film Exchange, Indianapolis; Reelcraft Pictures Corporation, Indianapolis; Pen and Pencil Films, New York; Imperial Pictures, Philadelphia; Astor Productions, Inc., Boston, and Erwin S. Kleebblatt Press, Inc., New York, associate member.

Mr. Elliott asserted product being offered by members compared favorably with any being marketed to exhibitors for 1925-26.

"Our members," he declares, "realize that without good product they cannot hope to compete for play dates, regardless of how well disposed towards them exhibitors may be. Consequently, they have gone to extraordinary expense in procuring suitable stories, stars and directors for their programs.

"The independent producers, distributor and exchangeman all feel that this is to be their big year and they have spared no expense in making their pictures on a par with the best of them. I do not think anyone can dispute the fact that independent pictures for 1925-26 season are bigger and better than at any time in the history of the business.

"Our members are sincerely trying to give exhibitors the best product obtainable and, with the support which members of the Motion Picture Theatre Owners of America have pledged them, they will be encouraged to even greater efforts in the future."

Sax Sells 12 Gotham Films to Progress Co.

Sam Sax of Lumas Film Corporation sold the twelve new Gotham productions for 1925-26 to Progress Features, of San Francisco, Los Angeles and Honolulu, T. H.

The territory comprises states of California, Arizona, Nevada and Territory of Hawaii for these subjects: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice," "The Part Time Wife," "Racing Blood," "The Shadow on the Wall," "Hearts and Spangles," "One of the Bravest," "The Sign of the Claw," "The Forest of Destiny," and "The Speed Limit."

The deal was made between Sam Sax for Lumas Film Corporation, and E. Edwards, for Progress Features. Offices of Progress Features are at 177 Golden Gate avenue, San Francisco and 832 So. Olive street, Los Angeles.

BRANDT AGAIN TURNS AUTHOR, WRITES STORY FOR LATEST RELEASE

Versatile president of Columbia Pictures Corporation, Joe Brandt, who is credited with many stories written while he was general manager of Universal, has written a virile story of the sea, "S. O. S. Perils of the Sea." Elaine Hammerstein will star in this film under direction of Frank P. Hogan.

Mr. Brandt seeks to employ his practical knowledge of box-office values and exploitation needs in the stories he writes.

"The idea for 'S. O. S. Perils of the Sea' is based on fact," Mr. Brandt explained, "and I know that facts are almost always stronger than fiction. When you combine facts with an absorbing love interest, sensational thrills and a comedy relief, you have the formula for good picture material."

"While on the coast a few weeks ago, I talked the story over with Harry Cohn, production manager, and James Hogan, director. They were so enthusiastic about the idea that I went to work immediately and completed the story."

* * *

PHOTOPLAY EDITION ARRANGED

B. P. Schulberg Productions has arranged a book tie-up with Grosset and Dunlap for a special photoplay edition of the novel, "With This Ring," by Fanny Heaslip Lea. The film will be a September release by Preferred Pictures.

Charles Ray Remains With Chadwick; Will Make One for M.-G.-M.

According to Chadwick Pictures Corporation, Charles Ray is still under contract with that firm. Through arrangement with the Chadwick Company, Ray will make one picture for Metro-Goldwyn-Mayer.

On completion of that production, Ray will return to Chadwick, starting production immediately on the first of the remaining pictures he will make for that company under his present contract. "Some Pun'kins" and "Sweet Adoline," Ray's first two Chadwick releases, have been completed.

* * *

JESSE GOLDBURG CASTS

WARNER STAR IN FILM

Jesse J. Goldberg, president and general manager of Independent Pictures Corporation, wired from the coast that he has cast Alice Calhoun for a leading role in "Lightnin' Strikes," the first of Independent Pictures Corporation's Big Timber Productions, featuring Lightnin' the Great.

In the cast are Arnold Gregg, Stuart Holmes, Gertrude Astor, Spottiswoode Aitken and other well known celebrities.

William James Craft is directing.

* * *

Third of the Perfection series of action features, "The New Champion," which are distributed by Columbia Pictures, and feature William Fairbanks with Edith Roberts and Lloyd Whitlock, has been cut and titled and passed on for prints, by Harry Cohn, production manager.

TWO NEW PREFERRED PHOTOPLAYS GO INTO PRODUCTION ON COAST

HOLLYWOOD, Aug. 7.—Cameras were focused this week on two new Preferred Pictures at Schulberg lot where the program of twenty releases for the year is being carried out.

Wesley Ruggles began direction of "The Plastic Age," Percy Marks' best seller. Donald Keith, Clara Bow and Gilbert Roland.

"The Other Woman's Story," by Peggy Gaddis, was started by Gasnier for Schulberg release.

The adaptation was made by Lois Hutchinson.

Fred C. Windermere, director, is in the cutting room assembling the final print of "With This Ring," suggested by the novel by Fanny Heaslip Lea. Alyce Mills, Lou Tellegan, Donald Keith and Forrest Stanley play the leads.

Scenarios for "Lew Tyler's Wives" by Wallace Irwin, "Shenandoah" the stage classic by Bronson Howard, and "Horses and Women," adapted from the *Saturday Evening Post* serial, "The Biography of a Race Horse" by L. B. Kates, are in preparation.

* * *

MISS BENNETT IN CAST

Alma Bennett was engaged by Harry Cohn, production manager, to play a leading role in one of the big forthcoming Waldorf productions which Columbia Pictures produces and distributes.

Humor, drama and pathos abound in Tiffany Productions photoplay entitled "Souls for Sables." Lower Left are Claire Windsor, Eileen Percy and Anders Randolph in an interesting bit, while at the right is a shot of a fashion show which has exploitation possibilities. Below are glimpses of Eugene O'Brien, George Fawcett and Claire Windsor.



TIFFANY ENTHUSES OVER NEW PHOTOPLAY, "SOULS FOR SABLES"

Reports from the Coast indicate that the second of the Tiffany Productions, Inc., "Big Twelve," "Souls For Sables," suggested by "Garlan & Co.," by David Graham Phillips, will be one of the sensational productions of the year. The picture is now in the course of cutting and titling and is expected at the New York office of the Tiffany company this week.

Claire Windsor and Eugene O'Brien are the featured players in "Souls For Sables" and are assisted by such screen players as Eileen Percy, Claire Adams, Anders Randolph, George Fawcett, Robert Oder and Edith Yorke. The direction was handled by James C. McKay under supervision of A. P. Younger.

According to M. H. Hoffman, general manager of the Tiffany Productions, no effort or expense has been spared in making "Souls For Sables" a picture of the very first quality and in keeping with the standard set by Tiffany productions.

Miss Windsor wears more than twenty-six different Paris creations throughout the picture. These gowns were specially made for Miss Windsor to wear in "Souls For Sables." In addition there is a scene in this costly production wherein more than \$1,000,000 worth of sable coats and wraps are worn by beautiful manikins in a fur fashion show.

An elaborate exploitation and publicity campaign is now under way in New York, previous to a Broadway showing of the picture. The picture will be released by the Renown Pictures, Inc., for the New York and Northern New Jersey territory and more than 10,000 teaser one-sheets have been posted in New York City. This was followed by a 24-sheet showing. Various tie-ups with the foremost fur and fashion houses are in preparation, officials announced.

* * *

RUSSIAN DIRECTOR JOINS B. P. SCHULBERG FORCES

HOLLYWOOD, Aug. 7.—Laty Floren, Russian playwright, actor and director, and his wife Monna Gann equally famous continental actress have been signed by B. P. Schulberg and will make their American screen debut under the Schulberg banner.

The Florens were driven from Moscow during the war. Floren became interested in motion pictures, directing Ufa and other German, French and Russian companies. Mme. Floren was for several years the star of the Imperial theatre, Moscow.

Floren has been engaged by Schulberg as a director, author and actor. Miss Gann will play dramatic leads.

* * *

ANNOUNCE LEO MALONEY TITLES

With start of active releasing season for series of eight five-reel "Western Gems" featuring Leo Maloney, Louis Weiss, managing director of Weiss Brothers' Clarion Photo-plays, Inc., reports these titles:

"Win, Lose or Draw," "Luck and Sand," "The Blind Trail," "Never Say Quit," "Heavy Odds," "Fighting Shadows," "West of 36," "Yellow Contraband."

It is probable that the releases will also be made in the order mentioned. Four of these stories have already been completed by Forde Beebe, who is writing the whole series. The rest of the stories are expected to be completed in the next month.

* * *

JACK COHN ON TRIP

Jack Cohn, of Columbia Pictures, is now in Maine after motoring through New England. He will return in ten days.

Pittsburgh Distributor Praises "Warrior Gap," Davis Distributing Film

Abe Steinberg, head of the S. & S. Film and Supply Company, of Pittsburgh, visited New York office of Davis Distributing Division, with which he has contracts for distribution of part of its product. He had heard so much about the General Charles King stories that he wanted to be shown.

"Warrior Gap," the picture which has just reached New York, was screened for Mr. Steinberg, and also "\$50,000 Reward," the first of the Ken Maynard productions. Within fifteen minutes after showing, it is said, he contracted for both series of pictures for his territory.

Mr. Steinberg commented:

"For the exhibitor who is looking for action pictures, the Maynards and the Kings should take him by storm. I honestly believe that Ken Maynard is the best box-office bet in Western pictures on the screen. I also think that the King series, which is starring Ben Wilson and Neva Gerber, should be a clean-up.

"Tales of the type of those written by General Charles King have been absent from the film market for a long time, and, coming back as they are with the name of this writer as the author and these two stars, they should make a lot of money for the exhibitors in my territory.

"I am putting every ounce of effort and enthusiasm that I have behind the Davis Distributing pictures, because I am thoroughly sold on their values to me and my customers."

* * *

BUYS COLUMBIA FILM

R. C. Fox, president of Freedom Film Corporation of Rochester, New York, signed with Columbia Pictures to distribute in upper New York State a number of their big successes: "Traffic in Hearts," "Her Accidental Husband," and "Pal O' Mine," as well as twenty-two reel western featuring Dick Hatton, and Screen Snapshots. The Freedom territory lies east of Buffalo and beyond Albany.

* * *

Charles Ray is back to the type role that brought him box-office fame in his first for Chadwick. The film has been directed by Jerome Sturm, and others in the cast include George Fawcett and Duane Thompson.

"DANGER SIGNAL" IN BROADWAY SHOWING IS PRAISED BY REVIEWERS

"The Danger Signal," first of the 1925-26 Columbia productions was given a great send-off at B. S. Moss' New York Broadway Theatre where this feature has played during the past week,—its opening week.

The reviews of the daily papers were favorable and aided greatly in bringing the fans to the box office for every one of their four daily shows, according to manager McDonald. This showman admitted that the business he did was far better than he had expected, considering the condition of the weather and the fact that this is the heart of the vacation period.

McDonald got up an interesting lobby display that brings out the spirit of railroad life in bold and attractive colors. The feature for his lobby was a man dressed in railroadman's clothing who gave a snappy talk on the interesting aspects of railroading. All through the afternoons and evenings he managed to attract listeners and helped greatly in filling up the seats with the 'cash customers.'

"Danger Signal" has been booked all over the country, according to reports from the home office, and president Joe Brandt expects this picture to go over even bigger than his "Midnight Express" which was one of the biggest box office surprises of last season, also a Columbia production.

Jane Novak stars in "Danger Signal," and Dorothy Revier, the California prize-winning cinema star has the romantic lead. Robert Edeson, Gaston Glass, Robert Gordon, Mayme Kelso, Lincoln Stedman and Lee Shumway also have important roles, under Erle C. Kenton's direction.

* * *

MRS. LOCKWOOD IN PLAY

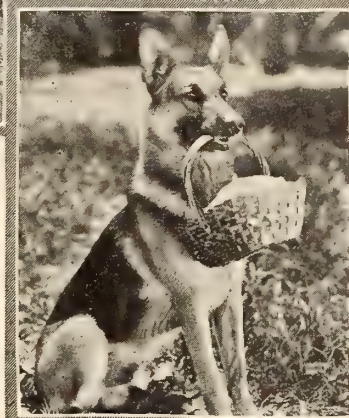
Mrs. Harold Lockwood, widow of the late Harold Lockwood, the film star, will be seen in "The Unchastened Woman," in which Theda Bara will return to the screen as a Chadwick Pictures Corporation star.

Mrs. Lockwood played the part of Miss Bara's maid in this picture.





Gotham Productions has made an interesting and thrilling photodrama in which "Thunder," the marvel dog, is featured. In the supporting cast are George Hackathorne, Marjorie Daw and Mary Carr. To the right is Thunder, himself, while above all four principals are shown in a heart-interest sequence from the film.



In the upper illustration is a vivid scene of the trenches in No-Man's Land, a sequence from Gotham's "His Master's Voice" which cannot fail to thrill. At the left, George Hackathorne, who shares honors as hero with "Thunder," appears in a touching love sequence with his leading woman, Marjorie Daw.

CHADWICK PURCHASES INTEREST IN STUDIO OWNED BY GOLDBURG

A contract was signed between I. E. Chadwick, president of the Chadwick Pictures Corporation, and Jesse J. Goldberg, president of the Independent Pictures Corporation, whereby Mr. Chadwick purchased a half interest in the real estate and studios of the Independent Pictures Corporation at 6070 Sunset Boulevard, Hollywood.

The enlarged and continued activities of the Chadwick Pictures Corporation compelled Mr. Chadwick in securing his own studio accommodations in Hollywood, and negotiations were entered into a few weeks ago between Mr. Chadwick and Mr. Goldberg which consummated an alliance of these two corporations in the housing of their production activities.

The studio property will be immediately enlarged so as to increase the stage space to 17,500 square feet. The stage space now consists of 15,800 square feet. In the rear of the present property there will be constructed a two-story building and the offices of the producing organizations will be moved from the front of the building to the second floor of this new structure on the present lot.

The entire front of the structure will be altered and remodeled so as to make a more presentable appearance, and additional lighting equipment, costing approximately \$20,000, will be installed.

Other and further improvements to be made, when completed, are expected to make the Chadwick-Independent Studio the best equipped one of its kind on the West Coast.

Independent Pictures Corporation will continue to operate its Bob Custer, Bill Cody and Big Timber units, while Chadwick Pictures Corporation will produce with the George Walsh, Lionel Barrymore and Larry Semon units. The Charles Ray unit will continue to produce at the Charles Ray Studio, and the Hunt Stromberg unit at the Hollywood Studios.

Negotiations are also under way for the acquisition of additional adjacent property, so as to still further increase the stage space.

Fadman Arranges For Distribution of His Releases on Coast

Arrangements were completed by Edwin Miles Fadman, president of Red Seal Pictures Corporation, for distribution and showing his features and featurettes in West Coast cities.

Contracts have been signed with Frank L. Newman of the Paramount houses on the coast as a result of successful showing of an all-Red Seal program, and with Joe Goldberg, booking manager of West Coast Theatres Circuit.

Exchanges have been established in Los Angeles and San Francisco for the physical distribution through All-Star Features. Dana Hayes will be in charge of coast territory.

Release of new short-reel novelties and the feature "Evolution" to Loew's State, Metropolitan and Rialto theatres on the coast has been set.

Mr. Fadman also reported from Rowland and Clark, who are bringing the feature "Evolution" into Pittsburgh. Famous Players Rialto, N. Y., for an "Out-of-the-Inkwell" entitled "Ko-Ko Sees Spooks." "Daisy Bell," a Ko-Ko song car-tune went into the Mark Strand, Brooklyn, and "Ko-Ko Celebrates," an "Inkwell," was booked for Balaban and Katz' Tivoli, Chicago.

* * *

"THE PASSIONATE ADVENTURE" PLAYS LOEW'S CIRCUIT

"The Passionate Adventure" completed 103 days over the Loew's circuit of theatres in Greater New York. It features Alice Joyce with Marjorie Daw, Clive Brook and Victor MacLaglen, and is being distributed by the Lee-Bradford Corporation.

The Bijou Theatre at Atlantic City began showing the new Alice Joyce production, "The Passionate Adventure." Besides Alice Joyce there appears in the picture Marjorie Daw, Clive Brook and Victor MacLaglen.

* * *

ALICE LAKE HEADS CAST

Alice Lake will head the cast of the second Waldorf release which is being distributed by Columbia Pictures. Tony Gaudio, will handle the megaphone.

WEISS BROS. SET RELEASE DATES FOR ARTCLASS, CLARION

Weiss Brothers will release product on the Artclass and the Clarion programs for 1925-26, as follows:

Aug. 15, Buddy Roosevelt in "Reckless Courage."
 Aug. 25, Buffalo Bill, Jr., in "Quicker 'N Lightning."
 Sept. 4, Wally Wales in "Tearin' Loose."
 Sept. 14, Leo Maloney in "Win, Lose or Draw."
 Sept. 24, Buddy Roosevelt in "Galloping Jinx."
 Oct. 4, Buffalo Bill, Jr., in "The Desert Demon."
 Oct. 14, Wally Wales in "The Hurricane Horseman."
 Oct. 24, Leo Maloney in "Luck and Sand."
 Nov. 3, Buddy Roosevelt in "Action Galore."
 Nov. 13, Buffalo Bill, Jr., in "The Saddle Cyclone."
 Nov. 23, Wally Wales in "Galloping On."
 Dec. 3, Leo Maloney in "The Blind Trail."
 Dec. 13, Buddy Roosevelt in "Thundering Through."
 Dec. 23, Buffalo Bill, Jr., in "A Streak of Luck."
 Jan. 2, Wally Wales in "The Roaring Rider."
 Jan. 12, Leo Maloney in "Never Say Quit."
 Jan. 22, Buddy Roosevelt in his fifth picture.
 Feb. 1, Fifth Buffalo Bill, Jr.
 Feb. 11, Fifth Wally Wales.
 Feb. 21, Leo Maloney in "Heavy Odds."
 March 3, Sixth Buddy Roosevelt.
 March 13, Sixth Buffalo Bill, Jr.
 March 23, Sixth Wally Wales.
 April 2, Leo Maloney in "Fighting Shadows."
 April 12, Seventh Buddy Roosevelt.
 April 22, Seventh Buffalo Bill, Jr.
 May 2, Seventh Wally Wales.
 May 12, Leo Maloney in "West of 36."
 May 22, Eighth Buddy Roosevelt.
 June 1, Eighth Buffalo Bill, Jr.
 June 11, Eighth Wally Wales.
 June 21, Leo Maloney in "Yellow Contraband."

It is expected the Buffalo, Chicago and Indianapolis exchanges with Renown Pictures will follow in close order the release dates of the New York office.

* * *

PASSES UP FILMS

Ben Bernie and his orchestra will not play in the Preferred Picture, "Dancing Days." Mr. Bernie was released from his agreement with Gasnier since signing with the Rivoli Theatre, New York City, which prevented his going to California.



Madame Schumann-Heink, celebrated diva, visits her son who is now on location making "Youth's Highway," a J. J. Fleming Production to be released through Davis Distributing Division. F. Schumann-Heink is second Madame is in the center from the right.

Scott Begins Work on "The Saddle Cyclone" For Weiss Brothers

HOLLYWOOD, Aug. 7.—Lester F. Scott, Jr., president of Action Pictures, Inc., wired Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, that work on "The Saddle Cyclone," the third of eight "Thunderbolt Thrillers," featuring Buffalo Bill, Jr., started.

This week also will see the start of production on "Galloping On," the third Wally Wales production. This last picture makes three that are now being produced, the third is "Action Galore," which is also third in the series of eight five-reel "Rough Riding Romances," and features Buddy Roosevelt.

It is expected that "Action Galore" will be completed some time next week and that the fourth Buddy Roosevelt feature will then be put into production under the title of "Thundering Through."

The production schedule as originally laid out by Mr. Scott is progressing much faster than originally expected and under the present rate of production the whole program of twenty-four pictures will be completed in early November.

* * *

Bischoff Crowds Schedule of 32 Short Subjects

HOLLYWOOD, Aug. 7.—Samuel Bischoff, president of Bischoff, Inc., and the California Studios, is now rushing his program of thirty-six two-reel comedies as this season's output. Last week he completed the first of a series of twelve, H. C. Witwer's "Classics in Slang," the first of the Biff comedies and also the first of the Gold Medal Brand.

Bischoff has announced that he has discovered a find for his leading lady in the Witwer "Classics in Slang" in Charlotte Morgan. The next of the Witwer series will be "Account of Monte Cristo," a burlesque on "The Count of Monte Cristo."

Bischoff will start work on the second of these three series, "Classics in Slang," the Biff and the Gold Medal Brand comedies.

* * *

SCREEN VETERANS MEET

HOLLYWOOD, Aug. 7.—Lionel Barrymore and Henry B. Walthal, two veteran screen players who were members of the original Biograph stock company, met again for the first time in many years as featured actors in B. P. Schulberg's Preferred Picture, "The Girl Who Wouldn't Work." Marguerite De La Motte and Lilyan Tashman were also in the cast, which Marcel De Sano directed.

Schulberg Places Gilbert Under Long Term Contract; "Plastic Age" to Be First

B. P. Schulberg placed under long term contract Gilbert Roland, a juvenile leading man in whom the producer has a great deal of faith as a coming film favorite.

Roland, who has been in pictures less than two years, is of Spanish descent. He is the son of Francisco Alonzo, Spanish Bull-fighter. Roland's name, formerly Luis Alonzo, was changed by Schulberg, when he placed the youth under contract.

"It is not my aim to develop or exploit Roland as a Latin type," Schulberg said. "He is American in everything but inheritance and we shall play him as an American. His name was so fundamentally Spanish that it would have been almost impossible to cast him as an American youth under the name Alonzo. For that reason we have given him the name of Roland. His first appearance in a picture under our banner will be made as a college boy in Percy Marks 'The Plastic Age.'"

* * *

YOUNG FINISHES SCENARIO FOR "THE BELLS," HIS NEXT

HOLLYWOOD, Aug. 7.—James Young, who just completed direction of "The Unchastened Woman," starring Theda Bara, for the Chadwick Pictures Corporation, has finished the scenario for "The Bells," which will also be produced by Chadwick with Lionel Barrymore as star.

This play was especially purchased for Mr. Barrymore when it was definitely decided he would sign with Chadwick. "The Bells" was the play immortalized by the great English actor, Sir Henry Irving. James Young will also direct this adaptation of the Leopold Lewis play. Production will be begun as soon as I. E. Chadwick returns here.

* * *

"BORROWED FINERY" FOLLOWS TIFFANY'S "SOULS FOR SABLES"

Third of the Tiffany Productions, Inc., "Big Twelve," "Borrowed Finery" is now under way at the West Coast Studios of the company and, it is said, will compare in every way with the elaborate production of "Souls For Sables" just completed. The cast includes, Gertrude Astor, Taylor Holmes, Hedda Hopper, Lou Telegen, Trixie Friganza, Ward Crane, Louise Lorraine, Templar Saxe, Barbara Tennant, Harry Mann and Otto Lederer.

* * *

PLAYER MAKES RADIO DEBUT

Riza Royce, who was signed recently to a long term contract by B. P. Schulberg Productions, made her radio debut over Station WGBS, Gimbel Brothers, New York City. She was formerly featured in Ziegfeld "Follies."

CHADWICK TO RELEASE THREE OF SEVENTEEN FILMS DURING MONTH

Chadwick Pictures Corporation, which announced seventeen productions for the coming season, will release three, "The Unchastened Woman," "Some Pun'kins," and "The Prince of Broadway," in September. Two of the seventeen, "American Pluck" and "The Wizard of Oz," were August releases.

"The Unchastened Woman," the first of the Chadwick releases of September, is the production that marks return of Theda Bara to the screen after retirement of five years. It was produced on a lavish scale under the direction of James Young. It is Douglas Doty's adaptation of the Broadway stage success of the same name by Louis K. Ans-pacher. In addition to Miss Bara, who will be seen in a role that is different from any heretofore attempted by her, the cast includes Wyndham Standing, Dale Fuller, Eileen Percy, John Miljan, Harry Davenport, Eric Mayne and Mayme Kelso.

Arrangements are being completed for the world premiere showing of "The Unchastened Woman," at a Broadway, New York City, theatre.

"Some Pun'kins," Charles Ray's first picture for independent distribution, is based on an original story written especially for the star and is typical of the rural comedy dramas in which he first established himself. It was directed by Jerome Storm, director of most of Ray's Ince successes and was supervised by Joseph De Grasse. The cast includes Duane Thompson, George Fawcett, Hallam Cooley, Bert Woodruff, William Courtright, Fannie Midgley and Ida Lewis.

"The Prince of Broadway," George Walsh's second production for Chadwick, is said to be typical of the modern action romances for which he is best known. The picture is an adaptation of the play of the same name and is said to provide Walsh with unusual opportunities for his varied athletic talents.

West Coast reports on the progress of "The Prince of Broadway," the new George Walsh starring vehicle for Chadwick Pictures Corporation, indicated that this production is being rushed to completion in order to be ready to take its place on the Chadwick schedule for the coming season.

Hampton del Ruth, supervising director of Chadwick West Coast production, completed the casting for "The Prince of Broadway." Alyce Mills and Alma Bennett play the leading feminine roles and the more important male players are Frank Campeau, Dick Southerland and Freeman Wood. James J. Jeffries, Tommy Ryan and Bob Roper are a few of the sporting celebrities in the cast. John Gorman, director of several Chadwick pictures, is directing the production.

* * *

CUTTING "WITH THIS RING"

HOLLYWOOD, Aug. 7.—Fred Windemere, director, is now cutting and editing his first Preferred Picture, "With This Ring," for B. P. Schulberg Productions. The picture, suggested by Fanny Heaslip Lea's novel, features Alyce Mills, Lou Tellegan, Forrest Stanley, Donald Keith, Joan Standing, Martha Mattox, Eulalie Jensen and Dick Sutherland.

* * *

SIGNS MISS HAMMERSTEIN

HOLLYWOOD, Aug. 7.—Harry Cohn, production manager of Columbia Pictures signed Elaine Hammerstein to play the star role in "Ladies of Leisure," one of the biggest pictures which Columbia will make during this season.

DE SANO COMPLETES HIS FIRST PREFERRED; PICTURE SCREENED

HOLLYWOOD, Aug. 7.—"The Girl Who Wouldn't Work," the first directorial work of the young Rumanian, Marcel De Sano, was previewed here at a special showing arranged by B. P. Schulberg, under whose supervision this new Preferred Picture was made.

The performance was attended by a group of California exhibitors and the west coast representatives of trade papers and newspapers. De Sano's work was generally acclaimed.

De Sano received his film training as a scenario and title writer with Universal and Metro-Goldwyn. Two months ago Mr. Schulberg gave him his first opportunity at the megaphone. His next production will be "Lew Tyler's Wives."

* * *

DAVIS PREPARES BIG NEWSPAPER CAMPAIGN FOR "LONG ODDS"

Davis Distributing Division, Inc., contracted with Montgomery Circulation Service, of St. Louis, which will conduct a national advertising and publicity campaign for Marilyn Mills production, "Long Odds." It will be a contest which will appear in sixty magazines and 600 newspapers. The magazines will include fan publications as well as women's journals, and also some of the large circulation magazines going into the smaller towns, such as the Vickery & Hill publications and others.

The Montgomery Circulation Service is just completing a similar national campaign for the Davis Distributing Division, Inc., Serial "The Power God," which is about to start in production. This serial is being made by Ben Wilson, who will co-star with Neva Gerber in it. "The Power God" will run fifteen full episodes and will use at least four of the contestants in the Montgomery Circulation Service tie-up plan.

The national publicity which "Long Odds" will receive is expected to place this Marilyn Mills picture before millions. The campaign will run from August to December, and the picture will go into production about January 1.

INDIANAPOLIS EXCHANGE OPENS TO HANDLE WEISS THREE PICTURE SERIES

Louis Weiss, managing director of Art-class Pictures Corporation, announced Art-class-Renown Pictures Exchange in Indianapolis will be open for business this week at 432-434 North Illinois street. This Exchange will be under the active direction of Renown and will be temporarily controlled from the Chicago office.

This branch will handle the three series made by Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales, which are released under the Artclass trademark and the Eight Leo Maloney "Western Gems," which are being distributed by Weiss Brothers'. Clarion Photoplays, Inc.

* * *

GREGG TO PLAY LEAD IN LIGHTNIN' FILM

Independent Pictures Corporation announces it signed Arnold Gregg to play the lead in the first story, featuring Lightnin', the dog, now in the course of preparation by Independent Pictures Corporation at their West Coast Studios.

Mr. Gregg has just completed a leading role for the Metro-Goldwyn organization and has been cast for the lead in the first Big Timber picture, aside from his acting ability, largely because of his perfect physique and appearance.

* * *

BRONCHO CHARLEY ENGAGED BY MISS CURTIS FOR FILM

"Broncho Charley" Miller, one of the original cowboy members of "Buffalo Bill's" Wild West Show, was engaged by Miss Cathrine Curtis to round up several hundred cowboys for her forthcoming photoplay, "Buffalo Bill," based upon the book by Mrs. Helen Cody Wetmore, sister of the late Colonel William F. ("Buffalo Bill") Cody.

"Broncho Charley" came East two weeks ago with a consignment of wild horses from the Diamond Ranch in southwestern Wyoming for the 101st Cavalry.

* * *

DAVIS VISITS LOWELL

J. Charles Davis, 2d., motored up to spend the week end with John Lowell at the latter's camp near Gloversville, N. Y.

SAM RETURNS FROM COAST AROUSED BY EXCELLENT OUTLOOK

Sam Sax arrived in New York after a two-month stay in Los Angeles where he made final arrangements for the completion of twelve Gotham Productions to be released by him through Lumas Film Corporation.

Mr. Sax was enthusiastic both over the outlook for the independent producer and distributor this season and also the quality of pictures. He said that he found this enthusiasm reflected in both the exchangers and exhibitors he had come in contact with on his trip.

"I sum up the entire motion picture situation, both Independent or otherwise in four words," added Mr. Sax, "Give them the pictures" and by them I refer to both the exhibitor and the public.

"Well made, pleasing, clean pictures will always demand and get a showing but all the yelling in the world about independence will not back up or obtain a single play date for poor product. As far as I or my program is concerned the word sympathy will be found only in the dictionary. My best and only sales arguments are—see the pictures.

"With each production we gain a little more experience, learn a little more and this is shown in our next picture. I brought back with me the print of 'His Master's Voice,' featuring Thunder, the marvel dog. Last year I made two pictures with this clever animal, which were both well received. The comparison of these two with the latest is astonishing.

"Alice Calhoun was just finishing 'The Part Time Wife' when I left the Coast. Unless I am hopelessly ignorant of screen values I claim the picture will set a new mark for producers to shoot at as far as real entertainment value is concerned.

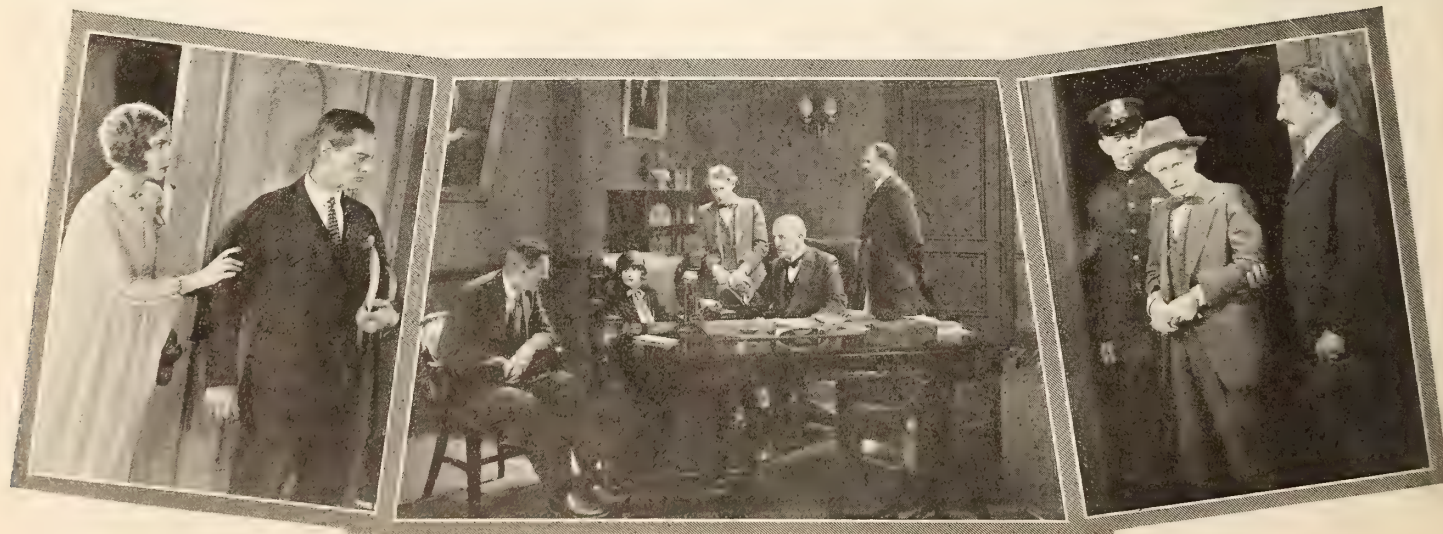
"We can't stand still. We must go forward or back. Gotham productions are going forward every day and with pictures like these the independent market is going to continue to thrive in spite of what the calamity howlers may say."

* * *

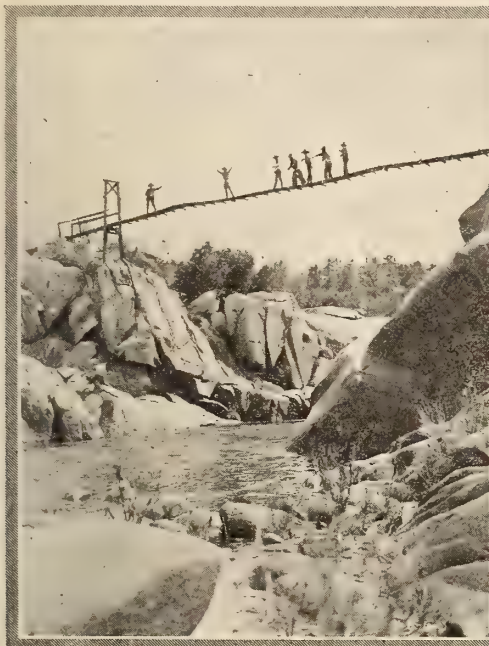
RIZA ROYCE GOES WEST

Riza Royce left for Hollywood under a long term contract which she recently signed with B. P. Schulberg Productions.

"The Girl Who Wouldn't Work" is one of the recent Preferred Pictures Produced by B. P. Schulberg Productions. It has been made by a new director, Marcel De Sano, whose work promises great things. In the cast are such excellent actors as Lionel Barrymore, Marguerite de la Motte, Henry Walthall, Lilyan Tashman and Forrest Stanley. Below the principals are shown in three thrilling bits of action.



"The Mystery Box," Davis Distributing Division's new Western chapter-play contains many unique thrills. Below, the heroine is seemingly hemmed in on a flimsy bridge. To the right, she escapes from the aeroplane in which the villain attempts to kidnap her, while in the remaining picture, the hero escapes



Goldburg Joins Unit Making Big Timber In Redwood Forests

HOLLYWOOD, Aug. 7.—Jesse J. Goldburg, producer and president of Independent Pictures Corporation, has joined his company in the redwood forests where William J. Craft is directing "Lightnin' Strikes," first of a series of big feature society-drama-timber stories on a new extensive program for independent distribution.

Alice Calhoun, loaned by Warner Brothers, Arnold Gregg, Spottiswoode Aitken, Gertrude Astor, Carl Miller, Jack C. Fowler, and Lightnin' the Great, famous canine thespian, half brother to Strongheart, complete the all-star cast of the first picture of this series, which Mr. Goldburg is supervising.

Merit Film Exchange, through President I. E. Chadwick, has purchased the Greater New York and New Jersey releasing rights of this big timber story, which appeared in print under the pen name of James Ormont. The script has been revised and prepared by Helen Dolan, who will henceforth have charge of the scenario department. Joseph Murphy is production manager and Arthur Reeves head cameraman.

KLEEBLATT PRESS ONLY PRINTING FIRM TO BE ELECTED TO INDEPENDENT GROUP

Since the erection of their new printing plant at 351 West 52nd Street last spring, the Irwin S. Kleeblatt Press has been meeting with phenomenal success in the motion picture printing field. Their plant, equipped with the most improved and modern type-setting machines, with a composing room containing all the latest-type faces for all styles of typography, printing presses of all sizes including a giant Miehle cylinder press costing \$8,000. The cylinder press is reported to be one of the largest ever turned out by the Miehle firm and was built along special specifications for this plant.

The plant is a model one in every respect and is in keeping with the fine type of work

CHADWICK RETAINS DEL RUTH AS COAST PRODUCTION CHIEF

Chadwick Pictures Corporation engaged Hampton del Ruth, producer-director, as supervising director of all Chadwick west coast productions. Mr. del Ruth, a native of Venice, Italy, educated at Oxford University, has long been associated with motion picture production as scenario writer, director, film editor, title writer and supervising director with many leading companies.

Mr. del Ruth started work at the Chadwick studios, where "The Prince of Broadway," George Walsh's latest picture is being made.

* * *

"WIZARD OF OZ" CHOSEN BY KEITH AND FOX CIRCUITS

"The Wizard of Oz," Chadwick Pictures Corporation's comedy production featuring Larry Semon, has been chosen by the B. F. Keith and the Fox circuits to open the "Greater Movie Season" campaign at several of their theatres.

"The Wizard of Oz," the first of the seventeen pictures on the Chadwick Pictures Corporation's new program, scored in many of the key cities in which it has played.

* * *

CHADWICK REJECTS OFFERS, HOLDS RAY FOR STATE RIGHTERS

I. E. Chadwick, president of Chadwick Picture Corporation, asserted that despite many offers made by national distributors for his series of Charles Ray rural comedy dramas, these pictures would be distributed through State right exchanges. Distribution has already been arranged for in most territories, he said, and it is expected that the complete list of exchanges will be announced soon.

The first of the Charles Ray series, "Some Pun'kins," has been completed and is scheduled for release in September. The second production of the series is "Sweet Adeline," based on the song of that name. This production was also directed by Storm. The cast includes Gertrude Olmstead in the leading role opposite the star, Gertrude Short, Jack Clifford of vaudeville fame, Frank Austin, J. P. Lockney and Sybil Johnson.

The remaining Ray pictures of this series will be of the same type. Jerome Storm will also direct these. The casts will include many players who were associated with Ray in former successes.

* * *

Tiffany-Truart Report Sales to Pittsburgh And Baltimore Firms

Columbia Pictures, Pittsburgh, purchased a series of twelve two-reel "Lightning Comedies." Standard Film Company, of Pittsburgh, bought "Unrestrained Youth," "Wolfblood," "The Lure of Love," "Slaves of Scandal," "Paying The Price," "Who's Cheating?" "In the Shadow of the Moon," "Trails of Destiny" and "The Image Maker."

Harry Monen, of Baltimore, Maryland, took the following pictures for his territory: "The Lure of the Yukon," "A Pair of Hellions," "The Lights of London," "Who's Cheating?" "Wolfblood," "Slaves of Scandal," "Orphan Sally," "Male Wanted," "The Heart of Alaska," "Venus of the South Seas," "The Lure of Love" and "Stranger of The North."

Seventh Avenue Film Company, London, England, were the purchasers of "Down Upon the Swanee River" and "Trails of Destiny."

* * *

"THE PEAK OF FATE" OPENS AT TERMINAL, NEWARK, AUGUST 15

The F. B. Rogers Motion Picture Corporation announced that it will open its feature production in the New York territory August 15 at the William Fox Terminal theatre, Newark, immediately following with the rest of the Fox houses in Greater New York.

The production is being booked direct to exhibitors from the New York office of the F. B. Rogers Motion Picture Corporation which aims to prove that productions of merit can be handled without national distribution by big companies.

"The Peak of Fate" is a romantic thriller made in the Alps.

* * *

Editing and titling of Sering D. Wilson-Wetherald production, "White Mice" was completed by Randolph Bartlett.

Mr. Wilson reports no arrangement has been made with any distributing organization.

An unique feature of "White Mice" is that in addition to two black and white negatives, a complete negative in "Naturecolor," the newly perfected Wilson-Wetherald color process, was also made.

News of Exhibitor Activities

BRITISH COLUMBIA LEADS PROVINCES IN AMUSEMENT TAX

OTTAWA, Ont., Aug. 7.—Amusement taxes paid last year are disclosed in a table of statistics issued in the Dominion for 1924. The figures show that residents of British Columbia paid an average of 95 cents per capita during the year. This average is considerably higher than that for any other Canadian province. The Province of Manitoba is second, with a per capita total of 46 cents.

The third heaviest per capita rate for amusement tax for 1924 is found in the Province of Ontario, which has by far the greatest number of theatres along with a large population. The per capita average in Ontario is 43 cents for the year. Alberta, in the West, is in fourth place with an average of 35 cents per head, and Nova Scotia, on the Atlantic Coast, comes fifth with 26 cents. New Brunswick was sixth with only 16 cents per head, and the small insular Province of Prince Edward Island had the smallest average in amusement taxes for the year, 5 cents.

There are no figures for the Province of Quebec, as Quebec has no provincial amusement tax. The cities of Quebec take advantage of a law, however, which permits them to collect a ticket tax, the proceeds of which go toward hospitals and charities.

* * *

COOL SPELL AIDING THEATRES IN BUFFALO

BUFFALO, N. Y., Aug. 7.—Western New York theatres are not worrying about cooling systems in their houses just now. The weather has been cool enough and business has been better than average for this time of the year.

* * *

MANY EXHIBITORS VISIT KANSAS CITY EXCHANGES

KANSAS CITY, Mo., Aug. 7.—Among the out-of-town exhibitors in the Kansas City market were: F. G. Weary, Farris theatre, Richmond, Mo.; Laurence Brenninger, Cozy and Crystal, Topeka, Kas.; J. R. Burford, New Burford, Arkansas City, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; F. W. Meade, Meade theatre, Kingham, Kas.; Blaine Cook, Perkins theatre, Holton, Kas.; Ed. Peskay, Penn theatre, St. Joseph, Mo.; C. M. Pattee theatre, Lawrence, Kas.

* * *

PATROLMAN FRIGHTENS YEGGS FROM SAFE IN ST. LOUIS HOUSE

ST. LOUIS, Aug. 7.—Patrolman Patrick McGrath found the doors of the Lafayette theatre, 1643 South Jefferson avenue, owned by the St. Louis Amusement Company open at 4 a. m. On the floor in the office beside the safe was a sledge hammer and a steel punch. The officer had interrupted an attempt to rob the strong box.

About \$300 in receipts was saved.

* * *

CONSTRUCT \$75,000 THEATRE

JONESBORO, Ark., Aug. 7.—Eli Whitney Collins and W. L. Mack will construct a \$75,000 theatre here. It will be called the Strand.

* * *

STAMFORD, Tex., Aug. 7.—Charles Lagadinos acquired Toyland theatre.

Active Exhibitor

David J. Adams, of Concord, New Hampshire, is One of Active Exponents of Independence for the Screen.



CENSORS LOSE FIGHT TO CLOSE ALL-NIGHT SHOWS IN SEATTLE

SEATTLE, Wash., Aug. 7.—Backed by the Mayor, the board of censors here made several efforts to close all-night moving picture houses at midnight.

A recent attack by the board proved futile. Many prominent citizens, ministers and club women have been investigating on their own initiative and could find no fault in the manner in which they were run. These people all testified that the houses all employed capable matrons and preserved law and order.

The last attack stretched out over a period of weeks and finally was closed on the grounds that the city council was presented with insufficient evidence.

* * *

RACING RESORT THEATRES PREPARE FOR BUSINESS RUSH

SARATOGA SPRINGS, N. Y., Aug. 7.—Anticipating the usual record crowds that throng here this month, while the racing season is in full blast, William Benton, owner of the Congress theatre, will play the biggest pictures obtainable during the next three weeks. Among the number are "The Ten Commandments," "The Lost World," "Graustark," "The Marriage Whirl" and "Scarlet West."

* * *

EXHIBITOR A DOG FANCIER

HUDSON, N. Y., Aug. 7.—L. L. Elliott, owner of two theatres here, has a kennel of valuable police dogs.

* * *

MANAGING ARKANSAS HOUSE

PARKIN, Ark., Aug. 7.—Princess theatre owned by Gregory Carey, of Wynne, is now managed by Billy Patterson. Mr. Patterson succeeds Miss Lena Byers.

* * *

GALVESTON HOUSE REOPENS

GALVESTON, Tex., Aug. 7.—A. Martini opened his rebuilt Dixie theatre here.

MANHATTAN GROUP READY TO MEET WITH UP-STATE EXHIBITORS

ALBANY, N. Y., Aug. 7.—Break in the ranks of the New York M. P. T. O., which resulted in the Albany and Buffalo zones meeting in Syracuse and electing William A. Dillon, of Ithaca, as president, without the New York City zone participating, may be patched if overtures just made by Charles L. O'Reilly, of New York City, president of the Theatre Owners Chamber of Commerce, and former head of the state body, are favorably considered.

There is every evidence that such will take place as a letter proposing a conference, addressed to Mr. Dillon from Mr. O'Reilly, has been forwarded to Jules Michaels, head of the Buffalo Zone, and Louis Buettner, president of the Albany Zone. It was approved by them. A meeting proposed by Mr. O'Reilly to adjust differences will be held either here or New York City about September 1.

Since the Syracuse gathering at which Mr. Dillon was chosen as president of the State organization, the Albany and Buffalo Zones have gone ahead without paying any attention to the New York City Zone, which is said to have repudiated its agreement of a year ago to meet its share of the financial obligations of the state association.

The letter from Mr. O'Reilly to Mr. Dillon pointed out there was so much work on legislation and arbitration that could be accomplished through the cooperation of all three zones, that it would be a pity if some effort were not made to bring about a complete unity among the exhibitors of New York State. Mr. O'Reilly suggested the conference include Mr. Buettner, Mr. Dillon, Mr. Michaels and Charles Hayman, of Niagara Falls.

In replying to Mr. O'Reilly, Mr. Dillon took the stand that much could be accomplished for the good of the business if less politics was played, and that up-State members should not be called upon to pay dues to a New York City organization. Mr. Dillon suggested that one or two delegates from each of the New York State Zones meet with a like number of delegates from the Theatre Owners Chamber of Commerce from time to time on matters of importance and thus do away with the necessity of theatre owners paying dues into two organizations in this State.

* * *

FAMOUS TAKES OVER 3 OKLAHOMA HOUSES

OKLAHOMA CITY, Okla., Aug. 7.—George McDermott, district manager for Famous Players-Lasky Corporation, announced that the Southern Enterprises, Inc., took over the Busy and Rialto theatres at McAlester, Okla., and New theatre at Fort Smith, Ark.

* * *

TO OPEN 700-SEATER

SLATON, Tex., Aug. 7.—Jeff Custer will open his new theatre here soon. The house will seat about 700.

* * *

ST. LOUIS, Aug. 7.—It is reported that a picture house will be erected near Fifteenth and Montgomery streets.

COHOES, N. Y., OWNER BACKS M.P.T.O.A. BY HOLDING PLAY DATES

COHOES, N. Y., Aug. 7.—Louis Buettner, owner of theatres here and in Mechanicsville and Hudson Falls, is one of the exhibitors in New York state who is remembering the slogan of the Milwaukee convention to "save your play dates."

Mr. Buettner reports up to the present time he had not bought a single picture for the coming year and will not do so until he can study the various selling policies of the different companies as well as reviews in trade papers. Then he will buy pictures he holds best suited to his audiences. Mr. Buettner declared he would not be bulldozed into buying pictures in blocks or of a type which he knew would not appeal to his patrons.

Mr. Buettner, who is head of the Albany Zone, M. P. T. O. A., during the past week purchased the Majestic theatre here which he leased with his partner, L. J. Shearer, for the past ten years.

As a rule Mr. Buettner closed the house each summer, but this year, the weather has been such, that he has held it open on Saturdays. On Wednesday he reopened the house for a single night and donated the entire proceeds to several families, who lost their homes in a recent fire.

* * *

ALBANY EXHIBITORS TRY FLORIDA LAND

ALBANY, N. Y., Aug. 7.—Some exhibitors in this part of New York state are becoming interested in Florida real estate, according to reports along Film Row.

W. W. Farley, of Albany, who recently sold his holdings in Schenectady and Catskill, to Famous Players, is back from a trip to Miami, and is said to have bought rather heavily in real estate.

William Shirley, of Schenectady, who likewise sold his theatre holdings a short time ago, is also reported to have Florida holdings.

* * *

TO OPEN NEW THEATRE

TAYLORVILLE, Ill., Aug. 7.—Dominic Fresena plans to open his new Capitol theatre here, with the "Iron Horse" as feature attraction.

* * *

TEXAS THEATRE DESTROYED

CUSTINE, Tex., Aug. 7.—Fire, which destroyed six business houses, wiped out the motion picture theatre here.

* * *

Plain Water Helps to Put Over Theatre in Tacoma!

TACOMA, Wash., Aug. 7.—Latest idea for advertising and exploitation is water. Herbert Sobottka, manager of Colonial theatre, conceived it recently when the city had installed some new watermains, which gave the drinking water an unpleasant, creosote taste.

He arranged with a spring water company for a supply of fresh water, which he placed in the foyer of his theatre. Outside in the lobby was a sign, "Puritas water free inside." Ads were put in the papers to the effect that the Colonial was the only theatre in town serving pure fresh water. Twenty gallons were consumed the first day.

Five Films Approved By Parent Association in Kansas City, Mo.

KANSAS CITY, Mo., Aug. 7.—These films were approved by the Better Film Committee of the Kansas City Parent-Teacher Association and given publicity in Kansas City newspapers:

The Burning Trail.....Maple theatre
Introduce Me.....Broadmour theatre
East of Broadway.....Isis theatre
The Beauty Prize.....Colonial theatre
Old Home Week.....Warwick theatre

* * *

MAYOR WHO FOUGHT SUNDAY CLOSING IN RENOMINATION RACE

SANDUSKY, Ohio, Aug. 7.—Mayor George F. Freitas will be a candidate for reelection in November. Sunday pictures was a paramount issue when the mayor was a candidate the first time, four years ago. Capt. Freitas, grand president of the International Licensed Tugmen's Protective Association and a recognized labor leader, made a big hit by declaring that to close the picture theatre on Sunday would be to rob the workingman and his family of "about their only pleasure," and that he would "rather not be mayor."

George J. Schade, owner and manager of Schade theatre here, is another Sandusky official who will seek retention in office in November. Schade is a member of the five-man commission that governs Sandusky.

* * *

FOUR ILLINOIS MEN VISIT ST. LOUIS ROW

ST. LOUIS, Aug. 7.—Out-of-town exhibitors seen along the row were: Chester Gruber, Collinsville, Ill.; Oscar Wesley, Gillespie, Ill.; C. W. Mourning, Colonial Theatre, Jerseyville, Ill.; Sam Taylor, O'Fallon, Ill.

* * *

INSTALLS COOLING SYSTEM

QUINCY, Ill., Aug. 7.—Joe Desberger is installing a Typhoon cooling system in the Washington Square theatre here.

* * *

KEITH'S HOUSE USING THEM

SYRACUSE, N. Y., Aug. 7.—Keith's theatre in Syracuse embarked upon a new combination policy. It is rumored that the Temple, the Keith house in Rochester, may follow suit.

* * *

MINNEAPOLIS VISITORS

SEATTLE, Wash., Aug. 7.—Mr. and Mrs. Hal Daigler, of Minneapolis, Minn., are visiting here. Mr. Daigler was manager of several leading theatres here. He is now manager of Capitol theatre, Minneapolis.

* * *

VISIT SEATTLE ROW

SEATTLE, Wash., Aug. 7.—Ed. Dolan of Aberdeen and Hoquiam, Adrian Cormier, of Twin City Amusement Company of Centralia and Chehalis, and Fred Mercy of Yakima Theatres Company, of Yakima, Wash., visited film row.

* * *

GURDON, Ark., Aug. 7.—Douglas and Flower Wright, both of Gurdon, leased the building formerly occupied by Imperial theatre.

L. Earl Powell opened a new theatre this week.

ASKS PARTNERSHIP IN ROCHESTER THEATRE BE ENDED IN COURT

ROCHESTER, N. Y., Aug. 7.—Alleging he has been "frozen out" in the management of Plymouth theatre here and his partners were conducting the place "improvidently and negligently," Harry Tischoff brought suit for dissolution of his partnership with Isidore Rubin and Morris Bachmuth.

Mr. Tischoff also asks an accounting from February 27 when the three took a lease of the theatre from Bernard Lipson. He claims that Rubin and Bachmuth failed to keep an agreement to assign to him a third interest in the lease and have failed to consult him in the management of the theatre.

Large expenses have been incurred in improvements and operation of the house, but the rent has not been paid regularly, he alleges. In further violation of his rights, he claims, his partners, on July 15, assigned the entire lease to a relative, Joseph Resnick, of Brooklyn, without consideration.

It is claimed that Mr. Resnick has not taken possession of the place and it is still being run by Mr. Rubin and Mr. Bachmuth. Mr. Resnick is named a defendant in the suit.

Mr. Tischoff asks that the assignment to the Brooklyn man be set aside and a receiver appointed to manage the theatre until the dissolution suit is decided in the courts.

* * *

RORABACK RENTS NEW KANSAS CITY THEATRE

KANSAS CITY, Mo., Aug. 7.—Earl H. Roraback, manager of World-In-Motion theatre, leased the Grand theatre, formerly a legitimate house.

The house, which seats about 2,000, having three balconies, will be re-opened soon as a motion picture and vaudeville theatre.

* * *

SEATTLE EXHIBITORS MARCH IN PARADE OF KNIGHTS TEMPLARS

SEATTLE, Wash., Aug. 7.—Exhibitors participated in the Knights Templar conclave here. A few who were picked out from under their gay colors and plumage were Frank Graham, of Centralia, M. McMillan, of Palouse; Ray Grombacher, of Spokane, and Clarence Farrell, of Ellensburg.

* * *

RAISES ADMISSION

SEATTLE, Wash., Aug. 7.—Frank Edwards, manager of the Wintergarden theatre, raised admission to 15 cents.

* * *

Jensen-Von Herberg Plan \$500,000 Seattle House

SEATTLE, Wash., Aug. 7.—Announcement of a new Jensen-Von Herberg theatre to be erected on the West side of Broadway north, between Mercer and Republican streets, brought report this theatre is to be the first of a series of five big new residential theatres planned by this company.

The Broadway house is to be built on a very elaborate scale. It will cost \$500,000 and seat 1,800. It is to be Spanish in design with sunken gardens, courts, shrubbery and enclosed automobile courts.

It may be run along the plan of the Grauman Egyptian theatre at Hollywood, handling first runs.

PARAMOUNT ISSUES SCRIP BOOKS GOOD FOR ALL ITS HOUSES

TORONTO, Aug. 7.—Co-operative selling of books of coupon tickets is being used by Famous Players Canadian Corporation, Toronto, under a scheme known as the "Scrip Book Plan." These tickets will be sold at each of fifty-seven selected theatres of the huge chain of approximately 100 houses owned and controlled by the corporation in Canada, the books of coupons being identical in design for all the designated theatres.

The new feature is being organized by Walter F. Davis, formerly the manager of the Metropolitan theatre at Winnipeg. He has arranged for the launching of the scrip book plan simultaneously in all Canadian cities, and it will be one of several important "flashes" for the inauguration of the "Capitol Season of Entertainment" for the fall and winter season of 1925-26. A considerable amount of advertising matter has been devised for the first announcements, including attractive 24-sheet posters, trailers, newspaper advertising displays, window cards and slips for distribution at the theatres.

The tickets will come in two book quantities, the designated number of tickets in each instance selling at stated prices at a saving to purchasers. The tickets will be recognized as regular admission tickets at each of the fifty-seven theatres regardless of where they have been bought and are transferable. The scrip books are offered for gift used.

* * *

SEVEN THEATRES REPORTED CLOSED IN ST. LOUIS SECTION

ST. LOUIS, Aug. 7.—Houses that have closed include: Princess, Neelyville, Mo.; Rex, Hickman, Ky.; Auditorium, Steelville, Ill.; Croy, Toledo, Ill.; Little Gem, Zelma, Mo.; Liberty, Cowden, Ill., and theatre at Simpson, Ill.

* * *

NOT HARD TO TAKE, THIS \$50 PRIZE FOR EXPLOITING SERIAL

PARSONS, Kas., Aug. 7.—"Well, well, this is not so hard to take after all," mused Theodore P. Davis, of Liberty theatre, as he received \$50 as second prize for the best exploitation of Universal serials in the entire country.

* * *

RENAMES HIS THEATRE

OTTAWA, Kas., Aug. 7.—Long has the name of the Star theatre been familiar with theatre patrons here, but it soon will be a memory as C. A. Whitney, plans to call it the Royal.

The theatre is being remodeled.

* * *

TO BUILD AT OIL CENTER

HOLLIDAY, Tex., Aug. 7.—Senter & Senter will erect a theatre in the oil fields near here.

* * *

CIGARETTE FIRES THEATRE

DALHART, Tex., Aug. 7.—Fire did \$1,500 damage to Mission theatre here. A cigarette thrown on the cotton wrestling mat started the blaze.

* * *

PARAGOULD, Ark., Aug. 7.—Gem theatre under construction here by Marion Sims will be completed soon. The formal opening is expected to be held August 15.

* * *

CREAL SPRINGS, Ill., Aug. 7.—W. F. Walker sold the Palace theatre to M. Whitehead.

Lord's Day Alliance Resumes Plan to Close Everything on Sundays

ALBANY, N. Y., Aug. 7.—Lord's Day Alliance served notice on the New York State Legislature that another bill similar to the Jenks measure of the last session to prohibit Sunday motion picture shows, will be introduced this winter.

It will have for its purpose, according to its own wording, "the freeing of Sunday from all commercialization and from those things which exploit the people."

The Legislature will not convene until next January, but judging from the fate meted out to the Jenks bill last winter, the new bill will only be referred to some one of the committees and given a public hearing.

* * *

Patrons Leaving House See Dry Agents Stage Thriller in Rum Raid

KANSAS CITY, Mo., Aug. 7.—Comedy in Prospect theatre, a suburban house owned by Jay Means, flickered out and amused men, women and children filed out. A few doors away at the corner of Twenty-Sixth street and Prospect avenue, the crowd stopped.

A government raid on a drug store was in progress. As in the comedy, coatless men with revolvers hurried in and out of the store.

The next day when Mr. Means went down to an exchange to see about his films for the night, he jokingly was told that his rate would have to be double in view of the fact that the exchange manager had passed by and seen him "standing them up."

* * *

PLANS ILLINOIS THEATRE

BUSHNELL, Ill., Aug. 7.—S. E. Pertle plans to open his house at Bushnell, Ill., within a few weeks.

* * *

PURCHASES TEXAS THEATRE

HOUSTON, Tex., Aug. 7.—Abe Silverberg purchased Folly theatre.

* * *

REMODELS TEXAS HOUSE

KINGSVILLE, Tex., Aug. 7.—King's Inn theatre is undergoing extensive alterations.

* * *

EXHIBITOR VISITS SEATTLE

SEATTLE, Wash., Aug. 7.—G. E. Dickinson, of Ellensburg, Wash., was here to line up new product for his theatre, the Ellensburg.

* * *

WYNNE, Ark., Aug. 7.—John Collins is operating the Dixie here. He also runs the Majestic at Paragould, Ark.

* * *

VIENNA, Ill., Aug. 7.—W. P. Walker has taken over the theatre here.

* * *

SANDUSKY, Ohio, Aug. 7.—Alden Seitz, manager of Star theatre, keeps them coming to his house by running serials. Seitz has found that the serial is to the motion picture theatre what the continued story is to the newspaper or magazine and is managing his place accordingly.

Several years ago the Star went to the wall. Seitz got it and it is now a money-making institution.

* * *

FREMONT, Ohio, Aug. 7.—Carl F. Miller, manager of Strand and Fremont theatres, is making plans for one of the biggest seasons in the history of moving pictures in the old home town of the late President R. B. Hayes.

THEATRE TO SEAT 1,100 UNDER WAY IN KANSAS CITY, MO.

KANSAS CITY, Mo., Aug. 7.—Work was begun on a new motion picture theatre at the southeast corner of Twelfth street and College avenue, for George A. Maloney and H. H. Barrett, who have leased the building for five years from Gary M. Baltis.

Mr. Barrett also operates the Colonial theatre at Thirty-ninth street and Woodland avenue.

Fireproof, the new theatre will be of Spanish design with exterior finish of two-tone tan brick and tile roof. A tower will rise at either front corner. The theatre will be 60 x 115 feet. It will open about October 1, with a name yet to be selected for the house.

Interior features will include a lobby, 44 x 10 feet, a balcony capable of seating 350 persons, a blower fan cooling system and stage, with space at one side of the stage for an orchestra.

The exhibitors will pay an annual rental of \$3,900 for the theatre. The house will cost \$30,000 and seat 1,100.

* * *

ALBANY MANAGER AND PATHE SALESMAN ARE HURT IN ACCIDENTS

ALBANY, N. Y., Aug. 7.—Two persons prominent in the affairs of Film Row here featured in automobile accidents. While returning from a fishing trip in Canada, Uly S. Hill, manager of Mark Strand theatre, as well as the two Strand theatres in Troy, to avoid a collision with a car operated by an intoxicated driver, swerved his machine over an embankment. Both he and his son, Norman, were injured.

Edward Hochstim, salesman for Pathe, had a narrow escape from injury when he fell asleep at the wheel while on his way back from Saratoga Springs. Leaving the road, the car plunged into a telegraph pole, and was badly damaged. Mr. Hochstim was not thrown clear of the car by the impact and escaped injury.

* * *

ENTERTAINS TACOMA ORPHANS

TACOMA, Wash., Aug. 7.—Orphans of Tacoma were given a theatre party recently by Ned Edris, manager of Blue Mouse theatre. With the co-operation of newspapers and automobile companies, which furnished transportation, the youngsters were taken to see "The Silent Pal." Lunch and souvenirs were distributed.

* * *

ORANGE, TEXAS, HOUSE OPENS

ORANGE, Tex., Aug. 7.—New American theatre opened for business.

* * *

\$10,000 THEATRE PLANNED

PINE BLUFF, Ark., Aug. 7.—D. W. Strong will erect a \$10,000 theatre here.

* * *

ROBSTOWN, TEX., GETS ONE

ROBSTOWN, Tex., Aug. 7.—P. A. Predy is erecting a theatre here.

* * *

HALLETTSVILLE, Tex., Aug. 7.—Joseph Stanzel let a contract to remodel his opera house here.

* * *

GRAYVILLE, Ill., Aug. 7.—Premier is showing on Saturday nights only.

Sales News and Personalities of the Week

BUFFALO

Fred M. Zimmerman, manager of Buffalo office of Producers Distributing Corporation and president of Western New York Theatrical Enterprises, Inc., returned from a vacation in the Perry Sound district of Canada.

* * *

Norman L. Sper, former manager of Buffalo Dependable office, started out with Jerry Herzog of New York in a motor car for Florida, where both expect to enter the real estate business.

* * *

Maurice Chase, president of Chase Pictures corporation, expects to announce the location of his Buffalo office this week.

* * *

O. F. Hollander was appointed manager of Buffalo branch of Warner Brothers. He succeeds C. W. Anthony. Mr. Hollander has been with Warner Brothers in Omaha.

* * *

KANSAS CITY

It not only is Greater Movie Season, but "greater hustling season" along Kansas City's film row these days.

* * *

Louis Reichert, P. D. C. branch manager, returned from a long trip into the territory with a "satisfied look," as did C. E. Gregory, Metro-Goldwyn branch manager.

* * *

Fred Hershorn, who formerly traveled the Southern Kansas territory for Universal, has been made short subject manager at that exchange.

* * *

T. O. Byerle, First National branch manager, and E. C. Rhoden, Midwest Film Distributors branch manager, returned from trips into the territory.

* * *

Miss Gladys Libby, Educational contract clerk, returned from her vacation.

* * *

C. F. Senning, Educational branch manager, is still in the territory.

* * *

Leave it to Bob Gary, Universal exploiter! His latest "idea" is to trot out all the Universal office girls in rolled hose, augmented with knee bands bearing the words, "Greater Movie Season—Universal."

* * *

ST. LOUIS

J. R. Grainge, general sales director for Fox Pictures, is due to visit St. Louis this week.

* * *

T. Y. Henry, district manager for United Artists, is expected here.

* * *

Tom McKean says he doesn't mind Milt Goldbaum being held up, but he does hate to get out of bed at 2 a. m. to help organize a search for robbers.

* * *

Jack Underwood, manager for Enterprise, is in Chicago.

* * *

Jack Weil, of Jack Weil Productions, reports closing 100 per cent contracts with many city accounts.

* * *

G. E. McKean, manager of the Fox office, is back from a visit to Memphis, Tenn., where Fox will open a branch office next month.

Harry Weiss, manager of the First National office and newly elected president of St. Louis Film Board of Trade, was host at a dinner-dance given for employees of the exchange at Bevo Mill. A handsome silver loving cup was awarded to Lester Bona, city salesman, for winning a sales contest. Weiss was given a beautiful Gladstone bag.

* * *

Milton J. Goldbaum, who travels Southern Illinois for Columbia Pictures Corporation, reported he was robbed of \$150 in cash, two diamond rings valued at \$3,000, a suit case, and the company's sedan, by two men on a highway near Harrisburg, Ill. The car was recovered later.

* * *

Floyd Lewis, district manager for Associated Exhibitors, was here.

* * *

PARAMOUNT PEP CLUB TEAM DEFEATS M. G. M.

Paramount Pep Club baseball team routed the Metro-Goldwyn-Mayer outfit 7 to 2 in a game at the Catholic Protectory Oval. This was the first defeat suffered by the representatives of Marcus Loew in four starts this season.

Both twirlers, Sweeney for Paramount, and Borack, for Metro, held the rival batters in subjection through most of the game.

The score:

	AB	R	H	PO	A	E
Gottlieb, ss.	4	0	1	1	2	1
Vette, 1 b.	4	0	0	9	1	1
Cohen, 3b.	4	1	1	3	2	0
Lowenthal, 2b.	4	0	1	2	1	2
Patterson, lf.	4	0	1	1	0	0
Kusel, rf.	3	0	2	0	0	0
Rosengarten, c.	4	0	0	10	2	0
Borack, p.	4	1	1	0	2	0
Dorman, cf.	4	0	1	1	0	0
Total	35	2	8	27	10	4

	AB	R	H	PO	A	E
Powers, 3b.	5	0	0	1	2	0
McGuire, 2b.	3	1	0	3	1	1
Keator, cf.	4	3	3	1	0	0
McVeigh, ss.	4	1	1	1	5	0
Singer, 1b.	5	0	1	10	0	1
Cassidy, c.	4	0	0	11	2	0
Sweeney, p.	2	1	0	0	3	0
Davis, lf.	4	1	1	0	0	1
Rosensweig, rf.	2	0	0	0	0	0
Total	33	7	6	27	13	3

Three base hit, Keator. Base on balls, Borack, eight; Sweeney, two. Hit by pitcher—By Borack, Cassidy. Struck out—By Sweeney, 11; Borack, 10.
Umpire—Mr. McIlvaine.

* * *

ROGERS OF LUMAS ON TOUR

Budd Rogers, vice-president of Lumas Film Corporation, left for a tour of the south and southwest exchange centers for the twelve Gotham Productions his company is distributing. Mr. Rogers will make his first stop in Atlanta and his itinerary includes visits to New Orleans, Dallas, Little Rock and Oklahoma City.

Prints of the first four Gotham Productions will accompany Mr. Rogers and preview screenings of "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," and "His Master's Voice," will be given in each exchange center.

Sam Sax, president of Lumas, soon will leave Los Angeles for New York. He will visit Denver and Chicago.

Lon Young, director of publicity and advertising, will remain in charge of the New York offices of Lumas and Gotham during the absence of Messrs. Rogers and Sax.

* * *

BROWN RETURNS FROM TRIP

Calvin W. Brown, vice-president of F. B. O., in charge of distribution, returned to New York after visiting exchanges in Chicago, Minneapolis and Detroit.

SEATTLE

De Luxe Feature Film Company bought a series of twenty-six "Krazy Kat" cartoon comedies by M. J. Winkler.

* * *

"Cherry" Malotte, film salesman, resigned from United Artists organization.

* * *

Charles Feldman, manager of Producers Distributing Corporation resigned. He plans on entering business for himself. L. W. Weir, division manager, will be in Seattle to name his successor.

* * *

Harry Leonhardt was here. Mr. Leonhardt was for years division manager of Goldwyn. He is now Pacific Coast manager for the Keith circuit.

* * *

L. C. Lukan, manager of Universal Film Exchange, was Seattle sole film row representative, in the mammoth Knights Templar parade. Mr. Lukan was aid to the Grand Marshall, occupying third position in the front of the parade.

* * *

F. A. Eschmann, of First National, was here to see Fred Sliter, manager.

* * *

Frank Harris, Harold Lloyd special representative, was here on his country-wide tour. He reported that "The Freshman" will have its Northwest premiere here.

* * *

Harry Scott, feature sales manager, is conducting a three-day sales conference in Salt Lake for Pathe branch and division managers.

* * *

Western Film Corporation set its new product about 100 per cent. in Montana, according to D. C. Millward, manager, who has just returned from an extended trip through the state. Conditions are good for the coming season, he said.

* * *

Carl Stern is now in Montana. He was Metro-Goldwyn manager here for many years.

* * *

Manager Millward has a big green parrot which he is teaching to say "Early Bird" to all inquirers at Western Film Company.

* * *

ILLNESS FORCES HUGHES TO QUIT AS PARAMOUNT BRANCH MANAGER

Withdrawal of M. C. Hughes as Paramount branch manager at Pittsburg on account of illness resulted in several changes in exchange personnel being made by George W. Weeks, general manager of distribution.

Mr. Hughes was succeeded by J. E. Fontaine, Cleveland branch manager, who in turn was succeeded by E. H. Brauer, branch manager at Columbus. Carl Weeks, salesman in the Columbus exchange, was promoted to branch manager at Columbus.

* * *

LEVY WITH COMMONWEALTH

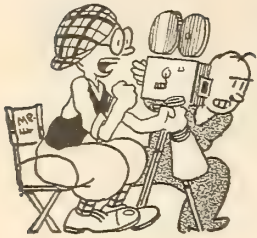
Jack Levy, recently of Fox, transferred his activities to Commonwealth Film Corporation, of which he is sales manager.

Mr. Levy was influenced by the program of forty-two pictures that the Commonwealth has for 1925-26. The scope of his action will be greatly widened in his new position.

* * *

ROTHSTEIN ON HOLIDAY

Nat. G. Rothstein, director of publicity, advertising and exploitation for Film Booking Offices, left for a four weeks' holiday at Cobbossee Colony, Maine.



HOLLYWOOD NOTES

LIGHTS — ACTION — CAMERA

By F. HEATH COBB
Hollywood



Douglas Fairbanks, in his next production "The Black Pirate," will discard makeup. Doug, always dark complexioned, has been letting Dame Nature make him up for his forthcoming picture. Since he completed "Don Q, Son of Zorro" two months ago, he has been taking daily dips in his swimming pool and sun baths at his studio until he has become bronzed like an Indian.

With Tom Forman directing Marguerite De la Motte, John Bowers, and William V. Mong in "The People vs. Nancy Preston," Hunt Stromberg's new special production, Stromberg has the same quartette largely responsible for the success of "Off the Highway," his previous special.

Joseph W. Farnham was assigned by Irving C. Thalberg of the Metro-Goldwyn-Mayer studio to title Vidor's picture "The Big Parade," starring John Gilbert.

At last Robert Edson has dodged the part of the disgustingly wealthy man-about-town. This role has pursued him ever since he took up screen work, but in "Red Dice," which is to be filmed at the DeMille studio starring Rod LaRocque, he has eluded it, being cast as a power in the underworld. Following "Red Dice," Edson will be featured in another LaRocque vehicle, "Braveheart," this time as an unscrupulous fish-packer of the Northwest.

Upon completion of her second picture, "The Conquering Woman," for A. M. Foote Productions, Dorothy Hope may return to England.

"Fires of Desire," Theodor von Eltz's first starring picture for Dawn Productions, has been titled and edited. It will be previewed in Hollywood next week.

"A Woman Scorned" is Gertrude Astor's role in "Satan in Sabes" which she recently completed for Warners.

Diana Miller's vacation, granted her after she completed her featured role in the current picture of Fox's "Married Life of Helen and Warren" series, is soon to end. She has been recalled to the studio, where she will be cast in a forthcoming production.

Edmund Lowe has finished his role in "The Winding Stair," John Griffith Wray's first production for Fox.

Cast of "The Shadow on the Wall," which Reaves Eason is directing from the Breckenridge Ellis' mystery novel, "The Picture on the Wall," for Renaud Hoffman Productions, includes Eileen Percy, Creighton Hale, William V. Mong, Dale Fuller, Jack Curtis, Charlotte Stevens, Hardee Kirkland and Willis Marks. The continuity was written by Elsie Werner.

First scenes on a picture which will take more than four months to film was started at Universal City by Edward Sedgwick, who is directing an untitled western spectacle, to be made on an unusually large scale. Norman Kerry, Dustin Farnum, Anne Cornwall, Kathleen Key, George Fawcett, Ward Crane and Charles K. French are playing principal roles.

Evelyn Brent started work on her latest F. B. O. starring vehicle "Three Wise Crooks." The picture is from an original story and will be directed by Harmon Weight.

Who are the three bad men of Hollywood? According to John Ford, Fox director, they are Lou Tellegen, Henry B. Walt-hall and J. Farrell MacDonald. At least Ford picked this trio for the titular roles in "Three Bad Men" his next big production, which will be made on a more extensive scale than "The Iron Horse."

Five more names have been added to the cast of "Memory Lane" a John M. Stahl production. They are Dot Farley, Joan Standing, Myrtle Rishell, Kate Price and Earl Metcalf.

With the signing of Pauline Neff, Josef von Sternberg, director, completed his cast for "The Masked Bride," a Mae Murray starring vehicle for Metro-Goldwyn-Mayer. The cast includes: Mae Murray, Francis X. Bushman, Roy D'Arcy, Lawford Davidson and Pauline Neff.

Rose Blossom, a recent addition to the Metro-Goldwyn-Mayer organization is playing her first role for that organization in William Wellman's, "I'll Tell the World."

Actual production of "The Midnight Sun," Universal's next super-feature will begin this week, according to Dimitri Buchowetzki, director. The first scene will be played by Laura LaPlante, Pat O'Malley and George Seigmann in a setting duplicating a famous banker's office in Russia, with draperies and rugs adorning it valued at \$100,000.

Production on several new Western films began at Universal. Ernest Laemmle is directing Edmund Cobb in "The Emergency Man." Jack Mower is starring in "The Crook Buster," with William Wyler directing. Gilbert Holmes and Ben Corbett are being featured in a new two-reel western comedy, "When The Pilgrims Hit Pipe Rock," under Vin Moore's direction.

Arthur Hopkins, producer of the stage play "What Price Glory" has backed down on his threat to sue for an injunction against Natacha Rambova to prevent her from using "What Price Beauty" as the title of her first independent motion picture production.

William Conselman, former assistant to Pete Smith, head of the publicity department of the Metro-Goldwyn-Mayer studio, was promoted to the editorial department of that Studio as a title writer.

Irene Rich will have to postpone her trip to Europe again. She was chosen by Ernst Lubitsch for the role of Mrs. Erylne in "Lady Windermere's Fan" for Warner Brothers.

This is the first time Miss Rich has worked with Mr. Lubitsch although they have both been on the Warner lot for the past three years.

J. Warren Kerrigan again will return to motion pictures as star in a series of six Western pictures to be made in Hollywood. The star returned after making a personal appearance tour with "Captain Blood."

Rudolph Valentino's first United Artists production, "The Lone Eagle," is now under way at the United Studios under the direction of Clarence Brown. Eric Mayne and Mario Carillo have been added to the cast. Vilma Banky, Hungarian actress imported by Samuel Goldwyn, is playing opposite the star. In the cast are Louise Dresser, James Marcus, Carrie Ward Clark and Capt. Albert Conti.

Bill Cody returns to the screen after a retirement of a month during which time he underwent a facial operation and the setting of a broken nose occasioned by injuries received in making his last picture "A Man's Fight," for Independent Pictures Corp. Jesse J. Goldberg, producer of the Bill Cody series announces that production starts this week on the second picture of the second series of Cody pictures "Shooting Straight."

RUDOLPH
VALENTINO
STARTS

"THE LONE EAGLE",

HIS FIRST UNITED
ARTISTS'
PRODUCTION.

LEFT TO RIGHT—
CLARENCE BROWN,

DIRECTOR;

JOSEPH M. SCHENCK,

MR. VALENTINO, and

DOUGLAS

FAIRBANKS.



Summer Run of "Don Q" Sets New Broadway Precedent

WITH the end of the world premiere showing in New York of the new Douglas Fairbanks feature, "Don Q, Son of Zorro," which closed a most unusual eight weeks of capacity business at the Globe theatre on August 9th Harry D. Buckley, personal business representative for Mary Pickford and Douglas Fairbanks, and member of the board of United Artists Corporation, was asked to give his views as to the reasons for the exceptional summer business done by this production.

"The answer is brief, and may best be summed up this way," said Mr. Buckley. "A star who now is greater than he ever was in a picture that fits the public taste exactly—a production that hits the public bullseye—and unceasing work with the requirements of the box-office constantly in mind."

"In the first place," Mr. Buckley continued, "and even before the cutting and titling of 'Don Q' had been finished, it was generally agreed that this latest Fairbanks production would prove a big success. The first problem to be solved was when to release the film for the world premiere showing. To go into a Broadway house in September seemed the easiest way. No doubt then of tremendous crowds and an indefinite run.

Wanted Film for Fall Showing

"But the interests of exhibitors all over the country had to be given proper consideration, as well as the success of the world's premiere. These exhibitors would want the picture for early fall showings. The question then resolved itself into one of a summer opening on Broadway.

"Such a situation is not pleasant to contemplate,—when one visualizes crowds going to the beaches, to the country on week-ends and vacations—a general exodus from the big city.

"Mr. Fairbanks wanted a summer opening. 'Why not?' he said. 'If the picture can stand up at all it should be able to do its bit on Broadway in summer as well as in winter. People certainly need fun and relaxation more in summer than in the cool weather. Let's get a cool, comfortable theatre and go ahead.'

"So we made our arrangements. A

deal was closed with the Globe theatre for a run of eight weeks.

Music and Prolog Important

"We knew we had good music, because Mortimer Wilson, a composer of note, had written the score on the lot while the picture was being made, and he also was to conduct an orchestra of symphonic musicians.

"What of the prologue?" was another question that popped up. It must have something strong and that would strike the keynote of the play. Here again Mr. Fairbanks came to our rescue. An Australian stock whip is used in the picture—used in dramatic moments and for big stunts. It was something new on the screen. Fairbanks had become an expert in wielding it just for the purposes of this picture. He thought the whip should form a strong part of the prologue. Briefly, he outlined the act as it was put on at the Globe—a scene in Spain, a Spanish dancer, a whip expert, singing and dancing all welded into a sort of operetta.

Well Prepared for N. Y. Run

"When we came to New York our plans were pretty well all set. Morris Wilcox was chosen as company manager, and Mark Larkin was brought on to handle advertising, publicity and exploitation."

Mr. Buckley then went on to explain how general publicity on the opening was started one month in advance; billboards put up seven days in advance, and newspaper advertising started on the Wednesday before the opening date, Monday, June 15.

Success Quickly Assured

"The first night, of course, was a tremendous success; and the attendance held up right along. We knew we had one of the biggest successes ever achieved by a great star; but we also knew that we had to keep the public forming lines at the box-office. We stood constantly to keep the human tidal wave moving.

"What amazed us most was that the crowds kept right on coming, even in the hottest weather. There was one spell when the heat records for New York for years were broken. This lasted some ten days. We did a capacity business all through that period. In fact, it seemed as if the crowds came into the theatre to laugh and forget the heat.

Forget Hot Weather Hoax

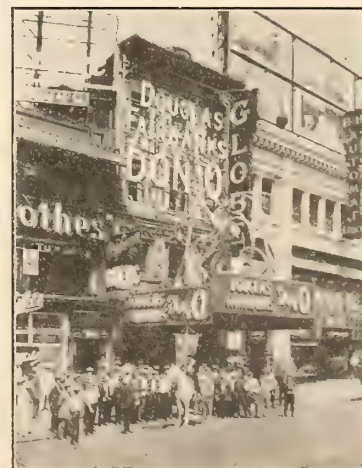
"This was an astounding situation. It overturned Broadway traditions to the effect that folks cannot be driven into a picture house on the Great White Way during hot weather.

"Later on, and any time there were signs of any let-up in any way in business, high pressure methods were applied. We arranged a Spanish night, when standing room was sold, and there was a big pick-up in the attendance for days afterward.

"The run finished August 9th,—as big a run as could be desired in any circumstances and under any conditions."



The street ballyhoo, the prolog and music ensemble and the decorative front that helped put United Artist's "Don Q" over in the hottest days of the summer.



Coming Next Week—

Complete Tie-Up Section On

MACK SENNETT'S

Pearls of Pulchritude
and Lions of Laughter!

Harry Langdon Comedies, Two Reels
Mack Sennett Comedies, Two Reels
Alice Day Comedies, Two Reels
Ralph Graves Comedies, Two Reels

If you want to make as much as you can, advertise as much as you can, and advertise your whole show.

This big tie-up section will show you some of the many ways.

Pathécomedy

TRADE  MARK

POLICE !!

Without trying to get the professional interest of the local police authorities, Ed. Corcoran, Paramount exploiter, drew the attention of the entire city of Appleton, Wis., to Raymond Griffith in "The Night Club." Together with the manager of Fischer's theatre he hired the window in an empty store and announced with a big sign that it would open as a "Night Club." As soon as the sign had been up a few hours a policeman was posted in front of the store to prevent any furniture from being moved in. Several ministers spoke about Night Clubs, and the whole town was agitated. This was an unexpected turn of affairs, and Corcoran capitalized on it by leaving the sign up for several days before posting a new one which read:

"There is no prohibition against laughter!"

"Owing to enormous crowds who wish to see 'The Night Club' with Raymond Griffith, King of Comedians, the show would open at Fischer's theatre."

This sign was posted several days before opening. On the day the picture opened, practically the same copy was used in a four column ad about six inches deep which was illustrated with press-sheet cuts. The copy was adapted from the press-sheet.

(Below) It was a very simple procedure to announce, in a most unusual way, that Universal's "The Last Laugh" was playing at the Columbia Theatre, Seattle.



Puzzle Contest on "Let Her Buck" as Snappy as Picture

"Put These Together, and Guess Who It Is" Brings Plenty of Money to Pullman

A "put-this-face-together-and-tell-who-it-is" contest got the money for Martin and McCarthy at the Pullman theatre, Chaffee, Mo., on Hoot Gibson's big Western special, "Let 'Er Buck!"

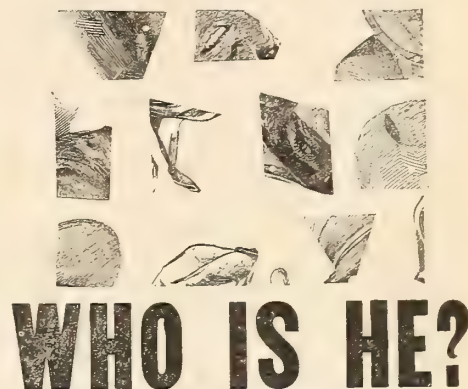
A "cut" of Gibson's head was split into sections and these sections then were printed on a circus herald, above big black letters asking: "Who Is He?"

Contestants were asked to cut out these parts of the star's face, to paste them together, and then to write the star's name under their reassembled illustrations. With their names and addresses on the slips, these were to be brought to the Pullman within a given time—after the completion of the picture's run.

Those who assembled the picture and then could not identify it, reasoned Maurice Davis, Universalist who devised the contest, could see "Let 'Er Buck!" and then add the name of its star to their answers. For the 15 persons who submitted the nearest and best answers, passes for future shows were to be awarded.

To help identify the hero of the picture—who was rather well-known anyway, Davis furnished the information that he was their favorite Western star and that he had appeared in such successes as "Out of Luck," "The Hurricane Kid," "The Sawdust Trail," "Hit and Run," "The Saddle Hawk," "Forty Horse Hawkins," "The Thrill Chaser" and "Broadway or Bust."

This contest can be used on almost any star.



15 PASSES TO PULLMAN THEATRE CONTEST WINNERS
Cut out the above parts of this star's face. Paste together. Write his name underneath. Write your name and address on it. Bring it to the theater BEFORE 6 o'clock Thursday night, April 30. The 15 nearest and best will be awarded passes for future shows.

THIS WILL HELP YOU—This star is your favorite Western hero. He's a Universal favorite. Played in such successes as "Out of Luck," "The Hurricane Kid," "The Sawdust Trail," "Hit and Run," "The Saddle Hawk," "Forty-Horse Hawkins," "The Thrill Chaser" and "Broadway or Bust." He's the Star of—

"LET 'ER BUCK!"

FEATURING THE GREAT PENDLETON ROUNDUP FOR THE 1924 COWBOY CHAMPIONSHIP OF THE WORLD

SEE—

DEADWOOD COACH-RACING, OUTLAW HORSES, HORSE RACES, BRONCHO-BUSTERS, BULL-DOGGERS, FANCY ROPERS, BAREBACK RIDERS—SEE HAIR-RAISING CHARIOT RACES

— YOU'LL SEE —

2 BIG SHOWS 2
FOR ONLY ONE
ADMISSION PRICE

A GREAT WILD WEST SHOW AND A WESTERN PICTURE OF THRILLS WITH YOUR FAVORITE COWBOY STAR

WIN A PASS — SEE A SHOW FREE!

PULLMAN THEATER

Tuesday--Wednesday, April 28-29

Yellow Taxi Tie-Up On "Last Laugh" Pulls Business

Through a tie-up with the Seattle Taxicab Co., Robert Bender, manager of the Columbia Theatre, Seattle, secured banners on the doors of all the Yellow Cabs in town and editorial and advertising space in the company's paper, "The Yellowgram," which goes to Taxi cab patrons, announcing his showing of "The Last Laugh,"—the Ufa production being distributed in America by Universal.

The banner read: "25c Off on All Yellow Cab fares to 'The Last Laugh' at the Columbia." When a cab deposited its passengers at the Columbia, the doorman gave them a coupon good for 25 cents on the meter charges. When they departed, another coupon was given them which was similarly honored by their chauffeur.

Canadian Pacific Railway Advertises "The Iron Horse"

An exploitation stunt over 3,000 miles wide has just been effected by the Exploitation Department of Fox Film Corporation with the Canadian Pacific Railway. The stunt consists in displaying a special "Iron Horse" one-sheet, on the advertising boards, with which the C. P. R. ticket offices throughout Canada are equipped.

The one-sheet contains six shots of scenes from the picture, together with a shot of

The Countess of Dutterin or C. P. R. No. 1, which famous old engine constitutes the Canadian "Iron Horse."

Plenty of "Iron Horse" sales copy is carried on the one-sheet, and inasmuch as the C. P. R. offices have issued instructions that the posters be displayed generally, it can be appreciated that this constitutes one of the most valuable national tie-ups ever effected.



Here is a reproduction of the special one-sheet poster prepared and used by the Canadian Pacific at all the ticket stations and offices in Canada. It was a great advertisement for Fox's super-production, "The Iron Horse."

Cut-Outs Figure Prominently In "Thief" Exploitation

For the showing of First National's Samuel Goldwyn-George Fitzmaurice production, "A Thief in Paradise," at the Kentucky Theatre, Lexington, Ky., Colonel Fred Levy made free use of cut-out hearts and mounted cut-outs from the posters. Above the marquee was a large cut-out figure of Ronald

Colman and Doris Kenyon.

Mounted in the lobby, on either side of the box-office, were cut-outs from the smaller posters while strung on a wire running the length of the lobby were a number of red cut-out hearts and masks with sentences appropriate to the character of the photoplay printed upon them. Above the box-office were long, narrow banners carrying the title of the production and the names of the featured players.

NEWSPAPERS TIE-UP WITH DENNY FILM

Tying up both newspapers in Quincy, Ill., to publicize Reginald Denny in "The Fast Worker" brought Will H. Sohm a "big" four days when he presented that Universal star at his Belasco theatre. It brought Sohm "the money" against such opposition as Gloria Swanson in "Sans Gene" and vaudeville at one house; and "Charley's Aunt," plus vaudeville, at another.

Quincy Folk Believe the News

Knowing that the people of Quincy and its surrounding territory have unquestioned faith in whatever they read in their newspaper, Maurice Davis, Universalist who conducted Sohm's campaign, used these mediums to "sell" the Denny picture to the people of Quincy.

In *The Whig-Journal*, Davis planned a co-operative page, which tied up with a contest. Seven merchants bought space in the page, each tying up his advertising with the picture and its stars. Thus, Laura Le Plante, "vivacious and beautiful star of 'The Fast Worker' wore and recommended a certain kind of pearls; 'The Fast Worker' doesn't waste time thinking what to send HER. 'He buys her a box of Whitman's Chocolates;' and if you wanted to know what the Hudson car could do, you were advised to see Reginald Denny drive one in 'The Fast Worker.'"

"Fast-Worker" Contest

"The Fast Worker" contest tied up with "The Fast Worker" page in this way: In every ad was a keyed word. Put together, they formed a slogan about the picture—"the fastest thing on reels today." Besides getting the right slogan, the entrants in this contest were asked to list the keyed words and write opposite each word the name of each firm in whose ad the word appeared. The first 15 "Fast Workers" to turn in correct answers were to be awarded passes for future shows.

The Quincy *Herald*, equally as strong an advertising medium as *The Whig-Journal*, sponsored a "Pote's Contest"—a "Pote" being an amateur poet. "Spring has come," it was open season for the poets. The *Herald* invited them to win passes to the Belasco, the only provision being that the subject of the "pote" be restricted to verse about Reginald Denny, Laura La Plante or the picture itself.

Straight Exploitation Also

Sohm also used throwaways; a special poster giving his personal endorsement to the picture; and colored triangular cards bearing catchlines from the picture, which he strung from his theatre-canopy.

The Big Little Feature

"The Best Man"

Universal 2 reels

Jacqueline Canby, a western girl renowned for her prowess on the ranch with horses, gun and rope, discharges an employee of the ranch, Johnson, who joins the rustlers "to get even." She meets the half owner of the ranch who returns from the East with her father, and his fiancée, Nina Wilson. Gerald and Jacqueline fall in love and she sets out to win him from Nina. The rustlers get busy and capture Jack. Johnson, the "heavy," tries to hold-up Jacqueline and force her to open her father's safe. She turns the tables on him and goes to rescue Gerald. The pair escape from the rustlers and finally cause their arrest. Gerald and Jacqueline decide to marry. Nina goes back East.

Here's another good Mustang western with a typical cattle rustling story, featured by some good riding and dramatic situations. Jessie Sedgwick, who has since graduated to the feature class, is featured in this one and will please patrons in her portrayal as a real woman afraid of nothing and as plucky as they make 'em.

"Crying For Love"

Universal 2 reels

Eddie loves a girl of forty winters. She is engaged to another man. Because her fiancé flirts with another woman, the bride-to-be turns around and marries Eddie instead. This however does not turn out well for Eddie, for his bride proves to be a shrew. She knocks him about and even hails her former lover out of the window. They depart on their honeymoon. Eddie is thrown out of a cab by his spouse and gets mixed up with flappers. His wife beats him into submission again. At a housewarming, everybody has a good time, except Eddie, who gets a black eye from his wife. They do a fandango dance. Eddie side-steps and lets his wife fall out of the window. When she returns, Eddie takes a few pills and asserts his manhood, his wife recognizing that he is now the boss.

Eddie Gordon is featured in this Century comedy. He and the picture seem to get over very well, bringing many laughs. There's a lot of knock-about stuff in this one and anyone who likes this type won't complain at this comedy.

"Face to Face"—Chapter 5

Patheserial (Play Ball) 2 reels

This episode brings Jack Rollins (Walter Miller) to the rescue of the heroine who has been lured to the shack of the foreign villains. He beats up the gang and takes the girl to her father. That afternoon, the

(Below) Arthur Stone, inimitable Hal Roach comedian learns about life in Pathe comedy "Tame Men and Wild Women." (Right) Dr. Lamb (Harry Langdon) in Mack Sennett's comedy, "Lucky Stars."

SHORT SUBJECTS REVIEWED IN THIS ISSUE

The Fire Flies	Davis Distributing
The Tourist	Educational
Lyman Howe's Hodge Podge No. 36	Educational
Soap	Pathe
Pathe Review No. 33	Pathe
Face to Face	Pathe
Tame Men and Wild Women	Pathe
Lucky Stars	Pathe
I Remember	Short Films
Thirty Years Ago	Short Films
The Best Man	Universal
His New Suit	Universal
Crying for Love	Universal

foreign consul and his henchman cook up a scheme whereby they can get the Giant's bandleader out of the way. Jack's father, a Senator Hornell who is attacking the father of the heroine because of an investigation in official matters, goes to the ball game to see his son whom he has disowned. He meets him and just then the boy is decoyed by the villains and taken away in a boat. Wait for Chapter Six.

Lyman Howe's Hodge-Podge No. 36

Educational 2 reels

This reel is a conglomeration of short shots taken all over the world and used to illustrate proverbs. An animated proverb is given and then pictorially illustrated. Some of the shots are beautiful scenics, while others are animated cartoon illustrations. Some of the features of this reel are Mexican shoe-making; a canal scene in Belgium; native customs of Japan; and Pelicans in Peru. If you need a short occasionally that's a little different, play this one.

"The Fire Flies"

Davis Distributing Division 2 reels

This is another "Hey Fellas" comedy showing the kids in their "doings and disasters." This time they rig up a regular fire house with hose cart and engine and patiently await the arrival of a fire. Finally the lookout spies smoke and flame and the crowd dash off to the rescue. They succeed in saving one of the little girls and her doll, but they wreck a good many things in doing so.

This is a charming kid comedy that has a lot of laughs tucked away in its footage. The children are a lovable group of mischievous imps who seem able to think up all sorts of devilment at the slightest provocation.

The shots showing the little black-faced kid patiently pushing a turnstile so that the look-out perched on a weathervane may watch the landscape for the awaited fires are sure laughs.

There are also several sequences in which the kids are chased by minions of the law and elude them with all the ingenuity of small boys making a get-away with stolen apples.

These little feature comedies are worthy of big exploitation. Make the most of the title "Hey Fellas", and interest the kids in every way possible. For this one children in fire hats and an "express wagon" carrying a banner about the picture will make the passersby stop and look.

"Tame Men and Wild Women"

Pathe 2 reels

Arthur Stone, now a young man of 31, has been brought up by his mother ignorant of life. She finally realizes it is time to open his eyes, and starts off by telling him that there is no Santa Claus. This almost breaks his heart. She then wises him up on the sex question, only increasing his fear of the sinister sex. She sends him to a military school where they try to make a man of him. There he falls in love with the Colonel's daughter and finally wins her, despite her father's opposition.

Hal Roach is certainly doing things with this comedian. As the youngster of 31 who believed in fairies, Stone has a vehicle here which gives him full chance to get over some of his inimitable comedy. He is very funny in the part of the awkward recruit. This one will please the crowd. Marie Mosquini, Helen Gilmore, Martha Sleeper, Louise Carverm, Marvin Lobach are the cast.

Walter Miller, co-star with Allene Ray in the Patheserial "Play Ball" written by John J. McGraw, leader of the N. Y. Giants, escapes from a tight squeeze in "The Decoy Wire," Chapter 4



"I Remember"

Short Films Syndicate, Inc.

2 reels

This short film is a screen version of a famous poem of Thomas Hood's "I remember, I remember, the house where I was born." The picture was especially made by Venturini for release by Short Films Syndicate, Inc., to be entered in the contest for the Riesenfeld Short Subject Medal for the best short subject of the year, other than straight comedy, cartoon or news reel. The film was edited by Katharine Hilliker and Harry Chandlee and except for some choppy cutting at the beginning, it is one of the finest examples of pictorial art based on a sentimental story that has ever been seen. The poem recalls the boyhood days of the author, and all the incidents of happy childhood days in the country are there: the ol' swimmin' hole, robbing birds' nests, his first girl, the swing, the cows and dogs, the fishing rod, the flowers, the sturdy oak, church on Sunday, etc. The entire production is delightful and unaffected and the major credit goes to the freckle-faced young man whose personality is captivating, but who is nameless. This one will be well up in the list of meritorious shorts and should receive widespread booking and comment.

* * *

"His New Suit"

Universal

1 reel

A youth, infatuated with a girl living nearby, tries hard to meet her, but fails. He finds she is selling balloons at a charity affair and he spends all his money at her stand. This leaves him without funds with which he planned to buy a new suit. He resorts, therefore, to the purchase of a cheap, jazz suit, which he loses on his way home, the suit floating into a store that had been robbed. The clothes are returned. Arthur has a party at which he wears the substitute suit. At the party, he is the butt of the guest's jokes, the price tag still being on the suit and his appearance being the signal for laughter. The police come to arrest him for robbing the store, but the girl saves him, and a real attachment begins between the two.

Arthur Lake, the young featured player in this comedy, does fairly good work. He shines best as the shy boy who is struggling hard to grow up and be taken seriously especially by the feminine sex. The girl, playing Mildred, wins a fair measure of sympathy and the direction is adequate. The sequences of his appearance in makeshift clothes, with the price tag still on them, cause a lot of laughter at his expense and will be enjoyed by your audiences. Lake peps up the picture.

* * *

"The Tourist"

Educational

2 reels

An automobile tourist camps by the roadside and is awakened by the passing of other automobiles which nearly blow him and his camp into the fields. He rises early, and cooks his breakfast on the radiator and engine. A girl comes along who is walking back from an auto ride. He takes her home and is invited to dinner. Two villains discover valuable mineral water on the girl's property and determine to steal the property by paying the over-due taxes. Our hero, however, tries to reach the city hall in his dilapidated Ford before they reach there and a series of amusing incidents happen to his little car during the trip. They reach the city hall ahead of the villains, save the property and he marries the girl. Years later they are seen with a flock of kids and an enormous hotel on the property and the girl's mother attributes the large brood to the mineral water.

Johnny Arthur, who is featured in this Tuxedo Comedy presented by W. Hammons is a likeable chap of the small-town variety, with a serious mien, so popular today with comedians. He exhibits some of the Charles Ray qualities in his work and should do well in serio-comic parts. This film is replete with amusing tricks, and mechanical gags centered around a trick Ford and laughs are plenty. Exploit this one by using a Ford ballyhoo of 1910 vintage and tie-up with neighborhood auto stores and garages hardware and trunk stores. Play up Johnny Arthur's name. It is going to mean something bye-and-bye.

Cunning Comedienne

Alberta Vaughn, F. B. O. Star, Wins New Laurels in "Amazing Mazie," First Chapter of "Adventures of Mazie" Series.

**"Thirty Years Ago"**

Short Films Syndicate, Inc.

1 reel

This short subject tells the story of the progress of motion pictures since the earliest known days, and consists of four different episodes or examples of the first pictures ever produced. The reel opens with the earliest record of a motion picture in this country, "The Kiss," a complete moving picture 25 seconds long. It was posed by May Irwin and John Rice. Then follows a brief scene, which in the old days was a complete picture entitled "Old Maid in a Drawing Room," featuring Gilbert Saroni in a comedy make-up later used by Flora Finch. Another feature is a little episode titled "Street Car Chivalry," the first indication of the use of a story for motion pictures; and finally the crowning achievement in 1903, "The Great Train Robbery," produced by Thos. A. Edison Company. It was the first film to run twelve minutes and tell a complete story. This reel is amusing as well as instructive.

* * *

"Lucky Stars"

Pathe

2 reels

Harry Langdon, leaves town to make his fortune after receiving the advice of an astronomer to follow his lucky star. He gets on the wrong train and falls in with a quack doctor who takes his money and makes him his assistant. He is called Dr. Lamb. The pair travel here and there and everywhere selling a patent medicine. The local druggist's daughter, seeing her father being ruined by the quacks, vows to drive them out. She gets a henchman to put an explosive ingredient in the medicine which Harry mixes for his colleague. Things begin to pop and the pair are forced to flee from town.

Langdon's latest Mack Sennett is following the high standard set in previous two-reelers. In this film, Harry is his usual trusting self and is a prey to foolish superstitions and clever rogues. Two amusing sequences are those of the passing of the saloon and Langdon's inability to resist the Mexican beer and the other is the episode where the druggist's daughter vamps Harry to kill him with a dagger. He has fallen asleep on her shoulder but is called from her side just as she is about to strike. Natalie Kingston plays the daughter and Vernon Dent the quack doctor.

"Soap"

Pathe

1 Reel

Paul Terry Cartoon "Aesop's Fables" series. Alfalfa takes a bath but keeps losing the cakes of soap continually. Cat supplies him with new cakes but to no avail. Finally ties a cake of soap to an anchor. The mice skate away on the lost cakes of soap and go through comic antics. The mice cut a hole in the roof and dump a load of coal on Farmer Alf in his bath turning it muddy. Chases ensue with the mice victorious.

"Pathe Review 33"

Pathe

1 Reel

Widely divergent views of the world in black and white and in colors features this reel. It begins with some of the dances performed by African Tribes and is called "The Feast of the Harvest," a Thanksgiving celebration. Next is presented in colors, views of Avignon, the religious capital of ancient Gaul, in a subject called "The Fortress of the Church." "Spartan Sports" winds up this review. It is a novelty produced by the new "process camera" invented by Alvin V. Knechtel of the Pathe Staff and by stopping motion shows how various athletes achieve championship form.

* * *

Pathe News No. 63

Shanghai, China—Chinese students in huge anti-foreign demonstration. In the Limelight, Essex, Mass.—Coolidge guest of Bay State B. O. P. Tokio, Japan—U. S. envoy to Japan dead. Torquay, England—13-year-old diving marvel defies heights. New York City—Beebe scientific expedition returns. Mbabane, East Africa—Prince of Wales nears end of prolonged South African tour. Los Angeles, Calif.—Golf expert invents new bag of tricks. Final tribute to Bryan. Fort Sam Houston, Tex. (Dallas only)—Texas women show superb horsemanship in polo match. Columbus, Ga. (Atlanta, Ga.)—It's circus day in Kiddie Land! Yorktown, Va. (Washington only)—Boom of guns heard again on historic battlefield. Jefferson Barracks, Mo.—(St. Louis only)—"Citizen Soldiers" from mid-west states join summer army!

International News No. 65

Equator, Pacific Ocean—"Gobs of fleet celebrate crossing the Equator. Seattle, Wash.—(Portland and Seattle only)—Knights Templar form mighty human cross. Long Island, N. Y.—Muro, Belgian wonder dog, shows he's a real "cop." Interesting personalities in the news of the day. Bechuanaland, Africa—The Prince of Wales, concluding African tour. 1—New York City—Lincoln Ellsworth, returns home to repeat his daring venture. 2—Camp Devens, Mass.—John Coolidge, son of the President, goes in training as a citizen-soldier. 3—Los Angeles, Cal.—(Omit Los Angeles and Chicago) Greater Movie Season gets under way with a huge film parade led by Will Hays, Douglas Fairbanks and Mary Pickford. 4—Chicago, Ill.—(Chicago only) Chicago film folks stage a parade in honor of Greater Movie Season. Ocean City, N. J.—Beach crowds seek health in "daily dozens." San Francisco, Cal.—Yachts battle fierce gale in sensational race. Elberfeld, Germany—World's queerest railroad furnishes thrills free. International Newsreel presents Charleston lessons illustrated by experts, New York City.

Fox News No. 88

Seabright, N. J.—Helen Wills of California, holder of womens' tennis title, triumphs over Mrs. Mallory in tournament. Summer vacations of famous people—Ambassador Houghton and family in England visit Warwick Castle. Venezia, Italy—The battle of the Piave, Italy's great victory in World War, is reenacted along the historic river. Chicago, Ill.—The new Union Station, costing \$60,000,000 is opened by Mayor Dever. Maine—American and Canadian officials discuss building of dam. New York City—9 little pigs that will never go to market. Charlottesville, Va.—Little Ellie Keith at age of 3 is an accomplished rider. Tybee, Ga.—Bathing girls play baseball on the beach. Where the Roses are Shining in Picardy—Lovers meet today in the peaceful bowers where once war set its mark. Orleans, Calif.—Water is used to wash the gold from mountains.

Kinograms No. 5106

Saratoga Springs, N. Y.—Opening of racing season at famous Spa draws society folk from all over country. New York—Lincoln Ellsworth, Amundsen's only American companion on quest of North Pole, returns to the United States. Exchequer, Cal.—Workmen rush to complete great \$15,000,000 dam. London, Eng.—English babies have their day at charity fair. Los Angeles, Cal.—Stars take part in big celebration opening country-wide Greater Movie Season. Stamford Bridge, Eng.—Athletes show stirring performances in English championship track and field games. Ayer, Mass.—John Coolidge, son of the President, dons his uniform in citizens' military training camp. Chicago—Daring young drivers in stirring pushmobile races for western title. Cazadero, Cal.—Boy scouts open new summer camp.

EDUCATIONAL READY WITH FIRST IN SERIES

HOLLYWOOD, Aug. 7.—Educational's first subject in each of the four series of two-reel comedies in "Greater Laugh Season" have been completed at the Christie Studio and prints are available for first runs in August.

"Soup to Nuts," featuring Neal Burns, was the first comedy completed on the Christie schedule and shipping of prints on this subject finished. Supporting Burns in this picture are Vera Steadman, leading woman, Bill Irving and Gale Henry in comedy character parts. "Soup to Nuts" is the first comedy directed at the Christie Studio by William Watson, the latest addition to the Christie directors.

Walter Hiers' first comedy in the new series is titled "Off His Beat." He is supported by Evelyn Francisco, Jack Duffy, Bill Blaisdell and Baby Brown. Baby Brown is claimed as a child prodigy "find" by Archie Mayo, who directed.

Bobby Vernon's first comedy of the new season is titled "Watch Out." Frances Lee, working in her first picture at the Christie Studio, is seen in Bobby's support as leading lady. Walter Graham directed this picture from a story by Robert Hall.

Jimmy Adams begins his first starring series in "Be Careful." Adams played feature parts in Christie Comedies for some time. Harold Beaudine directed "Be Careful." Molly Malone has the chief supporting role and Eddie Baker, Christie "heavy," and Lincoln Plumer are in the cast.

Prints of all of these subjects are in the Educational Exchanges for pre-release runs in first-run houses.

* * *

PATHE COMEDY CIRCUS GOES OVER IN 'FRISCO

SAN FRANCISCO, Aug. 7.—Under a guarantee of "Your money back if you don't laugh," the third all-Pathé comedy circus was staged recently by the Egyptian theatre and drew capacity business.

The program included Harry Langdon as the "shoot-em-up-kid" in "Horace Greeley, Jr.," a Principal Pictures Production; "Our Gang" in "Boys Will Be Boys," produced by Hal Roach; Alice Day in "Tee for Two," her first star two-reel Mack Sennett, and "Yes! Yes! Nanette," a Hal Roach one-reeler with Jimmie Finlayson.

In addition to the newspaper and other advertising, bright circus heralds printed in brilliant red upon vivid yellow stock were distributed throughout the city. On the bottom of the herald was a coupon for children which admitted them for 5 cents between 10 and 3.

* * *

NOLAN MAKES "KRAZY KAT"

Bill Nolan is now producing "Krazy Kat" comic for M. J. Winkler. Mr. Nolan first started his career as an animated cartoon artist with International. He is using his own studios in Long Branch, N. J., which were designed especially for "Krazy Kat" cartoon work.

* * *

AUTO KILLS PATHE MAN

CHICAGO, Aug. 7.—Charles C. Pritchard, staff cameraman, who was employed by Pathe News for seven years and who had just completed filming the Scopes Trial at Dayton, Tenn., was killed by an automobile while crossing the street in front of his home here.

"Wild West" New Serial For Pathe in Production

HOLLYWOOD, Aug. 7.—A new serial featuring Helen Ferguson and Jack Mulhall is being produced at the Miller Brothers 101 Ranch in Oklahoma by C. W. Patton for Pathe Release. "Wild West" the title of the serial is a story combining all the elements of the approved "Western" with one about circus life and circus folk.

A company of twenty-eight players, and a large working crew spent almost three months on the Ranch enacting the sequences. Robert F. Hill is directing and J. F. Natteford provided the story. Every species of wild animal are housed and trained on the 101 Ranch and every facility of the Miller Brothers Wild West Show has been employed to make this serial one of the most successful ever turned out. "Wild West" will follow "Play Ball" on the release schedule.

* * *

TWO CAMEOS STARTED

HOLLYWOOD, Aug. 7.—Cliff Bowes, featured in Educational-Cameo single reel comedies, started a new comedy in which he will be starred under the direction of Charles Lamont. Helen Foster will appear opposite Bowes in his next picture. Jules White, brother of Jack White, will direct the other Company, with Phil Dunham, Jimmy Hertz and Helen Marlowe in leading roles.

One of the assistant directors working on the Al St. John series of Educational-Mermaid comedies, was severely injured when he was thrown from a wagon during the filming of a picture. He suffered three broken ribs. Louise Hutton is playing the feminine lead with Al St. John.

* * *

He Loves the Sea!

Jimmy Aubrey Insists He Does in
"Half a Man," His Latest for
F. B. O.



FOX LISTS SHORT SUBJECTS FOR AUGUST

Twenty-two short subjects, exclusive of the Fox News releases, are listed in the announcement of releases of the Fox Film Corporation for the season beginning in August.

The list comprises four of the second series of Richard Harding Davis' Van Bibber comedies, "The Big Game Hunter," August 16; "The Sky Jumper," September 20; "The Wrestler," November 1st, and "A Parisian Knight," December 13.

Three of the new O. Henry series of stories: "Shoes," September 6; "Transients in Arcadia," October 18th, and "Failure," November 29.

Three of the "Married Life of Helen and Warren," from the newspaper stories of Mabel Herbert Urner: "A Business Engagement," August 30; "All Aboard," October 11, and "The Placemakers," November 22.

Three Imperial Comedies: "On the Go," August 23; "Sweet Marie," September 6, and "Love and Lions," September 20.

And nine one reelers making up the first group of Fox Varieties: "The West Wind," August 23; "In a China Shop," September 6; "My Own Carolina," September 20; "With Pencil, Brush and Chisel," October 4; "Cuba Steps Out," October 18; "The Sky Tribe," November 1; "White Paper," November 15; "The River Nile," November 29, and "Toiling for Rest," December 13.

* * *

5 DIRECTORS AT WORK AT MACK SENNETT LOT

HOLLYWOOD, Aug. 7.—Five directors are active in the production of Pathe Comedies at the Mack Sennett studios at the present time. Alfred Goulding is directing Alice Day in a department store comedy. She is supported by Danny O'Shea, Eugenia Gilbert and Barney Hellum.

Harry Edwards is finishing a new comedy with Harry Langdon. Peggy Montgomery and Vernon Dent are in the cast. Del Lord is using every lion in captivity in the country in the production of a thrilling comedy featuring Billy Becan and Madeline Hurlock. Gus Meins is assisting Del Lord. Lloyd Bacon is nearly finished with a new comedy featuring Ralph Graves, who plays a paper-hanger, masquerading as a physician. Thelma Parr, Vernon Dent and Irving Bacon are in the cast. Eddie Cline has finished a new Sennett comedy with Raymond McKee, titled "Smith's Landlord." McKee, under contract to Sennett, has been loaned to Warner Brothers to play opposite one of their stars in "Compromise." He returns to Sennett as soon as this is completed.

* * *

UNIVERSAL STARTS SERIAL

HOLLYWOOD, Aug. 7.—Universal's new ten episode serial, "The Scarlet Streak," starring Jack Daugherty, with Lola Todd, leading woman, was completed. It is a mystery story woven about the death-ray.

Another chapterplay, "The Winking Idol," written by Charles E. Van Loan, is being filmed on location in the Sierras. Frances Ford is directing, William Desmond and Eileen Sedwick are starred.

* * *

NEW "DINKY DOODLE"

"Saving a Safe," the twelfth Jimmy Aubrey comedy produced by Joe Rock for F. B. O. release was completed and is scheduled for release September 15. For August 15 release is a Bray cartoon, "Dinky Doodle and the Babes in the Woods."

F. B. O. SHORT SUBJECT ACTIVITY INCREASES

HOLLYWOOD, Aug. 7.—Film Booking Offices will increase activity in the short subject field. It is lining up imposing comedy programs for the new season. As a key-stone F. B. O. already has "The Adventures of Mazie," twelve two-reelers starring Alberta Vaughn. Another series with Miss Vaughn, Larry Kent, Kit Guard and Al Cooke will shortly be started. It will be called "Fighting Hearts." Sam Hellman is the author.

Joe Rock, comedy producer, recently finished two series of two-reel comedies starring Stan Laurel and Jimmy Aubrey and is now making two series of thirteen comedies each for F. B. O.—the "Standard Fat Men" comedies and the "Blue Ribbon" comedies. Various "fat" men of the screen will be featured in the "ton of fun" comedies. In the second series, such comedians as Chester Conklin, Hank Mann and Vic Potel will be featured. Alice Ardell will play opposite them.

Bray Studios will contribute twenty-six short novelties; thirteen of them "Dinky Doodle" Cartoons and thirteen "Unnatural History" cartoons. Ving Fuller and Walter Lantz are in charge of these cartoon subjects.

* * *

BENNET, SMITH RESPONSIBLE FOR PATHE BASEBALL SERIAL

Two of the men largely responsible for popularity of the Patheserial, "Play Ball," are Spencer Bennet, who directed, and Frank Leon Smith, who wrote the continuity from John J. McGraw's story. These comparative old-timers in the serial game have been associated since 1917, when they first met in the old Pathe studio in New Jersey. Astra Productions was then producing serials for Pathe. In 1919 after Smith's return from Hollywood where he wrote two Ruth Roland serials, he and Bennet teamed up again at the George B. Seitz studios on a number of Patheserials.

Each is interested in presenting serial material in new and novel ways. Their forte is comedy and camera angles, both these qualities being evident in "Play Ball." Other Patheserials that they produced are "Sunken Silver," "Galloping Hoofs," "Into the Net," "The Sky Ranger," "The Phantom Foe," "Pirate Gold," "Bound and Gagged," and "Go Get 'em Hutch."

Slow and Regular Motion in Newsreel

Slow motion and regular motion on the screen at the same time has been achieved in Educational's Kinogram's News Reel. This novelty effect is shown for the first time in Kinograms No. 5105, released August 1, and was accomplished by John J. Blythe, cameraman for the southeastern district, with specially designed apparatus.

Blythe photographed scenes in a Citizens' Military Training Camp at Atlanta and also cavalry scenes at Fort Oglethorpe, Ga., using his special camera and a regulation camera. The film was first exposed on the upper half of the screen, showing the regular motion. Then he wound back the film and exposed the lower half in slow motion, this portion being photographed at any speed desired. The effect is startling and affords opportunity for study by students of motion analysis.

The scope of the invention is said to be unlimited and Kinograms is planning to produce many novelties with it.

* * *

WHITE PREPARES SERIES OF JUVENILE COMEDIES

HOLLYWOOD, Aug. 7.—Jack White, director-general of comedies produced at the Educational Studios in Hollywood, will start immediate production of a new series of two-reel juvenile comedies. To secure new talent for these comedies, White resorted to the newspaper and radio. Through the columns of a paper, he found two boys of the right type and ability for the screen.

On two nights his announcement was broadcast from the Radio Station KFWB in Los Angeles, and enough recruits were obtained to complete a permanent cast. Arvid Gillstrom will direct the new series.

* * *

HOLLYWOOD, Aug. 7.—Search for new faces on the screen is an eternal one. The latest discovery is Helen Marlowe, the new leading woman in Education-Cameo comedies. Jack White, producer of Mermaid Comedies, made his "find" while driving through San Bernardino, Cal., where he was attracted by the young woman's features.

* * *

BOASBERG BACK IN NEW YORK

Al Boasberg, sales promotion director of Film Booking Offices, returned to New York after three weeks at the Coast Studios of the Company, where he conferred with coast officials.

ROACH UNITS BUSY ON PATHE RELEASES

HOLLYWOOD, Aug. 7.—In the heart of Eastern Montana, on Custer's last battlefield, "The Devil Horse," a seven-reel feature, is being filmed, starring Rex, the hero of "Black Cyclone," under the direction of Fred Jackman and Roy Clements.

James W. Horne has finished the all-star Hal Roach comedy he directed in Yosemite, with Lucien Littlefield, Walter Long, Martha Sleeper, "Husky" Hanes, Noah Young, and B. Wayne Lamont in the cast, and is preparing another picture. Leo McCarey has nearly completed the direction of Charley Chase's newest comedy, "The Caretaker's Daughter," in which Katherine Grant, George Siegman, William J. Kelly, Jimmie Finlayson, Jimmie Parrott, Symona Boniface, and others appear.

While editing was under way on "Better Movies," featuring "Our Gang," the next comedy with Hal Roach's "Rascals" was started under Robert McGowan's direction. Farina, the brunette girl wonder, is the center of the new story.

Stan Laurel has started production on the newest Clyde Cook comedy, with "Mamma's New Papa" and another one is in the editorial rooms.

Fred Guiol is directing Glenn Tryon in a new two-reeler to follow "Good Morning Judge," the latest, in which Tyler Brooke, Katherine Grant, Marjorie Whiteis appear.

* * *

ROACH'S RASCALS STAGE "MOVIE SEASON" PHOTOPLAY

HOLLYWOOD, Aug. 7.—Hal Roach's six little "rascals" decided to contribute something of their own for "Greater Movie Season." The "gang" has made a polite satire of the business of making "bigger and better pictures."

Bob McGowan, their director, took to the suggestion and worked out a story wherein Mary Korman, Joe Cobb, Farina, Jackie Condon, Mickey Daniels and Johnny Downs open for business in a deserted studio. They acquire a neighboring "kid" with an amateur movie camera and a real movie "vamp." Hal Roach's leading lady, Miss Martha Sleeper, was pressed into service. The picture that the kids make, the "story within a story," is really their own creation.

In his first picture for Educational, Billy Dooley, the misfit sailor from vaudeville, thinks he's still in the Navy. This Christie Comedy, as yet untitled, is now being filmed on the coast.



BOX OFFICE REVIEWS

WARRIOR GAP

Davis Distributing Division Photoplay. Author, General Charles King. Adaptor, George M. Pyper. Director, Alvin J. Nietz. Length, 4,900 Feet.

CAST AND SYNOPSIS

Captain Deane	Ben Wilson
Elinor Folsom	Neva Gerber
Major Burleigh	Robert Walker
Colonel Stevens	Jim Welch
Mrs. Folsom	Aline Goodwin
John Folsom	Lafe McKee
Hal Folsom	Dick Hatton
Sergeant Casey	Alfred Hewston

Captain Deane and Major Burleigh with their troops are returning from a new post, Warrior Gap, when they encounter Indians. Deane has orders to avoid conflict, but Burleigh wishes to encounter them. After a quarrel the two contingents part company. The Redskins attack the ranch of Hal Folsom where his sister Elinor is stopping. Deane's troop comes to the rescue, then proceeds to Gate City where the Captain is arrested for insubordination and cowardice. Later he is released and whips Major Burleigh, for which military crime he is about to be arrested. Folsom, his friend, is to lend Burleigh \$10,000 and declines to do so if the Major refuses to forget the Deane incident. Deane is sent to convey Government funds. Burleigh arranges to have him intercepted. Deane is saved and Burleigh killed by Indians. The latter makes a dying confession exonerating Deane who marries Elinor.

THE thousands of boys and girls, young and old, who have revelled in the thrilling tales of General Charles King, U. S. A., will welcome the transition of his book "Warrior Gap" to the screen.

The production cannot well be classified as a Western. True there are Indians, and fast riding, and buckskin shirted scouts, but the story is one of pioneer days when the gateways to the West were still beset with whooping warriors in war paint.

The action is interesting throughout, and the story builds up logically to an exciting climax and an ending that finds our hero and his loved one united. There are a couple of good fights between Deane and the handsome villain, Burleigh, but the best sequence is that depicting the assault by the scalping-knife experts on the little band of blue-clad cavalymen.

Here, indeed, is a typical "Custer's Last Fight" scene, with the troopers in a little group and the howling savages circling about them in gradually diminishing rings. Of course, the good old reinforcements arrive on schedule with the flag waving above the smoke of battle. But when did such a sequence fail to thrill?

There are some fine flashes which have been delicately handled. For instance, a brave is glimpsed pausing in his work of massacre long enough to add one more scalp to those strung about the home totem pole. The operation is not shown, but a flashing blade indicates the act in progress.

Ben Wilson is at his best in the role of the army captain. He doesn't overdo the part and renders a characterization that is in perfect keeping. Neva Gerber accomplishes much in a relatively small part, and Robert Walker registers well as a villain who could not possibly be mistaken for anything else. Dick Hatton and Alfred Hewston are good in lesser parts, the latter contributing some good comedy in the role of Sergeant Casey. Ruth Royce is convincing in a colorful vamp part. The support is satisfactory, and both photography and lighting measure up to requirements.

Your exploitation should direct attention to the picturization of General King's book, and stress the names of the leading players. Your theatre front may be a stockade or log-cabin effect, and a rallyhoo of braves or cavalymen will prove effective.

HER SISTER FROM PARIS

First National Photoplay. Author, Hans Kraely. Director, Sidney Franklin. Length, 7,250 Feet.

CAST AND SYNOPSIS

Lola La Perry {	Constance Talmadge
Helen Weyringer {	
Joseph Weyringer	Ronald Colman
Robert Weil	George K. Arthur
Bertha	Gertrude Clare

Joseph Weyringer, celebrated author of Vienna, loses interest in his wife, Helen. Robert, a mutual friend, tries to fix things, but fails. Helen leaves her husband, and meets her sister, Lola, just returning from a triumphant Paris dance tour. Lola plans to help Helen regain Joseph's love by having her impersonate the celebrated dancer who is surrounded with the glamour of the theatre, and a reputation as a vamp. The plan succeeds both Joseph and Robert falling in love with Helen, whom they believe to be Lola. When Joseph is sufficiently enthralled by her charms the fact is revealed that Helen is really Helen, and his own wife. All ends well.

CONSTANCE TALMADGE has drawn a very near to perfection in this, her latest effort. It is a brilliant and sprightly piece of fun-making built around a theme which holds humor for everyone, that of a husband falling in love with his own wife, unaware of her identity. The versatile star exhibits a zest and finesse seldom equalled, in this piece of delicate and subtle shading.

The picture itself is a sophisticated and well-drawn story of domestic unhappiness in which fidelity proves to be its own reward. The film is notable for its airtight direction and skillfulness in skating on thin ice, yet avoiding any suggestion of the risqué. The cutting and titling are likewise excellent and intelligently handled.

Amusing sequences abound throughout the film. For instance, the episode of Helen making passionate love to Joseph in their own house, he thinking it is the actress Lola who is vamping him.

Another depicts the young bachelor, Robert, madly in love with Lola, asking Joseph, his best friend, to intercede in his behalf with the beautiful dancer—in reality his wife. While he waits at the piano in an ecstasy of joy, Joseph succumbs entirely to the charms of his own wife and they elope.

Considerable merriment is aroused by the spectacle of the runaway couple registering for the night at the same hotel at which they both stopped on their honeymoon.

The same bridal chamber is offered them, with Joseph beginning to squirm at the ordeal of revisiting the scenes of his early happiness with her whom he believes to be another woman.

Constance Talmadge plays the dual role of Helen, the wife, and her twin sister, Lola. The photography and double exposure work employed is creditably done, the theatre scenes being especially pleasing.

A very fine supporting cast headed by Ronald Colman and George K. Arthur is largely responsible for this picture.

Seldom has Colman exhibited better work or shown to greater advantage than in this comedy role of an innocent husband. George K. Arthur shares honors with Colman in the part of the much-trifled-with young bachelor. Lastly, Sidney Franklin has exceeded his previous efforts and his direction is a treat.

Exploit the name of Constance Talmadge and Ronald Colman, and the fact that Lubitsch's scenarist has done a clever semi-satirical treatment of a continental love affair.

THE TROUBLE WITH WIVES

Paramount Photoplay. Authors, Sada Cowan and Howard Higgin. Director, Malcolm St. Clair. Length, 6,489 Feet.

CAST AND SYNOPSIS

Grace Hyatt	Florence Vidor
William Hyatt	Tom Moore
Peggy Bourke	Esther Ralston
Al Henessy	Ford Sterling
Grace's Mother	Lucy Beaumont
Maid	Etta Lee
Butler	William Courtright

Grace and William Hyatt, newlyweds, are victims of the blundering breaks of William's bachelor friend, Al, and a series of circumstances that cause Grace to be jealous of Peggy, William's designer. Grace decides to vamp Al so as to be rid of him, and succeeds so well that William leaves her. She regrets this situation and hurries after him. After a remarkable succession of humorous situations, things are straightened out for the happy ending.

AS light as thistledown, this delightful farce-comedy provides exceptional entertainment for those who appreciate clever situations fairly loaded with humor of the finer sort.

The production is uncommonly well cast, and the story is not so illogical as to appear improbable. There are no heavy dramatic moments in the film, but there are a dozen sequences that are rich in laughter-making qualities.

Al is a typical trouble-maker. One of the kind who always say the wrong thing at the wrong time. In his endeavors to protect his friend in what appears to be a philandering adventure, he lies ridiculously, and of course, is caught red-handed under most embarrassing circumstances.

William, also, has an unhappy faculty for becoming involved, although absolutely innocent of any intention other than to build his shoe business with the aid of his blonde designer. For instance, Peggy tells him that she has received a far superior offer from a rival firm, and William replies that he just can't bear to see her go to that man. Grace overhears this remark, which, coupled with the attitudes of the speakers appears sufficiently damning.

Florence Vidor seems more charming in each succeeding picture. In this one she is indeed a thing of beauty and a joy forever. The least alteration in the expression of her eyes and mouth are enough to register a complete change in emotion. She is always well in character, and her reactions to the various conditions that arise are purely and typically feminine.

Tom Moore is fine as the light-hearted William who is utterly bound up in his shoe-business. His smile is just as fetching as ever, and he contributes a fine characterization full of humor and whimsy.

Ford Sterling proves that he need not rely on slap-stick to secure the laughter that is a comedian's applause. His impersonation of the pestiferous Al is nearly perfect, and he doesn't overlook a chance to inject comedy into the part. He is a master of pantomime, and has no difficulty in getting ideas across without the use of words or titles. In one sequence he recounts some of his friend's habits during bachelorhood, and never once is there any ambiguity regarding what he wishes to register.

The title provides you with material for contests and catch-lines, and the names of the three principals will bring comedy-lovers to your theatre.

THE CIRCUS CYCLONE

Universal Photoplay. Author and Director, Alfred Rogell. Length, 4,397 Feet.

CAST AND SYNOPSIS

Jack Manning	Art Accord
Eczema Jackson	Moe McCrea
Doraldina	Nancy Deaver
Pepe	Cesare Gravina
Steve Brant	Albert J. Smith
Fatty	Hilliard Karr
Joe Dokes	George F. Austin
Mrs. Jackson	Gertrude Howard

Jack Manning rescues a fine horse from a brutal beating at the hands of Steve Brant, ex-pugilist and present owner of a small circus. Jack wins the horse from Brant in a prize-fight. Brant plans revenge by robbing the bank and framing Pepe, the clown, who is father of Doraldina an equestrienne who repulses Brant's advances. Pepe is arrested and the irate townsfolks threaten to lynch him. Eczema, a small negro boy apprises Jack of the thieves' identity and after a thrilling chase he captures them and recovers the stolen money. He arrives in time to save Pepe and his daughter, and wins Doraldina's love.

CIRCUS stuff, a prize fight, a bank robbery, and some good comedy make this Blue Streak production a decidedly different kind of Western. The opening shots show the typical small town on circus day. Ranchers crowd in from the country, and stand with the kids of the town open-mouthed at the wonders of the big tent, and the little ones. The ballyhoo artists are shown, and in one flash we even receive a glimpse of what the Barker calls "a sample of the little lady's art." The little lady, of course, being the closest approach to a hula dancer that ever visited the open spaces.

The ever-patent theme of Pagliaccio is present, and there is pathos enough in the character of the poor old clown who is impotent to resent the insults received by his daughter, a bare-back rider, from the silk-hatted, mustached villain who owns the show.

In addition to this there is a corking good three-rounder staged in a resined ring between Brant, the former corn belt champ, and cowboy Jack, the local favorite. Things don't go so well with Jack at first. He takes several dives in the first round, and is finally saved by the bell. But when Doraldina tells him he must win, he fights an even second round, and in the third places his adversary in a horizontal position for the requisite ten seconds.

Of course, Doraldina must have been a bit impressionable as she had only met our hero that afternoon. But, then, Art Accord is quite a Romeo in chaps and sombrero, and the circus rider must have felt the lure of the West.

Then there is a rattling good chase in which Jack guides his trusty mount down a veritable precipice which must be passed in taking one of those well known short-cuts that so much help the local boys in heading off the villains. Jack heads 'em off, and leaps from his steed straight into the car holding the bandits and the bank's funds. There is another interesting battle here, and before Jack is through he has the bag containing the gold and the villains are in bad shape.

Art Accord is a fine rider. This fact is evident not only in the trick horsemanship, but also in the jockey-like manner he bestrides his mount when urging it to flash-like speed. Lighter, Art might have been another Sande.

Doraldina, as played by Nancy Deaver, is exquisitely blonde and clinging, while that sterling character man Cesare Gravina gives a realistic performance as Pepe, the clown. The comedy is contributed by a goggle-eyed son of Ham named Moe McCrea who plays the part of Eczema, and Gertrude Howard does nicely in another blackface role.

Exploit this one as a circus story with a Western flavor, or vice-versa. The idea being to let your audience know that there have been several different elements mixed together to produce the film. Stress the name of the star.

NEVER THE TWAIN SHALL MEET

Metro-Goldwyn-Mayer Photoplay. Author, Peter Kyne. Adaptation, Eugene Mullin. Director, Maurice Tourneur. Length, 8-143 feet.

CAST AND SYNOPSIS

Tamea	Anita Stewart
Dan Pritchard	Bert Lytell
Mark Mellenger	Huntley Gordon
Maisie	Justine Johnstone
James Muggidge	George Seigmann
Gaston Larrieau	Lionel Belmore
Mrs. Pippy	Emily Fitzroy
Julia	Florence Turner

Tamea, half-caste daughter of Gaston Larrieau and Queen of Riva, accompanies her sea-captain father on a voyage to Frisco. Arriving in port he is told that he is a leper, and kills himself, first consigning Tamea to the care and protection of his friend Dan Pritchard. Pritchard and his friend Mellenger both love her, the former being betrothed to Maisie. Tamea loves Pritchard, but realizing that East and West may never meet, she runs away back to Riva. Thence Dan follows her and marries according to native custom. He deteriorates rapidly, and Tamea sends to Mellenger to take him back to Maisie, where he belongs. Mellenger does so, but remains himself to share Tamea's kingdom and to win her love.

UP pops the interesting question of love between people of different races, and this times it makes a South Sea Island story that makes good screen entertainment.

There is romance galore, the thrill of physical combat, a spice of humor, and a bit of pathos. The director has mixed his ingredients well, and the result is a highly palatable film.

From the very beginning there are big scenes. In the early sequences we see the bearded Frenchman, Larrieu, bluffly and bravely hailing the terrible news that he has fallen a victim to the dread plague of leprosy. His fairy daughter weaves for him the lei of her homeland—a garland of flowers worn about the necks of those who are about to depart. He wears it, and plunges over the side to whatever fate may await him.

Then there are the beautiful scenes on the island kingdom of Riva, where Tamea reigns supreme over a land of love and happiness. One of the most affecting is an apparently authentic picturization of the native wedding customs. They are extremely beautiful, and full of exquisite symbolism. Later, the deterioration of the white man is vividly shown. From the ambitious, handsome junior member of a thriving firm, he becomes a shaveless, pouchy-eyed sloven, clad in soiled white trousers, and an under shirt that belies its original color.

The comedy is supplied by the antics of Tamea when in San Francisco she is introduced to a world very foreign from her own. She is natural and primitive, and cannot understand the fine veneer with which the allegedly civilized beings with whom she comes into contact attempt to disguise their motives.

Anita Stewart is happily cast in the role of Tamea, and renders an able performance, never off key, and always in keeping with the part. Lytell has another part that suits him admirably, and contributes a piece of work that compares favorably with his earlier endeavors that carried him to popularity.

The supporting cast is excellent, with Huntley Gordon making a fine foil for Bert Lytell, and George Seigmann in the type of role he has made famous.

Feature this as a heart-throb love tale of the South Seas, stress the names in the cast that have pulling power, and play up the title. Hawaiian prologs, atmosphere and lobby display are desirable.

THE HALF WAY GIRL

First National Photoplay. Adapted from the story by E. Lloyd Sheldon. Director, John Francis Dillon. Length, 7,570 feet.

CAST AND SYNOPSIS

Poppy La Rue	Doris Kenyon
Philip Douglas	Lloyd Hughes
John Guthrie	Hobart Bosworth
The Crab	Tully Marshall
Jardine	Sam Hardy
Gibson	Charles Wellesley
Miss Brown	Martha Madison

Philip Douglas Guthrie, shattered morally and physically by the war, is the son of John Guthrie Singapore's Superintendent of Police. Philip disappears and under the name of Douglas frequents Oriental dives. One of these is operated by a villain known as "The Crab." In a dispute, Philip kills him and is helped to escape by Poppy, a stranded soubrette who makes a precarious living as a private hostess. John Guthrie has threatened to prosecute her. She marries Philip not knowing who he is, and when she learns she plans revenge. Guthrie searches the ship on which they are escaping, and she pits father against son in a pitched battle in a dark room. She finally receives the bullet intended for Philip, and both men struck by her devotion aid her back to health and a happy future with Philip.

CONVINCING melodrama and a continuous whirl of effective action makes The Half Way Girl capital entertainment. The locale is in the Straits Settlements where men of a hundred races meet and mingle. Here we are introduced to The Crab who crouches in a dive on Malay Street and preys on those unfortunates that wander to him in search of forgetfulness.

In a battle he is killed, and the hero, besodden with drink is aided in escape by a stranded show-girl—a "half way" girl, who by her own confession is neither good nor evil.

Then come the biggest and best scenes in the production. The boy is apprehended on board the steamer which is taking the two fugitives to Rangoon, and is locked in a cell below deck. A fire bursts forth, and there are thrilling shots of the good ship "Mandalay" in flames. A real steamer was destroyed to film this sequence, and if decks sheeted in flame plus bursting boilers are not sufficient to thrill, there is also a leopard which escapes from confinement, and in a frenzy of fear, fights the panic stricken passengers for a place in the life-boats.

Finally our "half-way" girl, and the man who is fleeing a murder charge are rescued by a passing vessel, which is bound back to Singapore.

Inspector Guthrie, father of the hero who uses the name of Douglas, boards the ship to arrest the fugitives, not knowing that the man in the case is his son. There is a battle in the dark, and when the lights are flashed on, father and son face one another over the prostrate body of the girl who has received the bullet which would have made the father slayer of his son. A happy ending comes before finis is written.

Doris Kenyon renders an excellent performance as Poppy La Rue, the unfortunate victim of circumstances that leave her no alternative as to the life she must lead. And Lloyd Hughes is convincingly natural as the boy whose faith has been shattered by a woman's falseness, and the events through which he passed during the Great War.

Hobart Bosworth is particularly well cast as the Inspector, and Tully Marshall is fine in his bit as "The Crab." The lighting and photography are note-worthy.

Make the most of the ship-wreck sequence where a real steamer is destroyed for the sake of realism. Call attention to the interesting Oriental locale, and stress the names of the prominent players.

A FIGHTING ROMEO

Davis Distributing Division Photoplay. Author, J. J. Fleming. Director, Al Ferguson. Length, about 5,000 feet.

CAST AND SYNOPSIS

Dave Mathews.....Al Ferguson
Helen McMasters.....Elaine Eastman
Buck Connors.....Paul Emery
Henry Warner.....George Routh
James Warner.....F. Schumann-Heink
Gerald Mertagh.....William Dills

Dave Mathews, foreman of Helen's ranch, suspects Buck Connors of cattle rustling, but is unable to prove his suspicions. He journeys East with a shipment of cattle, and there discovers his friend's son, James Warner, in the act of rifling his father's safe to obtain money to cover a gambling debt. He protects the boy and takes him West to make a man of him. Connors kidnaps Helen, and Jim overhearing this rides to her rescue, overcoming his cowardice. Dave has also made the discovery and goes to help her. Dave is in a bad way with Connors and his henchmen when James, by showing real pluck, saved the day and reinstates himself in the eyes of James and Helen.

JUST one of the usual type of Westerns, this is no better and no worse than a host of its predecessors. All the essential elements are present. There is the hard riding, fast fighting, ardent loving, hero. The wicked villain, who, of course, is a cattle rustler, and to add a bit of zest and establish the necessary conflict, there is the weak son of the wealthy cow king, who is regenerated in spite of himself in the final reel.

There is a bit of humor, and a couple of fairly interesting fights. Perhaps one of the best scenes is that in which the weakling son, who has a canary streak as wide as the Mississippi, risks the role of a lover with the heroine by relating a Munchausian fib regarding his daring and his physical prowess. The story is told to the onlooker through the medium of a cut-in showing the action as related by the would-be warrior.

Another good bit is shown in the sequence where the quaking tenderfoot confronts several bad men with an empty gun, and saves the day for the hero. In so doing he most surely shows more enthusiasm than discretion.

One shot shows the Easterner playing cards in decidedly bad company. This might have proven rather effective, despite the time-worn theme, but it is somewhat crude and over-acted. Incidentally, the casting director, or some one, made an error in doubling the card-sharp of the cities and a prominent Western bad man in the person of the same actor. We leave him to his villainies in civilization, and suddenly his unexplained presence comes to the screen to confuse spectators at his sudden transformation to a Stetsoned denizen of the open spaces.

There is an interesting episode of the city dude entering the cow-town gin-mill clad in the latest sartorial elegance—stick, spats, etc.—and meeting the not too friendly criticism of the habitués. Naturally, he is made to dance to the tune of cartridges, and executes a neat movement. The hero, his protector, enters, but instead of smiting the annoyers he quite naturally laughs with them, and rescues the trembling Terpsichore only after a broad wink at his tormentors.

As is usual when the sets are built by Nature, there are some wonderfully beautiful shots of the hills and dales. Scenery is shown that will make the white collar men long for life under the stars. The lighting and photography are distinct assets to the production.

Al Ferguson smiles his way through, and does everything that could be asked of him. He plays opposite Elaine Eastman, who contributes an adequate portrayal of a Western heroine. Paul Emery and William Dills share honors as villains, but F. Schumann-Heink, son of the far famed songstress is miscast in the role of the thiefing son of a wealthy man. The supporting cast does its bit.

Stress the name of the star, and build business with the attractive title. Use catch lines, such as, "You know about Romeo and Juliet—now see 'A Fighting Romeo' at the City Theatre."

THE UNHOLY THREE

Metro-Goldwyn-Mayer Photoplay. Author, C. A. Robbins. Director, Tod Browning. Length, 6,848 Feet.

CAST AND SYNOPSIS

Professor Echo.....Lon Chaney
Rosie O'Grady.....Mae Busch
Hector McDonald.....Matt Moore
Hercules.....Victor McLaglen
Tweedledee.....Harry Earles
Regan.....Matthew Betz
Judge.....Edward Connelly
Prosecuting Attorney.....A. E. Warren

A ventriloquist, a giant and a dwarf form a thieving association called "The Unholy Three," and Rosie is their confederate. Echo disguises himself as an old woman, the dwarf poses as a baby. They gain access to wealthy residences through clever ruses, and rob their victims. As a blind they operate a bird store, hiring Hector as clerk. Rosie and Hector fall in love, but Rosie fears the gang, especially Echo. Hercules and Tweedledee commit murder in the course of robbery. The gang frame-up Hector, and flee to the hills. He is arrested and tried, for Rosie's sake Echo saves him. Tweedledee and Hercules quarrel over the spoils and the dwarf lets loose Echo's gorilla which kills them both. Echo brings happiness to Rose and Hector by uniting them.

CROWDED with action, suspense and thrills, this latest Chaney film of the underworld stands among the foremost melodramas screened for some time. It has for background the alluring color of the "big top" and the side shows, for the three villains are among the freaks, and "Sweet Rosie" is no more or less than a "dip"—one of the thieves that travel "on the circus."

From the very first flash the picture holds attention, and builds up logically to a smashing climax followed by a happy, yet pathetic ending. There are scenes that draw sardonic chuckles, others that cause a bit of a catch in the throat, still more that enthrall with their close approach to horror, and a few that cause gasps of amazement.

For instance, there is a real gorilla, one that is very much alive, and when this monstrous beast is liberated—free to pursue and crush the brutish human giant he hates so greatly—there is a scene that causes chills to travel up the spine and into each separate hair until every one is on end. Then there is a flash of the vicious dwarf, so cutely child-like in appearance. A boy laughs at him and with the venom of a fiend, the creature kicks the child straight in the face. And finally, there is Echo, who after all his villainy makes a supreme sacrifice in sending the woman he loves to a happiness in the arms of a boob-like rival whom he despises. With a laugh that is akin to mockery he tells his good-byes. Then when she is gone his seamed face is limned with the searing lines of heartbreak. But like the folk of all time who frequent the environs of the sawdust rings, he goes on with his act and gives laughter to the gaping throng, though he will never smile again.

Yes, "The Unholy Three" approaches greatness. And it is helped to attain its stature through the marvellous characterization and impersonation of Lon Chaney. As the villainous Professor Echo, ventriloquist, he is fine. And his transition to the character of Mother O'Grady once more proves him a master in the art of make-up.

Victor McLaglen makes the giant Hercules realistic. He is always the man of great physique—and a yellow streak. When opportunity offers, as in the scene with the gorilla, he reaches the heights. Harry Earles as the dwarf is a personification of evil, and Mae Busch is a convincing Rosie. Matt Moore is very much the simple Hector, and the support throughout is uniformly excellent.

Your exploitation should include a circus front and bally. Lon Chaney's name should be prominently featured, and the other drawing cards in the cast played up. Press stories about the amazing strength and ferocity of gorillas, properly tied-up with your showing of the film, will increase interest.

LORRAINE OF THE LIONS

Universal-Jewel Photoplay. Author, Isadore Bernstein. Adaptation, Isadore Bernstein and Karl Krusada. Director, Edward Sedgwick. Length, 6,700 feet.

CAST AND SYNOPSIS

Don Mackay.....Norman Kerry
Lorraine Livingston.....Doreen Turner
Bimi.....Patsy Ruth Miller
John Livingston.....Fred Humes
Jack Hartley.....Jackie Goodrich
Chester Colby.....Joseph J. Dowling
John Livingston, Jr.....Philo McCullough
Mrs. Livingston.....Harry Todd
Rosemary Cooper

A ship bearing a circus and its trained animals is wrecked. Several lions, an elephant, a young gorilla, and Lorraine, the sole survivors, land on an uncharted tropical island. Here all grow to maturity, with the beasts guarding the girl. Through the occult inspiration of Don Mackay, her wealthy grandfather heads an expedition to search for her. Jack Hartley, a distant relative, and heir in Lorraine's absence, endeavors to thwart the attempt. The girl is saved, Hartley is slain by the gorilla, and the girl is civilized and married to Mackay.

FOR four reels this is a highly entertaining melodrama. Then the story ends. There are about two reels of padding, and then another climax with a decidedly big smash.

The opening shots show the shipwreck in realistic fashion. Then the uncharted isle fades in, and we discover the beasts and the little girl taking up their lives in a virgin land. There is not a moment in the early sequences that has not its thrill. For instance, the girl disports herself in a pool fringed with moss-festooned trees. Close-up of an alligator. His beady eyes become alert. The scaly body is raised on mis-shapen legs, and the reptile slithers into the water, swimming with surprising rapidity toward its tempting meal. Business of monkeys chattering in the trees, and suddenly Bimi, the friendly gorilla, leaps into view. Then comes a battle that is in deadly earnest for the alligator. He thrashes and snaps, but is finally subdued, leaving the ape to beat its hairy chest in triumph.

There are other equally thrilling scenes, including a bang-up fight between the villain, Hartley, and handsome Don Mackay, who is as good with his hands as he is at crystal gazing.

Up to the time that Lorraine is rescued, the film is fine. But apparently some one felt the need for comedy. So we are dragged through a meaningless morass showing the civilization of the girl. Here are very obvious defects. A title tells that Lorraine is about to undergo the torture of her first formal dinner, and from her antics it would appear that her protectors were so remiss that they staged such an important function without schooling the girl in the least regarding the niceties of etiquette.

Of course there is a kick in the scenes showing Bimi's escape and the havoc he raises, and the final climax gets across in great shape. It shows the huge exponent of Darwinism hurling men aside, claspings Lorraine in his long arms and scaling the building to its roof. The girl is rescued by the courageous lover, who rather foolishly pursues without any weapon whatsoever, and the gorilla plunges to a desperate death.

Patsy Ruth Miller and Norman Kerry are equally fine in their respective roles. Miss Miller makes a difficult part seem wholly natural, and never once fails to convince the onlooker that she really is a maid of the jungles. Kerry contributes a good characterization, and puts up a fine fight.

But to tell the truth, acting honors go to Fred Humes who plays the part of Bimi, the gorilla. First one thinks he is a real ape, then there may be doubt, and finally he convinces that he is the real thing.

Your exploitation should feature the fact that this is a most unusual tale to be brought to the screen. The tame gorilla should be played up, and will make a fine lobby show, or ballyhoo. Tell about the cast and build up the family trade.

EVE'S LOVER

Warner Brothers' Photoplay. Adapted from Mrs. W. K. Clifford's novel. Director, Roy Del Bush. Length, 7,237 feet.

CAST AND SYNOPSIS

Eve Burnside Irene Rich
Count Leon Molnar Bert Lytell
Rena D'Arcy Clara Bow
Austin Starfield Willard Louis
Burton Gregg John Steppling
Amos Potts Arthur Hoyt
Agitator Lew Harvey

Eve Burnside owns a steel mill which is coveted by her business rival, Starfield, the villain. He persuades the bankrupt Count, who has passed a bad check on him, to marry Eve and secure control of her property. The Count does so, but meantime falls in love with her and she with him. An ex-sweetheart Rena, puts in an appearance, and broken-hearted Eve learns the truth. Starfield foments labor troubles at the mill, and at the crucial moment the Count saves the day, and regains Eve's affections. The villain is arrested for conspiracy.

THROUGH good direction and fine acting a hackneyed theme and an improbable story have been made into a highly diverting photoplay. There is somewhat too much footage and things are a bit slow in getting started, but from the time that the bankrupt, though charming, Count gains entrance to Eve's home through a ruse, there is plenty of action. Things roll along at a merry clip, and build up to the inevitable happy ending.

Besides the comedy touches which are most deftly handled by Bert Lytell, there is quite a little pathos, and at least a couple of thrills. One of the latter comes in the sequence depicting the foreign nobleman receiving pretty rough handling at the instigation of the labor agitators and the ill-advised workmen. The Count does his best to explain the situation to them for their own best interests, but, true to life, they refuse to listen, although lending a ready ear to the hiring of the opposition.

The scene in which Eve discovers her husband's deception is one of the finest in the production. She is no longer in the first blush of youth, but she brings to this, her first love affair, all the trusting confidence of a girl—and her idyll is at least temporarily ruined when she finds the truth.

There are two shots showing the couple on their honeymoon. The same background is used in both sequences, and it is one of exceptional beauty and romantic appeal. Lytell is fine in both incidents. He screens as a well nigh perfect lover, and Irene Rich is thoroughly convincing as the love-starved woman who drinks in the wine of his affection.

Miss Rich is at her best in the role of Eve, and her characterization is full of a pathetic wistfulness, even in the happiest moods. And in the dark moments when her heart seems broken, she registers a grief that must be felt by the most granite hearted onlooker.

Bert Lytell is thoroughly suited to the role of Count Leon, and does the best work that he has contributed in any of his more recent productions. He seems most effective when in lighter vein, although in the sequences where he is called upon to show a trace of heart-break he also registers with great sincerity.

Willard Louis makes a satisfactory villain of the butter-and-egg business man type, although he has never had another role so rich in possibilities as that of the Prince in "Beau Brummel." Clara Bow steps out as a vamp rather than a flapper, and does her share to add to the general hilarity with the bits of business that the picture affords her.

The remainder of the cast is adequate, and the lighting and photography are satisfactory.

There are several names in the cast that have considerable pulling power, and these should be stressed in your exploitation efforts. In addition, play up the attractive title, and promise patrons an evening of good comedy entertainment.

NOT SO LONG AGO

Paramount Photoplay. Adapted from Arthur Richman's stage play. Scenario, Violet Clark. Director, Sidney Olcott. Length 6,349 feet.

CAST AND SYNOPSIS

Betty Dover Betty Bronson
Billy Ballard Ricardo Cortez
Jerry Flint Edward Davis
Mrs. Ballard Julia Swayne Gordon
Sam Robinson Laurence Wheat
Ursula Kent Jacqueline Gadsdon
Michael Dover Dan Crimmins

Betty, the romantic daughter of the dreamer-inventor Michael Dover, hires out as seamstress to the Ballards, aristocrats. She tells her day dreams regarding the handsome Billy to her admirer Jerry Flint, with the result that he believes them and accompanies her father to demand information regarding Ballard's intentions. Billy has never spoken to the girl, but appreciates the situation and asks permission to call. He learns to love Betty, and breaks off his engagement to Ursula, who does not care for him. He marries Betty, and her father's invention, "the horseless carriage," is successful.

THE scene is set in the old New York of 1850. And the photoplay is a draggy costume drama of that time. The story itself is very flimsy, and follows closely along the hackneyed lines which have been familiar for years.

There is the romantic and beautiful daughter of the poverty stricken inventor. There is the boorish admirer, and the handsome, aristocratic hero. Difference in social position means nothing to him, although he is depicted as the Beau Brummel of his time and a perfect snob. He falls in love with the girl, and rescues the improvident father from the clutches of the hard-hearted money lender.

That is the story. It has been filmed against an interesting background, and the cast that has been selected is far better than the story told. The outstanding assets of the production are the direction of Sidney Olcott and the acting of Betty Bronson.

Mr. Olcott has followed rather too closely the trail he blazed in "Little Old New York." But the production does not approach its predecessor in entertainment value.

Perhaps one of the best scenes is that depicting the race between Michael Dover's atrocious looking "horseless carriage," and the beer-swizzling athlete Jerry Flint. There is a bit of thrill to this, as well as a leavening of comedy, as Jerry would have won the race in a walk had he not stopped to quench an ever-present thirst.

Other scenes typical of the times are shown in profusion. One of them that should be good for a laugh, flashes a shot of Jerry, the beau ideal of the Bowery, astride the antediluvian ancestor of all bicycles. It is indeed a monstrous contraption, and gives the cyclist all he can do to navigate.

It is necessary to chalk up three in a row for Betty Bronson. She has brought utter confusion to those who thought that "Peter Pan" would be her only part, and later that "Are Parents People?" was merely an accident.

In the part of Betty Dover she brings to the screen the same sweet wistfulness that made "Peter" so fine, and the elflike impishness which was so welcome in "Are Parents People?" She has a manner all her own, and has already overcome the camera consciousness that was detectable in her earlier pictures.

Ricardo Cortez is a handsome hero, and in the costume of the period as Beau Ballard is sure to cause a flutter in the hearts of impressionable femininity. The supporting cast is satisfactory.

Exploit this as a drama of old New York, and use the "horseless carriage" idea in advertising matter and ballyhoo. Ask the town if it remembers when the first "autos" appeared, and get the oldest one in town and use it for ballyhoo and lobby display. Tie-up with local motor-car agencies. Dress your ushers in costume.

THE WILD BULL'S LAIR

F. B. O. Photoplay. Scenario, Marion Jackson. Director, Del Andrews. Length, 5,280 feet.

CAST AND SYNOPSIS

Dan Allen Fred Thomson
Eleanor Harbison Catherine Bennett
James Harbison Herbert Prior
Henry Harbison Tom Carr
Eagle Eye Frank Hagney
Yuma Frank Abbott
Silver King Himself

Eagle Eye is an embittered Indian who makes his headquarters in Skull Mountain which is haunted. He persuades James Harbison to cross breed cattle with bison, with the ulterior purpose of producing animals so ferocious as to raise havoc with the white men. The first of the strain, a ferocious bull named Diablo, escapes, and Eagle Eye trains it to lead away the ranchmen's cattle to Skull Mountain. Dan Allen, foreman of the ranch, traces the animals to the hiding place. Eagle Eye through a ruse kidnaps Eleanor, and holds her father prisoner. He threatens the old man with horrible death unless he agrees to their marriage. Dan arrives in time to thwart the crazed Indian, and marries Eleanor.

THE bull in this photoplay should certainly receive a credit line in the cast. He is a magnificent creature and provides the only thrills there are in this somewhat different Western.

When he lowers his head to charge, or when he paws the dust with eyes ablaze and nostrils distended, he registers with the utmost sincerity, and makes one forget the improbable story and some of the obviously impossible things that take place.

The bull, then, with the co-operation and support of the famous "Silver King," Fred Thomson's intelligent horse makes the picture worthwhile watching.

He provides a number of hair-raising incidents. One of them is that in which he is fastened to a rock by means of a raw-hide thong which will hold for just so long. The old ranch owner has been "spread-eagled" to another boulder by the villainous Indian, and the moment the thong gives way there is no question but what the man must be impaled on those awful horns.

Of course, Fred Thomson, in the person of Dan Allen, arrives in the well-known nick of time and as the great beast charges, Fred bulldogs him in approved manner. And apparently he has no easy time for neither Fred nor the bull seem to remember that the entire action is taking place merely for the satisfaction of the clicking camera. When the battle is over, and the black brute lies prostrate and hog-tied at Fred's feet, both man and beast are breathing hard.

Another decided kick is passed out in the scene where Ranchman Harbison enters Diablo's corral for the purpose of proving that his prize sire is far from being the vicious brute that his neighbors wish to destroy. He is not well within the enclosure when the animal attacks with head lowered and tail straight in the air in approved bull-ringing fashion.

"Silver King" does excellently. This animal seems endowed with almost human intelligence, and helps things along quite materially. His business is rather overdone, as, for instance when Dan tells him to shoot each Redskin that appears at a certain place. Dan places his revolver so that it covers one spot and as Indian after Indian obligingly steps into range, "Silver King" pulls the string that releases a bullet, and "another Redskin bites the dust."

The bull and the horse are co-stars of this film, with Fred Thomson lending able support. The remainder of the cast is satisfactory with a special word for Frank Hagney as the villain and Catherine Bennett, Enid's sister, as Eleanor Harbison.

Feature Fred Thomson, and call the attention of the town to the two animal stars, "Silver King" and the bull.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

Spot Lighting Plays Big Role in Lobby Displays

What a number of problems the theatre manager must face to make his business of making folks happy profitable financially. Much can be done to draw people to the theatre when proper attention is given to the lighting of the lobby. After all is not the lobby the eyes through which the passing people see what you have to offer in the way of amusement? It is well to remember that the shopkeeper pays strict attention to his show-windows, and the successful merchandiser always gives great thought to the lighting of his windows so as to attract attention. In fact stores everywhere have borrowed the idea of spot-lighting from the theatre to great advantage, using Sun-Ray Model 50 Spot with color screens to focus attention on the leading numbers in the display.

Many of the leading theatres are now using these units in featuring attention on display-frames, sign-boards, decorative articles in the lobby such as fountains, statuary, paintings, flowers, etc. It is a known fact that "the lobby shopper today is your patron tomorrow." It is therefore of tremendous importance that your lobby be a magnet to the passerby through the influence of good lighting such as can be obtained with the several types of Sun-Ray products.

* * *

LATE CONSTRUCTION NEWS

Mr. Allan Shantz, care Archt. Sidney Minchin, 53 West Jackson Blvd., Chicago, Ill., building theatre, stores and office bldg., 2 sty. and bas., 122 x 185, at 3167-77 Elston ave.

Theatre Bldg. Hotel and Stores, 14 sty. and bas. 180 x 300 at Linwood Blvd., from Troost to Forest, Kansas City, Mo. Archt. H. A. Drake, Reliance Bldg. Owner Co. Forming care M. H. Cohen, Des Moines, and Al Finkelstein local rep.

Archt. Paul Bennett, 1126 North ave., Milwaukee, Wisc., drawing plans on theatre at 28th and National, 1 sty. and bas., 30 x 37. Owner, Grace Theatre, 1207 National ave.

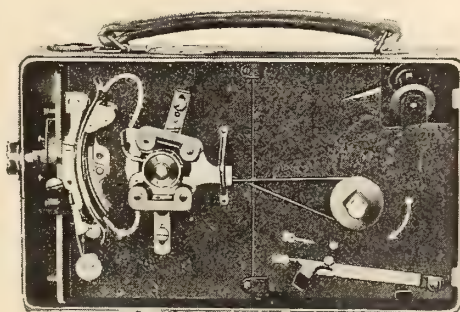
HERALDS
On All Features—in Any Quantity
QUICK SERVICE—MINIMUM PRICES
Write for Samples and Prices
FILMACK COMPANY
736 S. WABASH AVE. CHICAGO

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professions, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-Gould Co. St. Louis

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.
740 7th Ave., New York

Eastman Cine-Kodak

Easy threading is an impressive feature of the new Cine-Kodak. The take-up reel fits over the shaft shown in the right half of the illustration. The supply roll is placed in similar position beside the motor, beyond the partition.



Much Activity Reported on Vallen Installations

A combination Scenic and Fire-proof Double ornamental door weighing 1600 pounds each side has been especially designed and installed at the Kenyon Theatre, Pittsburgh, Pa., by E. J. Vallen of the Vallen Electrical Company. The installation was supervised by E. B. Morton of the Hollis, Smith Morton Co., Pittsburgh. The doors open in the center, half moving in each direction, operated by a Vallen Special Machine on a special track. The screen back of the doors is raised and lowered by a Vallen Curtain Machine.

The Vallen Company also reports installations and tracks at the following locations: Old Mill Theatre, Dallas, Texas; Rialto Theatre, Chickasha, Okla.; Arcadia Theatre, Tyler, Texas; State Theatre, Fargo, N. Dakota; J. H. Van Wie, Portland, Ore.; Lewis M. Swaab & Son, Philadelphia, Pa.; Hollis, Smith, Morton Co., Pittsburgh, Pa.; Barden Electric & Machinery Co.; Israel Temple, Houston, Texas; Famous Players-Lasky, Vancouver, B. C.; Saenger Theatre, Shreveport, La.; and American Theatre, Salt Lake, Utah.

Questions and Answers on Projection Problems

By Wesley Trout

What care should be taken when projecting new film?

Ans. New film should first be very thoroughly waxed in a first class waxing machine before it leaves the film exchange. The next important step to see that the tension on the shoes on the gate of the projector is NOT TOO TIGHT, loosen tension springs as much as possible. Never use any steel to scrape the emulsion that may stick to the tension shoes, the best way is to use any old coin, nickel is very good and soft enough so that it will not ruin the surface of the tension shoes. Never, never use any oil on new film; always use a wax.

How large should the projection and observation ports be?

Ans. The projection lens ports should be 12 x 12 inches, and the observation ports should be not less than 16 by 16 inches.

In some of the middle west cities I have visited I have seen port holes for lens and observation about 3 feet high and 7 feet long, the length of the port holes being as long as the entire projection room. Can you see really any benefit in that? No; such large port holes simply let all the noise get out into the theatre and distracts the patrons from the picture projected. I think it is just simply a very, very silly idea where the manager will allow such large ports.

How should idlers be adjusted properly?

Ans. All the sprocket idlers should be kept in perfect adjustment, as they play a very important part in correct screen presentation. If you set the idlers too far from the sprockets the film will run off and over the teeth of the sprocket, thereby causing damage to the film, whereas if they set too close they will ride the film and cause damage. The idlers should be so adjusted that they will be one thickness and half away from the sprocket.

* * *

Canopies

There are few theatres to-day that haven't marquees or canopies. Still, many of these could be very nicely changed for the good of the theatre. Moesch-Edwards Corporation, Cincinnati, O., is noted for special attention to the erection of marquees.

* * *

Patrons Appreciate Cool Air

Often, even in the cooler weather, and quite naturally throughout spring and summer, a certain amount of artificial breeze is necessary. This is due to the fact, of course, that so many people are inhaling the pure air and also smoking is permitted in some parts of theatres. Fans play a big part in circularizing the stagnant air and among those which have found a place in theatres is the Typhoon Fan.

Mr. Exhibitor: Ask at the Film Exchanges
for the
Thematic Music Cue Sheet
M. J. NINTE (INVENTOR)
JULY 9, 1923
It's little to ask for, but it's the only
reliable aid you can give your musicians
to help put the picture over.

Classified Opportunities

Rate 2 Cents a Word—Cash With Copy

At Liberty

AT LIBERTY—Expert photoplayer organist; by hand or roll; first class references. Address "Box 15" care of Exhibitors Trade Review, New York.

PROJECTIONIST—Strictly reliable, eight years' experience on Powers and Simplex. Join union if necessary. Go anywhere; state full particulars. Michael Fritz, 6 Hubert St., Beacon, N. Y.

WANTED TO LEASE OR RUN theatre on percent, in town of 1500 to 3000. Prefer Iowa or Nebraska territory. Experienced Manager. R. V. Hockabout, Gravity, Iowa.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

Want to Buy

WANTED 300 second hand upholstered chairs. Must be in good condition. T. L. Wardle, Amityville, New York.

WANTED—Motion Picture Theatre or Opera House, Furnished or Partly Furnished, in States of Oklahoma, Kansas or Missouri. Send full details. P. O. Box No. 499, Enid, Oklahoma.

Miscellaneous

ATTENTION: All those who desire to sell or buy, hire or rent, or make a change of position, should use Classified Opportunities of EXHIBITORS TRADE REVIEW.

For Sale

PICTURES—WESTERN DEMON, NEW 5 reels; fine condition, \$50.00. Plenty paper with outfit. Detroit Bird Store, Detroit, Michigan.

FOR SALE De Franne motion picture camera, four hundred foot capacity, also Williamson camera of one hundred foot capacity. Both good condition, with Pan and tilt tripods. Cheap for quick sale. Verner Hicks, Spring Valley, Illinois.

MOTION PICTURE MACHINES AND SUPPLIES—We buy, sell and exchange machines, films and equipment; theatre and road show equipment at half price; calcium gas outfits and supplies; Mazda light for all machines; machines rebuilt or parts supplied; bargain lists free; established 1892. National Equipment Company, 409 West Michigan Street, Duluth, Minn.

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

BAIRD PROJECTOR. "Peer of all Motion Picture Machines." Manufactured since 1914. Thousands installed every year and giving wonderful projection and service. Trade-in your old projector on the new BAIRD. Fully Guaranteed. You can have better projection and less repair bills by using a Baird Projector. Prices: Standard Arc Lamp and Equipment, shipped Freight Prepaid, \$775; Mazda Equipped and Cinephor Condensing System \$875; With Reflector Equipped Lamps, \$1125. All projectors are shipped Prepaid by Express or Freight to any of the States Below. Catalogue Free. Distributors of the Pannill Miro Picture Screen, A Mirror on Canvas. Silver or old Front; Made Any Size; Seamless, except in extraordinary sizes. Produces a clear and bright picture. Stationary, roll or drop curtain. Prices on application, also samples. Distributors of the "Phelco Perfect Arc Projector Carbons," finest carbons on the market. New price list just out. We sell the above products in the following States ONLY: OKLAHOMA, KANSAS, TEXAS and ARKANSAS. Mail all orders and checks to: THE W. TROUT THEATRE SUPPLY, P. O. BOX NO. 499, ENID, OKLAHOMA. (The Above is complete list of theatre supplies that we sell, wholesale and retail.)

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made or contract to fit. Bankrupt stock, at a big saving **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

WESTERN DRAMAS, \$3.50 PER REEL List. KEYSTONE FILM SERVICE, Altoona, Pennsylvania.

2 POWERS 6-A, 2 MOTIOGRAPHS, 54 Veneer Chairs, Gold Fibre Screen, Film Cabinets, Rheostats and other equipment. Cheap for quick sale. Mrs. Le Vitt, 6201 Woodlawn Ave., Chicago, Ill.

THEATRE CHAIR bargain. 1000 Brand new Four Dollar mahogany finish chairs. The backs and seats are one-half inch thick five play, unbreakable steel standards. Large wooden arm rests, level or incline floor. Price \$2.50, act quick. C. G. Demel, 845 South State, Chicago.

FOR SALE—A modern fireproof theatre building, 50 x 140, equipped for road shows and pictures; building includes two stores and two flats; middle west town, county seat, 6,000 inhabitants; mortgage sale; can be bought for one-half original cost. Address Box 876, Fargo, N. D.

FOR SALE—Two Powers 6 A Machines in good condition. One Hundred fifty Dollars each. Inquire Clinton Theatre, Rochester, N. Y.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.

READ

LE COURRIER

Cinematographique

28 BOULEVARD SAINT DENIS, PARIS

CHARLES LE FRAPER,
Manager

Most widely circulated, best informed and
oldest of the French motion picture journals.
Specimen copy free on request.

CINEMA

The Motion Picture Review
of the Orient

Manager: E. ATHANASSOPOULOU

Editor-in-Chief:

JACQUES COHEN-TOUSSIEH

"CINEMA" is the only picture publication
circulating throughout the Orient.

Address:

"CINEMA," 8 RUE de L'EGLISE DEBANE
ALEXANDRIA, EGYPT



South Mountain Manor

WERNERSVILLE, PA.

A 400-acre estate on the crest of the Blue Ridge Mountains

Elevation 1,500 feet. Capacity 300. Saddle Horses, Tennis & Golf.
Daily Concerts and Dancing. Selected Clientele.

Write for Booklet

F. J. McNAMARA,
Manager

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED
TICKETS

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

MACK SENNETT

presents

HARRY LANGDON

in

"LUCKY STARS"

A two reel comedy



Langdon is the man specifically mentioned by newspaper critics, trade papers and exhibitors as the greatest comedy find of years.

When you have a personality like his, that pulls people to your show, why keep it a secret? Why not play him up in your advertising as big as or bigger than the feature?

Geo. C. MacKinnon, Boston Advertiser, says: "A Harry Langdon comedy was the funniest film seen by these tired eyes since New Year's. Langdon is a real comedian."

Leah Du Rond, Register and Tribune-News, Des Moines: "Harry Langdon is the only genuine comedian making short comedies today."

R. Addison Adams, Indianapolis Star: "Langdon is the biggest comedy bet since Chaplin."

Chester B. Bahn, Syracuse Telegram and Sunday American: "The Harry Langdon comedies are one of the three best comedy series in two reels."

Carlton Miles, Minneapolis Journal: "I think the Harry Langdon comedies are the best short subjects this year."

Arthur Sheeman, St. Paul News: "Of the year's events concerning short subjects I think nothing was so important as the extraordinary advancement, altogether deserved, of Harry Langdon. I would place him second only to Chaplin."

Walter D. Hickman, Indianapolis Times: "Langdon has made himself more popular with his two-reelers than even he or his distributing company realizes."
(FILM DAILY).

Book and Boost Him for Your Better Business

Pathécomedy

TRADE



MARK

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Hail!

GLORIA
SWANSON

in

**"The Coast
of Folly"**

Released in
September



AN ALLAN DWAN PRODUCTION

By Coningsby Dawson. Screen play by
Forrest Halsey. Adapted by James Creelman

a **GREATER
FORTY**

Paramount Picture

SHORT SUBJECTS

FROM

A=TO=Z



*WHAT TO BOOK
WHERE TO BUY
HOW TO EXPLOIT*

*EVERY SHORT RELEASE
CAMPAIGNS—TIE-UPS
PRESS BOOK PLANS
TEASERS—FOLLOW-UPS*

Short Subject Number

EXHIBITORS TRADE REVIEW

SEPTEMBER 5TH



D.W. GRIFFITH

presents

SALLY OF THE SAWDUST

with
CAROL DEMPSTER
and W.C. FIELDS

*Adapted by FORREST HALSEY from a stage
story by DOROTHY DONNELLY*

The New York Verdict

"Judging by the mirth and tears it elicited from the audience 'Sally of the Sawdust' will reap a harvest of gold."—N. Y. Times.

"A box-office picture. Probably will make more money than any picture on Broadway. No denying the entertainment values."—Herald Tribune.

"Among the finest of all motion pictures. As lovely a story as films have told."—N. Y. World

"A picture that is Chaplinesque in its comedy perfection and there is drama that is Griffith at his best."—N. Y. American.

"A movie that can shake you into laughter with horseplay or make you taut with emotion. And you love it every minute."—Daily News.

"A box-office triumph for Mr. Griffith. Ace-high entertainment. A bangup climax."—Daily Mirror.

"The audience almost 'stopped the show' several times with applause."—Morning Telegraph.

"A cinch for the picture houses."—Variety.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

Joseph M. Schenck, Chairman, Board of Directors

"business heavy"

CINCINNATI.

"FINE CLOTHES."—Capitol—Critics rave about the cast. Percy Marmont, Lewis Stone, Raymond Griffith, Eileen Percy, Alma Rubens and William V. Mong being given individual mention and praise. Business: Heavy.

Telegraph
August 9



LOUIS B. MAYER
presents

John M. Stahl
PRODUCTION

"FINE CLOTHES"

with
LEWIS STONE, PERCY MARMONT, ALMA RUBENS,
RAYMOND GRIFFITH, EILEEN PERCY and WILLIAM V. MONG

From the famous stage play "Fashions for Men" by FRANZ MOLNAR.
Adapted by BENJAMIN GLAZER
Art Director CEDRIC GIBBONS
Cameraman FRANK GOOD
Asst. Director SIDNEY ALGIER



First National Pictures
Best by  Test

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays President



DAVIS DISTRIBUTING DIVISION, Inc., in accordance with its established policy of a fair and square deal for the Independent Exhibitor and for its Independent Producing Units has, in every case, sought to secure the exchange man in each city with the best reputation for square dealing, fair play and ability to secure bookings.

It has placed much of its product with such men throughout the United States.

Now *Davis Distributing Division, Inc.*, has closed contracts for its output for the next five years with *Vital Exchanges, Inc.*—composed of a group of men most of whom, for years members of the sales force of Vitagraph, have bred confidence in their word and earned for themselves reputations as “square dealers.”

Thus at one stroke the Independent Exhibitors and the Independent Producers are alike reassured. The former that they will get the best pictures at “live and let live” prices—the latter, that their productions will bring back to them all that they are worth as box office attractions.

Davis Distributing Division, Inc., pledges its word to Exhibitor, Producer and Exchange alike that each unit will receive a square deal. All existing contracts will be faithfully performed.

Davis Distributing Division, Inc.



J. Charles Davis, Inc.

President.

VITAL EXCHANGES, Inc.

DAVID R. HOCHREICH, President

*Announces the closing of a contract
for the handling*

through its 29 independent
branches in the United
States and Canada

of the entire product of

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, President

for the next five years.

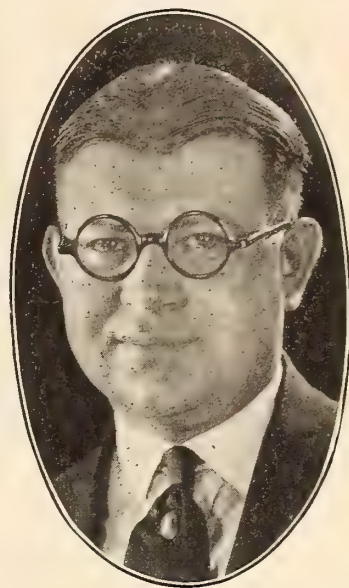


All *Davis Distributing Division* contracts now
in force will be faithfully carried through.



VITAL EXCHANGES, Inc. in each exchange city will be
ready to take contracts on or before Labor Day.

VITAL EXCHANGES, Inc., enters the sales field of the industry to enable the men who toiled faithfully over a period of years to build for themselves and their former company a reputation for honesty and fair dealing, the opportunity to go into business for themselves.



The "Live and Let Live" principle that has been the guiding star of these men for so many years will be the backbone of Vital Exchanges, Inc. Each branch man will own and operate his own exchange, and thereby profit from the good will he has built up. He in turn will play square with the Independent Exhibitor, and they will both profit accordingly.

In my search for product to be distributed through our twenty-nine branches in the United States and Canada, I found none to equal that offered by Davis Distributing Division, Inc., so we signed a contract to take all of their product for the next five years.

As a further pledge, I personally make these statements for my company:

- 1st: Vital Exchanges, Inc., will never enter the exhibitors field of owning or operating theatres.
- 2nd: Vital Exchanges, Inc., will depend solely upon the Independent Theatre Owners for their support, and will never sell out to financial interests allied with producer-theatre owning interests.

Vital Exchanges, Inc.

David R. Hochreich

President.

DAVIS DISTRIBUTING DIVISION, Inc.

product to be handled by

VITAL EXCHANGES, Inc.

in territory not already under contract

- 4 SUPER-SPECIALS**
"Red Love" starring John Lowell
"Tales of A Thousand and One Nights"
"The Red Kimono," a Mrs. Wallace Reid Production
"That Old Gang of Mine"
- 5 JAMES OLIVER CURWOOD SPECIALS**
"My Neighbor's Wife" "The Wolf Hunters"
"The Gold Hunters" "The Courage of Captain Plum"
"Tenacles of the North"
- 6 AL WILSON PRODUCTIONS**
"Flyin' Thru"
- 8 MARILYN MILLS PRODUCTIONS**
"Tricks"
- 8 GENERAL CHARLES KING STORIES**
"Under Fire" "Tonio of the Sierras"
"Warrior Gap" "Starlight Ranch"
"Fort Frayne" "Way of the West"
"Daughter of the Sioux" "Apache Princess"
- 8 PEGGY O'DAY SECRET SERVICE STORIES**
"Peggy of the Secret Service" "Peggy on the Job"
"Peggy in Chinatown" "Peggy in Danger"
"Peggy from Headquarters" "Peggy Takes a Chance"
"Peggy Under Orders" "Peggy Scores a Victory"
- 8 KEN MAYNARD WESTERNS**
"50,000. Reward" "Timber Wolves"
"Fighting Courage" "The Grey Vulture"
"The Demon Rider" "The Lights of Mojave"
"The Haunted Range" "The Texan's Oath"
- 14 AL FERGUSON FEATURES**
"Lawless Love," "The Fighting Parson," "Scarlet and Gold,"
"A Fighting Romeo," and others.
- 8 FORREST TAYLOR PRODUCTIONS**
Co-starring Forrest Taylor and Anne Berryman.
- 8 F. SCHUMANN HEINK FEATURES**
"Youth's Highway"
"Hills Aflame"
- 2 Throbbing, Thrilling Serials Co-starring Ben Wilson and Neva Gerber**
Now Ready, "The Mystery Box" 10 episodes
For Fall Release—"The Power God" 15 episodes
- 52 26 "HEY FELLAS"! } McKNIGHT-WOMACK**
26 "SHEIKS AND SHEBAS" } COMEDIES
- 52 CINEMA STARS, SINGLE REEL NOVELTIES**
Showing the actors at work and at play.
- 6 "FRAGMENTS OF LIFE,"**
Two-reel novelettes made without sub-titles



Announcement will shortly be made of additional product for Vital Exchanges in territories already under contract.



Two Weeks At the Capitol (N.Y.)

Danny (Film Daily) says:

\$ \$ \$ \$ \$

"The Unholy Three' (Metro-Goldwyn-Mayer) one of the greatest box office pictures ever made. Something different. A picture that builds for suspense, powerful drama and something most unusual in pictures. A splendid attraction. This one is in for tremendous patronage. In any kind of house.

Just one of the Big Ones in

Metro-Goldwyn-Mayer's

The
Quality
52

Box Office

FERDINAND PINNEY EARLE
presents

"A LOVER'S OATH"

STARRING

RAMON NOVARRO

WITH

KATHLEEN KEY



FERDINAND PINNEY
EARLE



JESSE ROBBINS PRODUCTIONS
Present

"BUSINESS OF LOVE"

STARRING

EDWARD EVERETT HORTON

WITH

Barbara Bedford Zasu Pitts
Tom Ricketts and Carl Stockdale



ASTOR DISTRIBUTING

LOEW STATE BLDG.

Magnets!!



MADELINE BRANDEIS

MADELINE BRANDEIS
presents

The SHINING ADVENTURE

From the novel by
DANA BURNETT

Directed by
HUGO BALLIN

STARRING

PERCY MARMONT

WITH

MABEL BALLIN
BEN ALEXANDER
and STELLA DE LANTI



CORPORATION
NEW YORK CITY

EXCLUSIVE FOREIGN AGENTS,
INTER-GLOBE EXPORT CO.
25 W. 45th ST.
NEW YORK



don't let anything stop you
from laying a play date on
that *big new special* of
FRANK LLOYD'S-
"WINDS *of* CHANCE"
from the story by REX BEACH

We're telling you straight-
it's tree-mendous

First National Pictures

Best by  Test

Foreign Rights Controlled by
First National Pictures, Inc.
383 Madison Avenue, New York

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18

Aug. 22, 1925

No. 12

CONTENTS

PICTORIAL PRESENTATIONS

"THE UNHOLY THREE" Frontispiece

HIGHLIGHTS IN THE NEWS

VITAL EXCHANGES FORMED	15
WOODHULL MAKES STATEMENT OF CORRECTION	16
HAYS FINDS GREATER MOVIE SEASON SUCCESSFUL	17
WARNER BROTHERS BUY PICCADILLY	17
"THE FRESHMAN" PRAISED ABROAD	18
WARNER BROTHERS SALES MEETINGS	18
NEW ARTISTS IN SCHULBERG PICTURES	21
MAJOR BOWES NOW ON RADIO	21
UNITED ARTISTS IN BERLIN CIRCUIT	21
HOWARD ESTABROOK TO STAR STRONGHEART	22
UNITED ARTISTS' PLANS EXPLOITATION	22
SID GRAUMAN TO PRESENT "BEN HUR"	23
LASKY PRESIDENT OF M. P. RELIEF FUND	23
MORE BANKS COMEDIES FOR ASSOCIATED	23

REGULAR DEPARTMENTS

EDITORIALS	13
SALES NEWS AND PERSONALITIES	24
EXHIBITORS NEWS	25
PRODUCTION HIGHLIGHTS	28
BIG LITTLE FEATURE	29
NATIONAL TIE UP SECTION	34
BOX-OFFICE REVIEWS	49
PRODUCTION CHARTS	52
EQUIPMENT NEWS AND NOTES	55

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

LON CHANEY

in
The Unholy Three

with Mae Busch—Matt Moore

A TOD BROWNING production

by
Tod Robbins
adapted by
Waldemar Young



Two Weeks At Capitol (N. Y.)

Danny (Film Daily) says: "The Unholy Three' (Metro-Goldwyn-Mayer) one of the greatest box-office pictures ever made. Something new. Something different. A picture that builds for suspense, powerful drama and something most unusual in pictures. A splendid attraction. This is in for tremendous patronage. In any kind of house."

It's just one of
the Big Hits in

**Metro-
Goldwyn-
Mayer's**

The
Quality
52



Metro's "The Unholy Three" is an absorbing and entirely different sort of photodrama. To the left are Victor McLaglan and Harry Earle as the giant and the vicious little dwarf. Below are two scenes depicting the circus atmosphere, while in the two remaining illustrations we see "The Unholy Three" plotting new crimes, and Lon Chaney as the ventriloquist, Professor Echo.



"The Unholy Three"

Metro-Goldwyn-Mayer's melodramatic crime picture is one of the season's finest photodramas

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Editorial

THE QUESTION of product suitable for the Greater Movie Season has been answered. There can be no quibbling over the perfectly obvious fact that entertainment values, on the average, have taken a vigorous spurt. Which means that the public, or that portion of it which gets its impressions directly from first runs, is being definitely impressed with the idea that the Greater Movie Season is something more than mere exploiversation. This is good business, on which exhibitors can ride to a profit.

* * *

THE ORGANIZATION of Vital Exchanges, Inc., a national distributing organization embracing a number of men who were important factors in the Vitagraph enterprise, under the leadership of David Hochreich, brings an entirely new factor into the field of independent distribution on a basis that should be of interest to every exhibitor who is disposed to favor genuinely independent product.

Complete details of the personnel of Vital have not yet been made public, but the announcement which appears in this issue provides tangible evidence that this organization is and will be, in fact and in policy, thoroughly independent. Its affiliation with Davis Distributing Division is an indication, also, that it will be administered with real regard for the good will of exhibitors, since that is one of the fundamentals on which J. Charles Davis and his associates have built their business from the start.

The plan of operation announced by Mr. Hochreich has its novel features, particularly in that the exchanges will be actually owned by their managers, but

will function together as a national organization, providing simultaneous release and other advantages possible only through a national distributing machine.

So ambitious an undertaking as this obviously calls for executive direction of a very high order. It is important, therefore, to note that Mr. Hochreich has had extensive experience, not confined to distribution alone, is particularly well acquainted with the exhibitor's viewpoint, and has built himself an enviable reputation in the sales end of the business. His declaration and pledge, therefore, are entitled to every consideration and the announcement that the new organization will have its exchanges functioning almost immediately establishes it as a definite factor to be considered in connection with all independent booking programs.

* * *

LEON ROSENBLATT, secretary of the New Jersey M. P. T. O., has addressed a pertinent letter to Louis Phillips, secretary of the New York F. I. L. M. Club, in which he forcefully asserts that he is an advocate of arbitration. In which respect Mr. Rosenblatt is in accord with most people in the film business. It is about time to stop assuming that anyone who would correct some possible weaknesses or abuses of the present arbitration system is "against arbitration." Hardly anyone is in that position today. But there are many able and honest individuals who believe the present system calls for substantial changes. They are entitled to a fair hearing. They ought not to be subjected to unwarranted reflections on their motives. That sort of thing won't help solve the problem.

"Play My Pictures or I Will Build A Theatre!"



IN CONNECTION WITH the much-discussed attitude of certain distributing organizations that maintain a divine right to show their pictures anywhere and everywhere, there is one thought that has had less consideration than it deserves.

The responsibility for this whole theatre grabbing business rests chiefly on block booking. Nowhere else.

The theatre which buys one or two large blocks of product, definitely shutting out all other pictures, is literally inviting the distributors of that shut-out product to take heroic measures.

It is perfectly natural for the man who is distributing pictures—good pictures, perhaps—to feel that he is entitled to some sort of outlet for what he is making.

Wherever he can get an outlet for some part of his product, at a reasonable price, he is in no position to kick up much of a fuss. But any time he can show that he is being shut out completely, there is something to be said on his side of the argument.

It is true, of course, that no distributor of pictures has any actual right to expect or demand that his pictures shall be played in any particularly independently owned house. Such rights do not exist in connection with any business that is supposed to be even moderately competitive.

But, on the other hand, we can all sympathize with the fellow who is having the door slammed in his face. It is an experience we don't any of us like. It arouses resentment and urges us to take retaliatory measures, regardless of the fact that the fellow who is slamming the door may have an absolute right to slam it as hard as he pleases.

So, from the standpoint of practical theatre-operating policy, it is reasonably good business—in most cases—to diversify the bookings to a reasonable extent, allowing the door to remain at least part way open to as many distributors as possible. Such a policy, in addition to supplying varied entertainment that is apt to help business and can hardly ever hurt it, will arouse fewer antagonisms, will cause more distributors to regard the theatre with that affection which is lavished on customers but that never is extended to door-slammers, and will tend to deprive certain distributors of one of their pet excuses for acquiring theatres.

It must be admitted, of course, that the exhibitor who undertakes to carry out such a policy quickly finds himself in hot water with the concerns that insist

on selling him large blocks of pictures or none. But it is a matter of record, with many exhibitors who have tried it out, that any selling policy in this field breaks down under sufficient buying resistance. Exhibitors who refuse to buy thirty or forty or fifty pictures in a block are finding it readily possible to buy what they want, whether it is five or fifteen. There is a lot of shouting and roaring about what can't be done, but wherever the big block can't be sold a little block can be had.

The funny side of this situation is to be found in this: That the fellows who are the loudest complainers about being shut out in some spots are apt to be the most insistent in their efforts to sell big blocks of pictures and shut out their competitors in other spots. But that is merely human nature as it works out in competitive dealing. As long as there is a score to even up, most of us are disposed to hit our competitors as often as they hit us.

The independent exhibitor, particularly the smaller exhibitor who is operating on a basis that is apt to arouse the cupidity of some distributor-theatre combine, who permits himself to be used as a tool in this sort of scrap is courting trouble. He may think he is playing the role of innocent bystander, but the chances are fair that he will end up where the innocent bystander generally does, with a sore head.

Diversification of product, without question, is the best single item of protection in sight for the independent theatre owner. When he is playing pictures from ten or a dozen sources, none of the distributors is able to identify the house with some nationally advertised brand and thereby to bring it under control. Nor can any of them claim that a "shut-out" justifies the establishing of a competitive house.

Diversification, also, means a broadened appeal to the public, with the possibility of serving a larger patronage.

The objection will be raised, of course, that in most communities, with competitive lines definitely established, it is not possible to seek such diversity. To which there can be no answer, if it is actually not possible. But it may be well to add that many exhibitors who are finding it impossible to do things which they ought to do for their own protection are actually held back, not by any insuperable barrier, competitive or otherwise, but by lack of the nerve necessary to undertake and win a fight.

Willard C. Howe

VITAL EXCHANGES FORMED

25 Exchanges in United States Manned by Former Vitagraph Salesmen to Market Davis Distributing Division Product

Vital Exchanges, Inc. a national exchange system, with home offices in New York City and operating in twenty-five key cities of the United States and four in Canada, was formed last week under the executive leadership of David R. Hochreich, who was for years one of the principal factors in the distribution of Vitagraph pictures. The announcement of the birth of the exchange system brought forth the coincident announcement that J. Charles Davis, 2nd, President of the Davis Distributing Division, Inc., will supply Vital Exchanges with its product.

The dual announcement is significant in that it brings to the independent field its first national exchange system.

The contract between Vital Exchanges and Davis Distributing Division is for five years duration, and covers all of the pictures now being released by the latter beginning with the season of 1925-26.

To cover the exigency arising out of the fact that the Davis Distributing Division has already disposed of territorial rights on its current product for New York, New England, Northern Illinois, Indiana, California, Wisconsin and Upper Michigan, arrangements have been worked out whereby Davis will supply a different line of product to Vital Exchanges in these territories. Independent exchanges who have already contracted with Davis Distributing Division for its product are thus fully protected. The other Vital Exchanges will handle this product in addition to the output already scheduled.

Vital Exchanges will be ready for operation in three weeks time.

David R. Hochreich is a veteran in the sales and distribution of motion pictures. His long career with the Vitagraph Company brought him his full share of the good will and faith with which exhibitors always regarded every one associated with that organization. The personnel of Vital Exchanges is composed practically entirely of former Vitagraph men. Every exchange manager of the new system is a Vitagraph man. The idea and ideal back of Vital Exchanges, it is claimed, is to perpetuate the spirit of Vitagraph which lives in the men who were associated in its upbuilding.

Each exchange manager of Vital is practically the owner of his own business. Mr. Hochreich points out that these men have invested their own capital in their Vital offices. It has been, therefore, a matter of each exchange manager investing dollars in the good will that he has built up with exhibitors through his years of association with Vitagraph.

These facts bring Vital Exchanges, Inc., into the field as an independent exchange system, with the advantages that no other independent exchange system enjoys—that of a central home office organization.

Mr. Davis, in commenting on this contract, said:

"We are very proud and happy over the closing of the contract between Vital Exchanges, Inc., and our company, for we feel that it is a great forward step in the independent field of the Motion Picture business. Here for the first time is virtually a national distributing organization so far as physical release is concerned, but which is heart and soul 100% independent, with every exchange owned and managed by a man whose qualifications are proven, and whose record is beyond reproach.

"Dave' Hochreich, as his friends—and they are legion—call him, is the one man ideally suited to head this organization, and to him must go the credit for its formation. To my knowledge he has toiled unceasingly to form this company, and he has formed it and built it so solidly that we are

highest possible quality of productions, as we have in the past, and we will do all that is in our power to merit the confidence which the many messages that have come into this office show exists in Vital Exchanges and ourselves."

Mr. Hochreich and his General Assistant, Mr. Milton Kempner, have taken temporary offices with the Davis Distributing Division until their new quarters are ready.

Tribute To Vitagraph

Mr. Hochreich's statement on the formation of the new exchange system follows:

"Before entering into this statement of the birth of a distributing organization which will become the best friend of the Independent Theatre Owners of the United States and Canada, I should like to pay a tribute to the history of an organization which was once the keystone of this great industry.

"Twenty-eight years ago in the year 1897 the Vitagraph Company of America was organized maintaining two producing studios, one in Los Angeles and one in Brooklyn, and a system of film distributing exchanges placed in strategic points about the United States and Canada.

"Until 1915 this company was the dominant organization in the motion picture industry. Its earnings and profits were spectacular and it was the parent organization wherein the greatest directors and stars of the present acquired the fundamentals of their art.

"In 1915 and up to the present date keen competition arrived in the motion picture industry and in spite of all this onrush of competitors it is a source of great credit to the Vitagraph organization that it was able to hold its place in the business and the respect and good will of the theatre owners throughout the United States and Canada.

"For twenty-eight years Vitagraph has carried on, and in the last thirteen years, effort after effort has been made by jealous competitors to buy out the resources of Vitagraph, perhaps the main one of which was the good will which was only the result of many years of honest dealings with exhibitors the world over.

"Up to this time none of these efforts were successful due to the fact that the heart and soul of Vitagraph, by which is meant the Sales Force, consisted of men who ate, drank and slept Vitagraph twenty-four hours a day, that they might convince their chiefs that Vitagraph was unpurchasable and could never be amalgamated with or submerged under the identity of any other motion picture corporation. This is perhaps the main reason why Vitagraph practically stood alone in its unique position of possessing the theatre owners' respect and good will.

"There is another reason why Vitagraph has this good will of the theatre owners who are independent and who comprise the majority of the theatres of the United States and Canada.

"Other large motion picture producing and

(Continued on Page 16)



Signing the Vital Exchanges-Davis Distributing Division Contract. Left to Right, Milton Kempner, executive assistant to Mr. Hochreich, J. Charles Davis, 2nd., President of Davis Distributing Division, David R. Hochreich, President of Vital Exchanges, Inc. and J. K. Adams, Vice-President of the Davis Company.

glad to express our faith in it by selling them a five year franchise for all of our product, with of course the exception of the pictures already sold in some of the territories. We have arranged to supply these territories with sufficient product to meet their requirements.

To Remain Independent

"While this gives us national distribution, we want to point out that it does not take us out of the independent field for this, we believe, is really the only true independent national releasing organization as each Manager in Vital Exchanges owns his own territory, has invested his own money and is not controlled by any money power or by any national distributing organization, and his product will be 100% independent—produced by independent producers of established reputation and released by ourselves, whose independence has never been questioned.

"We believe that we have been paid a very high compliment by this organization in selecting us as their producing medium, as we consider it a tribute not only to our company and its ability to deliver the goods, but to our producers and the quality of product which they have so consistently turned out for us.

"We pledge ourselves to the exhibitors in supplying Vital Exchanges, Inc. with the

VITAL EXCHANGES FORMED

(Continued from Page 15)

distributing organizations have not been satisfied with the enormous profits that have literally been thrown into their coffers by the theatre owners playing their pictures for which they pay large rentals, but they have for years encroached upon the theatre owners' business itself, that is, they not only sell them pictures but are constantly acquiring hundreds of theatres of their own which are in direct competition with the very people with whom they do business. This has caused at the present time an almost impossible situation for the independent theatre owners to tolerate. Vitagraph has never joined this "theatre grabbing" movement and naturally has been the recipient of millions of dollars of good will business, which business is after all the most lasting, staple and satisfactory.

"However Vitagraph has passed into other hands, and there is a big gap in the motion picture industry, a gap, which, for the preservation of the independent theatre owners throughout the United States and Canada, must be filled.

"Hence, Vital Exchanges Inc. enters the motion picture industry to fill this gap, and a Vital Exchange goes into the field in every exchange center throughout the United States and Canada. The heads of these exchanges, Inc., I want to declare to the former men of Vitagraph who intend to carry on, under the banner of Vital Exchanges Inc., the same system of clean dealing with the theatre owners, that the latter has always expected and received from these men.

Thinks Well of Product

"The product to be distributed under a five year contract just closed, will be furnished by the Davis Distributing Division Inc. headed by two of the best versed experts on production in the motion picture industry, J. Charles Davis, 2nd and J. K. Adams.

"Right here, as President of Vital Exchanges Inc. I want to declare to the Independent Exchanges that I am proud of this tieup between Vital Exchanges Inc. and Davis Distributing Division.

"Months have been spent in the search for real product for Vital Exchanges Inc. to distribute, product that will make money for the exhibitors and Vital Exchanges Inc. Productions made by producers who will be proud to have their pictures distributed by us, and whose pride will evidence itself in the quality of each production distributed by Vital Exchanges during the next five years.

"This product, I am absolutely satisfied, is that of the Davis Distributing Division. J. Charles Davis, 2nd and J. K. Adams are earnest, sincere men with a thorough knowledge of production. This season their product shows a careful analysis of the needs of the exhibitors for a consistent volume of high quality pictures that can be sold to the exhibitors for "Live and let live prices."

"This 'Live and let live' principle is the very backbone of Vital Exchanges Inc. It

is the reason why Vital Exchanges will stand out in the motion picture industry as the only real and the largest independent distributing organization in the United States and Canada.

"That is our story. Within three weeks our Exchanges will be ready and I feel that I know the mind of the independent exhibitor of the United States and Canada well enough to know that they are with us one hundred percent.

"It must be understood that every branch manager of Vital Exchanges owns his own exchange. The entire personnel will be announced shortly.

"That is real independence.

"As President of Vital Exchanges Inc. I want to make these two pledges to the Independent Theatre Owners of the United States and Canada:

1st: Vital Exchanges Inc. will never enter the exhibitors field of owning or operating theatres.

2nd: Vital Exchanges Inc. will depend solely upon the Independent Theatre Owners for their support, and will never sell out to financial interests allied with producer-theatre owning interests."

* * *

The following telegrams were received by Mr. Davis, subsequent to the announcement of the new deal at the home office of the Davis Distributing Division in New York:

"Just see by the newspapers that you have closed with Vital Exchanges for complete distribution throughout United States and Canada of all Davis product for next five years. This is great and we who have contracts with you want to congratulate you on a deal that stands for fair play and better product on the Independent market. Let us know how we can co-operate.

(Signed) HARRY SEGAL,

Astor Productions,
Boston, Mass."

"Very glad to hear of your deal with Vital Exchanges, Inc., and Charlie, believe me when I say that I read it with the kindest feelings towards you and your associates in this matter. Hope and trust that the Vital Exchanges, Inc., shall take with them the feeling that the exhibitors had towards the former Vitagraph Company. I have sent a statement to the trade papers wherein I congratulated you on your deal, but want to tell you personally that my feelings in this matter are all for you and know that you will still keep shooting straight with the boys who have always shot straight with you. I believe that the Vital Exchanges, Inc., will fill the gap that is very much needed in the independent market at the present time.

"With kindest regards,

MOE KERMAN,
"Kerman Films, New York."

TITLE CHANGE

The title of Raymond Griffith's latest production for Paramount, "On Dress Parade," has been changed to "He's a Prince!"

* * *

MacLEAN STARTS

Douglas MacLean has started production on "Seven Keys to Baldpate," his first Famous Players-Lasky release. Frank Newmeyer, former co-director of Harold Lloyd, is directing, while Edith Roberts is playing the leading feminine role.

WOODHULL STATES CONVENTION FACTS

Corrects Erroneous Statement Made by Film Daily

R. F. Woodhull, president of Motion Picture Theatre Owners of America, issued the following statement regarding reports on the meeting of the national board of directors at Detroit:

"Ever so often it seems that it becomes necessary to correct erroneous statements contained in the *Film Daily*. This fact is deplorable because it has all the ear-marks of having for its purpose the creation of dissension in the ranks of the independent theatre owner.

"This statement is prompted by an article contained in the *Film Daily* of Sunday, August 2nd, which reads as follows:

"Detroit. There was a brief session of the Board of Directors of the M. P. T. O. A. here Friday. . . . There were but two directors in attendance, with Sydney Cohen presiding."

"This statement is absolutely false. Fortunately, there were present in the room Jay Schreck, of the *Exhibitors Herald*, and Miss May Lewis, representing *The Spotlight* and *Canadian Moving Picture Digest*, who can verify the fact that there was more than a quorum of the directorate present at the meeting, to which those directors present can also attest.

"I think this correction is of tremendous importance because of the possible reaction upon the exhibitor mind throughout the country, and at the same time express the hope that this representative of the press in the future will exercise extreme care and real fairness in reporting organization meetings."

* * *

KO-KO SONG CAR-TUNES AND INKWELL GET RADIO PRAISE

"Ko-Ko Song Car-tunes" and "Out-of-the-Inkwell," Red Seal featurettes, were praised over the radio in an address over WEAJ by Adele F. Woodward, president of the National Motion Picture League.

In a review of current releases, Mrs. Woodward spoke of the cleverness of "The Old Folks at Home," in which "Ko-Ko vitalizes the song with bits of humor."

* * *

WEISS BROTHERS OPEN EXCHANGE IN NEW ENGLAND TERRITORY

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that they will open their own exchange in Boston to handle their product in the New England territory.

This exchange will be operated in the name of Artclass Pictures Corporation and it will distribute a program of forty-eight pictures. This will compose what is probably one of the largest programs of any state-right organization in that whole territory.

This deal was arranged after a series of conferences between Louis Weiss and George M. A. Fecke, of Motion Pictures Corporation of Boston. This concern will handle the physical distribution of the Artclass Exchange, whose offices will also be located with the Motion Picture Corporation.

Prints and a full line of accessories will be in Boston within the week and active releases will begin immediately.

In view of the number of pictures on the program and the size of the territory, Weiss Brothers will open an office in New Haven in the near future so as to facilitate the prompt delivery of prints and accessories.

* * *

WEWOKA, Okla., Aug. 14. — The Rex Theatre Co. will erect a new house in the near future.

MEIGHAN WINS IRELAND

An ovation usually tendered only titled heads of nations was accorded Thomas Meighan on his arrival in Dublin, Ireland, a cablegram reveals. The Paramount star went to Ireland to film scenes in a picture taken from the *Saturday Evening Post* story, "The Imperfect Imposter."

A cordial welcome on behalf of the Irish Free State was extended personally to Meighan, by President Cosgrove, who entertained the American at the Executive Mansion, Beech Park, Rathearnam, last Sunday.

* * *

HAYS FINDS GREATER MOVIE SEASON BOX OFFICE RESULTS FAR-REACHING

With Greater Movie Season now well under way, reports from exhibitors received by Will H. Hays at the New York offices of Motion Picture Producers and distributors of America, Inc., indicate that the celebration will be as far reaching in effect and as stimulating to the nation's box-offices as its sponsor planned.

Mr Hays' review of the situation is most optimistic. He says:

"With Greater Movie Season now under way auspiciously in almost every important city throughout the United States, a national summary may be drawn from the reports of exhibitors who have participated actively. What was proved last year in scores of California towns is also proved by this month's nationwide movement. Business has increased in exact ratio to the effort, unity and enthusiasm that have been put behind the individual campaigns.

"Since the season opened I have been in Los Angeles, Denver and Chicago, where excellent drives were conducted. With motion picture production centered so largely in Los Angeles and therefore with many players available to inspire popular interest in the celebrations, a successful start there was natural enough. But in Denver and Chicago some thousands of miles removed, with only the exhibitors' initiative to bring the season's message before the public, all factors of distribution and exhibition worked side by side so harmoniously that the public response was equally as huge. I am pleased to learn that Atlantic City had 100 per cent representation in the drive, and the box-office told the result. Atlanta and Dallas exhibitors have telegraphed the hope that Greater Movie Season may be an annual affair. Atlanta reported gains of from 10 to 40 per cent over the business of the past three months, with the neighborhood and small houses showing the biggest increase.

"The movement contemplates especially the service to the small exhibitor working from month to month who heretofore could only hope that July and August would be no worse than last year. We believed that this was a means to make those dead months better, that the summer depression could be overcome by inducing exhibitors who face the

* * *

PICCADILLY BOUGHT BY WARNER BROS.

Warner Brothers purchased the Piccadilly theatre, New York City, from the Piccadilly Playhouse, Inc., of which Lee Ochs is president and managing director.

George H. Dumond, head of the Warners' theatre department, will be the new managing director, succeeding Mr. Ochs, who will retire, it is understood, to accept an executive position with Warner Brothers.

Mr. Dumond said the name of the house will hereafter be Warner Brothers' Piccadilly theatre. It is planned to revamp the stage and orchestra pit, and an effort will be made to rearrange the seating arrangements. A 28-piece orchestra will be installed. C. R. Marteneau, the present house manager, will be retained.

* * *

COSTA WITH CIRCUIT

Anthony A. Costa, managing director of National theatre, Brooklyn, resigned to become director of publicity and exploitation for the Small & Strausbourg Circuit.

* * *

BRANDT TAKES VACATION

Joe Brandt, president of Columbia Pictures, is on a motor tour through New England and Canada.

same problem to co-operate. The final analysis probably will show that Atlanta's experience has been repeated in many other cities.

"Will Greater Movie Season be an annual event? Yes, if the exhibitors wish it, and naturally our future plans in this respect depend largely upon their wish. There is apparently a nationwide satisfaction with the results this first demonstration has shown. But we are seeking still fuller information. In almost every instance the chairman or general manager of local activities is the head of a large theatre or circuit, or the principal executive of an exhibitor association. During the next few weeks we will ask their advice and suggestions based on their knowledge gained this month. If the consensus favors another season next year—as I believe it will—our campaign nationally will further embody their ideas. The splendid co-operation of the exhibitors is thoroughly appreciated.

"Apart altogether from the increased business engendered by Greater Movie Season, the film industry has won the active co-operation of every agency that influences public thought. United for this demonstration of its power and purpose to serve, it has earned the commendation and support of the nation's leaders, writers and educators. That support, thus gained, will not be withdrawn so long as every factor in the industry, by contributing its utmost to the public good, justifies the public confidence that the season has inspired"

Letters and telegrams from important theatre executives throughout the country reveal the extent to which the box-office has gained by Greater Movie Season.

Among those who have informed the Hays office as to the season's success are: Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto theatres, New York; Major Edward Bowes, managing director of the Capitol, New York; David Barrist, editor of *The Exhibitor*, Philadelphia; Stanley Chambers, of the Miller theatre, Wichita, Kansas; Carl A. Portr, Victory theatre, Salt Lake City; Maurice F. Barr, Saenger Amusement, New Orleans; Lloyd Dearth, Pantages theatre, Memphis; Ralph Kettering, general manager Chicago campaign; Jay Means, vice-president of the M. P. T. O. of Missouri.

* * *

STANLEY BUYS INTO CRANDALL CHAIN

Three-Quarters of Stock Passes to Circuit

WASHINGTON, D. C., Aug. 14.—A 75 per cent interest in the Crandall Theatre chain has been acquired by the Stanley Company of America, it is learned here. The remaining interest in the chain is retained by Harry Crandall.

The Crandall houses include the Ambassador, Metropolitan, Avenue Grand, Savoy, Tivoli and York in Washington, the Strand in Cumberland, Md., the Rialto in Ronaoko, Va., as well as a new house under construction in Washington. Crandall also has interests in several theatres not directly connected with his chain.

Some time ago Crandall disposed of his Washington Exchange and received in return a block of First National stock. No mention of the transfer of this is made in the deal.

* * *

ANOTHER COLUMBIA PRODUCTION OPENS ON BROADWAY, NEW YORK

Columbia Pictures boasts of three productions on Broadway, New York City, in a month. B. S. Moss' Broadway booked "Fighting the Flames" for the week of August 17.

FIRST NATIONAL COMPLETES TWO

Eastern Unit Prepares to Start Two More Films

Two more pictures were completed by First National's Eastern unit. They are "The Knockout" and "The Pace That Thrills."

This week another picture was put in production and another will start next week. A third will be ready within two weeks.

"The Knockout" is Milton Sills' second First National starring vehicle. In it appears Lorna Duveen, Jed Prouty, Claude King, John Philip Kolb, Harlan Knight, Edward Lawrence, Frank Evans and Harry Cording. Lambert Hillyer was the director.

"The Pace That Thrills" is a comedy action story by Bryon Morgan for Ben Lyon and Mary Astor. In the cast are Fritz Brunette, Tully Marshall, Thomas Holding, Warner Richmond and Evelyn Walsh Hall. Webster Campbell directed.

To go in production this week is "The Unguarded Hour," a screen adaptation of Margaretta Tuttle's story. "The Scarlet Saint" is the picture to be started next week. Lloyd Hughes and Mary Astor will have the featured roles. It is the screen adaptation of Gerald Beaumont's story, "The Lady Who Played Fidele." George Archambaud was brought from Hollywood to direct. George Folsey, one of the youngest head cameramen in the business, will be in charge of the photography.

Other pictures scheduled to go into production soon at the Eastern studios are "The Savage," an original story by Ernest Pascal, the script of which is being prepared by Earl Snell and C. L. Yearles; "Pals First," Francis Perry Elliott's novel; "Men of Steel," a big special with Sills in the starring role, and "Mademoiselle Modiste," an adaptation of the famous musical comedy.

* * *

COMPLETE CAST FOR MACFADDEN FILM

At the Pathe studio, New York City, Bernarr Macfadden's True Story Film company, releasing through Astor Distributing Corporation, started on the second True Story production, "False Pride."

Owen Moore and Faire Binney are the stars, with Ruth Stonehouse, Bradley Barker, Jane Jennings and Pauline Armitage prominently cast.

Hugh Dierker, who directed the first Macfadden True Story production, "The Wrongdoers," also is directing "False Pride," which was adapted to the screen by Lewis Allen Browne, with supplementary incidents added by Dana V. Rush.

Dierker's technical staff comprises Bernard McEveety, assistant director; Charles Davis first camera; Fred Chasten second camera; John Brown third camera and "still" photographer, and Cornelia Ketchan, script clerk.

* * *

"THE GIRL WHO WOULDN'T WORK" TO BE RELEASED AUGUST 15

On August 15 is scheduled the release of "The Girl Who Wouldn't Work," the second Preferred Picture for the new season, according to J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions.

This picture, filmed from a novel by Gertie D. Wentworth-James, is the first directorial work of Marcel De Sano. It was by Lois Hutchinson and features Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman, Forrest Stanley, Thomas Ricketts and Winter Hall.

WARNERS STAGE SALES MEETINGS

District Convention on Advertising Campaign Open

For the purpose of giving the best possible aid to exhibitors through their national "bonded advertising" campaign, Warner Brothers have called a series of district sales conventions when the entire advertising scheme for the coming year will be gone over with branch managers and salesmen.

Publishers who are carrying the Warner national advertising, have expressed a willingness to attend these conventions and have assured Warner Brothers they will co-operate in behalf of the exhibitors in exploiting the Warner Forty.

The first convention, held in Boston, was attended by all the New England salesmen, and several prominent newspaper owners. This was followed by a Buffalo convention. Sam E. Morris, general manager of distribution, and Myer Lesser, director of publicity and advertising, were present.

"It is surprising the volunteer offers we have had from newspapers," said Mr. Lesser, on his return to the home office. "Without even making a request, in several instances publishers have written us offering to do anything they could to co-operate in our publicity drive. When we accepted their offers and invited them to attend our convention or boost our publicity campaign, without an exception they responded."

Both Mr. Morris and Mr. Lesser have left for Mississippi, where the convention of the southern division will be held at Biloxi. Herbert Elder, manager of the Southern division, joins the executives there.

With the first full page ad in the New York Times on August 3, the national advertising campaign is underway.

From the Blaine-Thompson Co. in Cincinnati, copy and contracts have been sent out to 1,000 newspapers in smaller cities. These ads, twenty-six in number, are from fourteen inches to column length, and will be released in the 1,000 towns and cities about the time the various pictures of the Warners are playing dates.

* * *

COHN FINDS POLICY PLEASES EXHIBITORS

"I found the exhibitors throughout the territories which I have recently visited," Jack Cohn of Columbia Pictures reports, "highly pleased by our policy—which we have maintained, of having prints in the exchanges before the pictures are scheduled for release, so that they can see what they book."

"On my Chicago trip the bookings of the first run houses really surprised me. The exhibitors were particularly pleased that they could pass judgment by seeing them long before they were ready to play our attractions."

* * *

DEL RUTH COMPLETES CASTING "THE PRINCE OF BROADWAY"

Hampton del Ruth, supervising director of Chadwick Pictures Corporation's west coast production, completed the casting for "The Prince of Broadway," George Walsh's next modern action romance for that company. Alyce Mills and Alma Bennett play the feminine roles; and the more important male players are Frank Campeau, Dick Southerland and Freeman Wood. James J. Jeffries, Tommy Ryan and Bob Roper are a few of the many sporting celebrities in the cast.

John Gorman, director of several Chadwick pictures, is directing the production under the supervision of Mr. del Ruth.

* * *

"DON Q" IN BOSTON

"Don Q, Son of Zorro," the Fairbanks picture, opened at the Colonial theatre, Boston, August 17th, for an engagement of one month.

Milwaukee Firm Gets Novelties From Tiffany

J. S. Grauman, president of Celebrated Players, Inc., of Milwaukee, announced that in addition to having the franchise for the Tiffany Big Twelve and the Six Truart Blue Ribbon features, he has contracted with Truart Film Corporation for their series of four Novelty Productions featuring Rex, the wonder dog, and Black Beauty, the horse, and the series of four Cinemelodramas and the special Truart feature, "Romance Road," featuring Raymond McKee.

This deal was consummated by John N. Weber, representing the Truart Film Corporation. On his trip to the Middle West, Mr. Weber, accompanied by Jerry Abrams, district manager of the Renown Pictures, Inc., of Chicago, also sold the franchise for the St. Louis territory, which embraces southern Illinois and eastern Missouri, for the Tiffany Big Twelve by famous authors, the Four Novelty Productions and the Four Truart Cinemelodramas to the Columbia Pictures Corporation.

Mr. Weber also closed the deal for the Four Truart Novelty Productions for the Minneapolis territory, which embraces Minnesota and North and South Dakota, to L. H. (Mickey) Cohen, general manager of Screen Classics Corporation.

* * *

JONES TO EDIT NEW FAN MAGAZINE

Former Chadwick Publicity Head Plans Publication

Charles Reed Jones, former director of advertising and publicity of Chadwick Pictures Corporation, is to start publication of a new monthly motion picture fan magazine. Mr. Jones has established offices at the Edwin S. Kleeblatt Press, 351 West Fifty-second street, New York City.

Kleeblatt will print the magazine, which will be known as *Film Fans Magazine*. It will make its first appearance Aug. 15.

"*Film Fans Magazine* promises to be unique among motion picture fan publications," Mr. Jones asserted, as it is dedicated to a policy that appears to open an entirely new field. Unlike all other popular screen journals, its contributors will be restricted to players, directors and producers and motion picture fans.

"*Film Fans Magazine*, for the first time, will provide a medium of expression for the hundreds of motion picture fan clubs, news of which will be published regularly in each issue. Several of the larger and more important fan clubs, including the Bebe Daniels Girls' Club, the Charles de Roche Club of Friends, Our Club Fans and the Pearl Eaton Club, have adopted *Film Fans Magazine* as their official organ, and have assured the publishers of 100 per cent subscriptions from their members.

"*Film Fans Magazine*, Inc., has been incorporated for \$100,000. Charles Reed Jones who will edit the magazine, is president of the corporation, and Edwin S. Kleeblatt treasurer."

* * *

SIXTH GOTHAM FILM NOW IN PRODUCTION

Sam Sax announces the sixth of this season's twelve Gotham Productions will be "The Shadow on The Wall," instead of "Racing Blood," as originally listed.

Mr. Sax said the change was merely a matter of production expediency. "The Shadow on the Wall" is a mystery melodrama by J. Breckenridge Ellis.

"THE FRESHMAN" PRAISED ABROAD

Pathe Release Commended by English Trade Papers

Harold Lloyd's latest feature comedy for Pathe, "The Freshman," has been well received by the trade press in England, where the subject is being released under the title "College Days."

"Certainly this is the best Harold Lloyd feature we have seen," states the *Kinematograph Weekly*. "The action never slackens, is always humorous, and, moreover, has a human touch which makes it something more than just a mere extravaganza. Situations are cumulatively amusing and novel, while there is just a touch of pathos which completes its success. A universal appeal is guaranteed. No exhibitor can afford to miss this."

"Harold Lloyd's latest comedy is a typical example of that sprightly star's most exuberant style," said the *Bioscope*, "and, judging by the continuous laughter with which it was greeted by an audience by no means exclusively representative of the trade, it should at least equal any of his previous successes. Will amuse any audience."

"Harold Lloyd created laugh after laugh in his latest film, 'College Days,' screened privately at the New Oxford," stated the *Cinema*. "We describe it as good as 'Grandma's Boy,' because that was probably his best film, but if there is any difference, the advantage is with the more recent production. 'College Days' is a delightful comedy; we cannot speak too highly of it. It should prove one of the money makers of 1926. Should top the bill anywhere."

"It seems almost superfluous to suggest the excellence of Harold Lloyd's latest picture as a box-office proposition," stated the *Kinematograph Weekly*. He has proved such an unfailing magnet at most halls, but there is no doubt that this is his most satisfying production; it is less mechanical, more humorous, and tells its story better than anything he has yet appeared in. The producer, in making an extravaganza, has not neglected the human touch, and throughout one feels a sense of pathos underlying the fooling which is remarkably true to life. I would have hated to miss the trade show of this picture."

"Harold Lloyd has made no better picture," declared W. G. Faulkner's *Film Review*. "An all round bubbling piece of screen entertainment, certain to provide unrestrained laughter for three-fourths of the time it is on the screen. Harold Lloyd has gone one better, I think, in this picture, and two better, if I may use the expression, than in 'Hot Water' or 'Girl Shy,' for he gives us the best of all screen fun."

* * *

RELEASE DATES SET BY CHADWICK PICTURES

Of seventeen pictures on Chadwick program for 1925-26, arrangements for the release of the next three have been made. "The Unchastened Woman," starring Theda Bara; "Some Pun'kins," starring Charles Ray; and "The Prince of Broadway" starring George Walsh are all scheduled for September release.

"The Wizard of Oz" and "American Pluck" are August releases.

* * *

PAUL BERN WITH M-G-M

Paul Bern, director, has been placed under contract by Louis B. Mayer and will soon begin work on his production for Metro-Goldwyn-Mayer. Before signing with M-G-M Paul Bern directed Pola Negri in her latest production and previously made a name for himself through his direction of "Grounds for Divorce" and "The Dressmaker from Paris," both Famous Players-Lasky pictures.

MAJOR BOWES NOW HEARD OVER RADIO

**Director of N. Y. Capitol Theatre
Adds to Duties**

Major Edward Bowes has recently added to his multiple duties as managing director of the Capitol Theatre, N. Y., the important one of serving as liaison between the theatre and the radio public. To his duties as director of the radio programs, he brings a friendly and cultured personality with a pleasing voice and charming manner that bids fair to make him one of the most popular impresarios on the air.

In 1918, in association with Messmore Kendall and others, he built the Capitol, the world's largest theatre. This institution, a national landmark, was the crystallization of a dream of this group of men to erect and maintain a temple of the motion picture which would be the finest expression of architectural art, a perfect setting for a superlative entertainment. He gave his supervision to every detail of the designing, construction and decoration of the theatre. As managing director of the theatre, he has guided its policy since the day of its opening, and has now assumed the active direction of stage production, personally supervising all the details in connection with the presentations.

The presentation of motion pictures is not the only phase of Major Bowes' activities in the industry. He was vice-president of Goldwyn Pictures Corporation, and since its merger into the Metro-Goldwyn-Mayer Company has served as vice-president of the consolidated company and a member of the executive committee.

With this rich background of experience, Major Bowes becomes one of the important factors in the production of motion pictures, their artistic presentation, as well as of radio entertainment.

* * *

UNITED ARTISTS IN BERLIN FILM CIRCUIT

Has Voting Interest in German Distribution Company

United Artists has completed a deal with the Internationale Action Gesselschaft of Berlin, one of the foremost distributors on the continent, whereby it acquires a voting interest in its business. The deal also brings to United Artists sixteen foreign made features, some of which, it is declared, meet the distribution standards of United Artists.

Joseph M. Schenck, chairman of the board of United Artists, will determine the disposal of these productions following inspection.

The deal is considered more important from the European viewpoint, as it gives United Artists first class distribution representation abroad.

* * *

Charles Rosenzweig, manager of the New York F. B. O. exchange, reports that the following circuits will play the F. B. O. product 100 per cent in all their theatres:

Grossman & Joelson Circuit, Blinderman & Steinman, Meyer & Schneider Circuit, William Fox Theatrical Enterprises, Christmas & Roth Theatres, Groeb & Knoble, Le Brecker Theatres, Small Straussberg Circuit, Barr Bros. Motto Circuit, Max Pear Circuit, Katz & Rosenzweig Circuit, Haring & Blumenthal Circuit, Henry Horcher Theatres and the Jack Ungerfeld Theatres, New York.

* * *

The first print to reach New York of "The Wife Who Wasn't Wanted," which is scheduled to be one of the earliest releases on the Warner Bros. 1925-26 schedule, was previewed by officials and executives.

Major Edward Bowes, who now heads the broadcasting activities of the Capitol Theatre, New York.



PRODUCTION ON TWO PREFERRED STARTS

HOLLYWOOD, Aug. 14.—Cameras were focused this week on two new Preferred Pictures at the Schulberg lot, where the program of twenty releases for the year is being carried out. Wesley Ruggles began the direction of "The Plastic Age," by Percy Marks. This picture which is one of the most important on the new Schulberg schedule, features Donald Keith, Clara Bow and Gilbert Roland.

"The Other Woman's Story," by Peggy Gaddis was started as the next Gasnier production for Schulberg release. The adaptation is by Lois Hutchinson.

Fred C. Windermere, Director, is at work in the cutting room assembling the final print of "With This Ring" suggested by the novel by Fanny Heaslip Lea. Alyce Mills, Lou Tellegan, Donald Keith and Forrest Stanley are the leads.

Continuities for the next series are now in preparation. These are "Lew Tyler's Wives," by Wallace Irwin "Shenandoah," the American stage classic by Bronson Howard, and "Horses and Women," adapted from the Saturday Evening Post novel, "The Biography of a Race Horse," by L. B. Yates.

* * *

LAEMMLE CONTRACTS FOR FRENCH PICTURE

Rene Batigne, managing director in New York of the Societe Generale de Films, Paris, the holding company of the producers of the "Miracle of the Wolves," reported a contract was closed between his company and Universal Pictures Corporation for the co-production in Paris of "The Man Who Laughs" ("l'Homme qui Rit"), from Victor Hugo.

Carl Laemmle signed the contract while in Paris, and a world-wide advertising campaign more elaborate than for the "Hunchback of Notre Dame" is being planned.

* * *

L. W. Kastner, president of Inter-Ocean Film Company, closed two contracts for Latin-America for Gotham Productions.

The first was for the distribution of the 1925-1926 series of twelve Gotham productions for Argentina and Chile by Sociedad General Cinematografica.

Screen Art Sales Company purchased the Gotham program for Mexico.

NEW ARTISTS IN SCHULBERG FILMS

**Eight Personalities Developed by
Preferred Producer**

B. P. Schulberg, producer of Preferred Pictures now has to his credit the development of eight new studio personalities.

These are Marcel De Sana, director; Lois Hutchinson, scenarist; Donald Keith and Gilbert Roland, juveniles; Riza Royce, Laty Florence, Monna Gann and Alyce Mills.

The outstanding Schulberg find is Marcel De Sana, whose work with his first picture, "The Girl Who Wouldn't Work," is occasioning discussion in film circles for its novelty of treatment.

Lois Hutchinson, who received her training as a Seattle newspaper writer and later as a script girl to John Stahl on the First National lot, has already made two Schulberg adaptations, "Parisian Love" and "The Girl Who Wouldn't Work."

Alyce Mills is already well established, having played three Preferred leads in "Faint Perfume" and "My Lady's Lips," and "With This Ring."

Donald Keith, who a few months back was playing bits under the name of Francis Feeney, has also definitely arrived as a Schulberg star in "The Boomerang" and "Parisian Love."

Gilbert Roland is introduced in "The Plastic Age."

The New York stage has supplied Mr. Schulberg with a new player in Riza Royce, who left for Hollywood recently to make her screen debut in the Preferred screen version of Wallace Irwin's novel, "Lew Tyler's Wives."

The other two players who will be seen for the first time under the auspices of Preferred Pictures are Russian artists formerly starred by the Imperial Theatre in Moscow. They are Laty Florens and Monna Gann.

* * *

"SIEGFRIED" TO PLAY CENTURY THEATRE

**Home of Spectacles Given Over to Ufa
Special**

For the first time in the history of the Century Theatre, New York, a motion picture is to be the feature attraction. "Siegfried," Ufa's special, based on the Nibelungen and Norse Sagas, was selected by Lee and J. J. Shubert for presentation there on the heels of "The Miracle" and "The Love Song."

"Siegfried" begins a limited engagement of four weeks at the Century this week. Performances will be given twice daily.

In accordance with the tradition of the theatre an elaborate scenic and vocal program has been built around the picture. An orchestra of sixty accomplished Wagnerites will play a score specially synchronized to the film from Wagner's operas by Hugo Riesenfeld.

* * *

WETHERALD TO DISTRIBUTE DAWN'S "TYPHOON LOVE"

Royal W. Wetherald of Sering D. Wilson & Co., Inc., acquired Norman Dawn's latest production, "Typhoon Love," filmed in the South Seas. The story was written by Mr. Dawn who also handled the direction. Cast includes Ruth Clifford, T. Roy Barnes, George Fisher and Mitchell Lewis. Several spectacular scenes, including a real typhoon caught by the camera, are in the film.

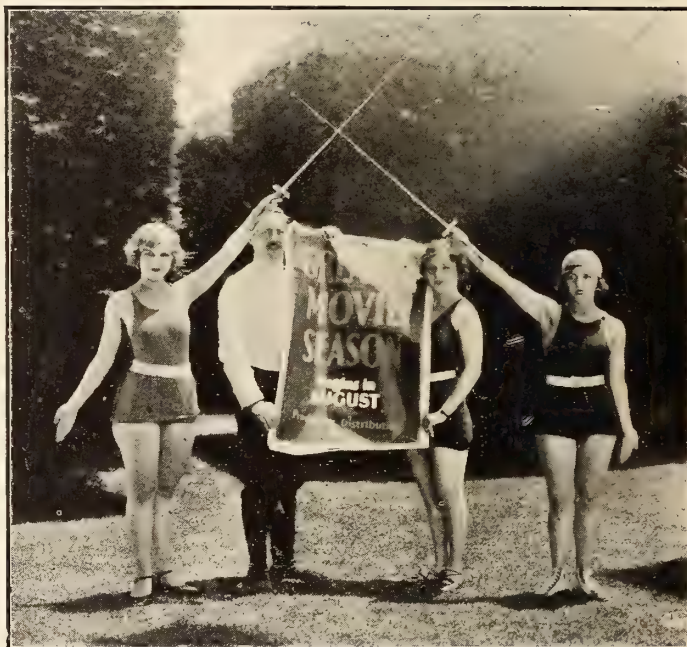
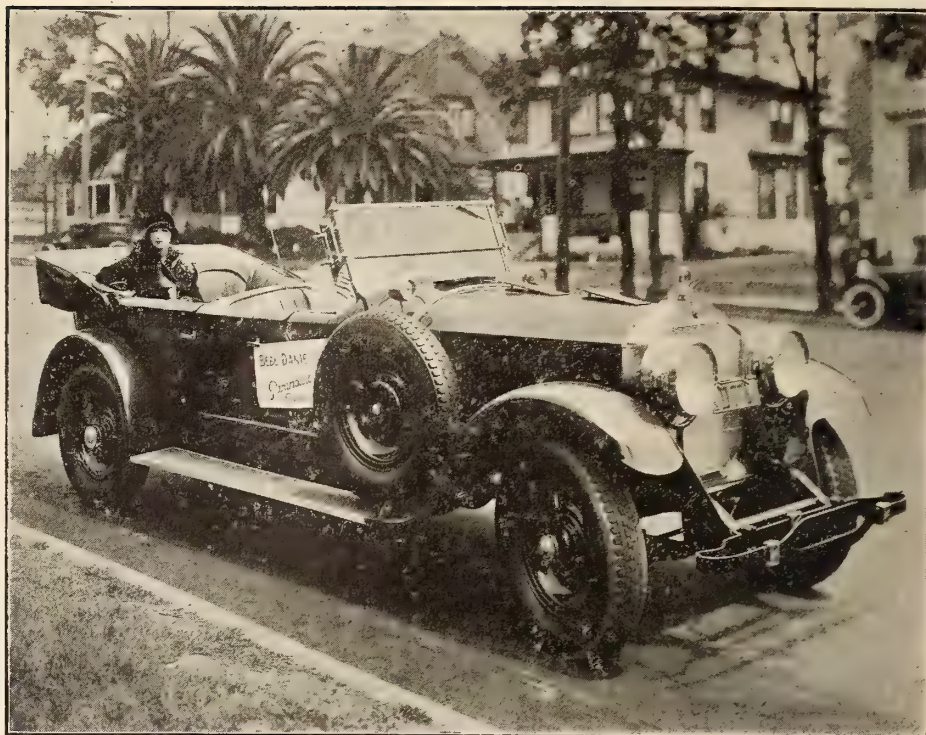
The picture was edited and titled by Randolph Bartlett, and is scheduled for immediate release to State Righters.

No, this is not the regimental uniform of the Ladies' Home Guard. Just a new fad started by Esther Ralston, Paramount featured player. Painted pajamas are all the rage on Southern California beaches.



(Above) Bebe Daniels, Paramount star arrived in Hollywood to take part in the "Greater Movie Season" parade.

(Right) Three beauties: Sally Rand, Josephine Norman and Rita Garita, who appear in Cecil De Mille's P. D. C. release "Hell's Highway."



(Below) Bevy of dancing girls in Metro-Goldwyn-Mayer's "I'll Tell the World," directed by William Wellman, in which Gertrude Olmstead and George K. Arthur are featured.



Horsemanship! We'll say so. Mary Marilyn Mills, who has just completed her picture "Tricks" for Davis Distributing Division is a horsewoman of the first water. She has been practically brought up on the saddle and the wilder they come, the better she likes it. Miss Mills will score a decided hit in pictures because of her riding proclivities.





(Right) "Georgette" the pet leopard adopted by Marion Nixon, Universal player, bears a mournful aspect at the thought of his brother's beautiful skin, now worn by the proud beauty.



(Left) Estelle Bradley, of Mermaid Comedies and Virginia Vance, of Lupino Lane Comedies lead the Educational Float in the Greater Movie Season parade in Los Angeles.

Walter Lantz, the creator of the novel cartoon series "Dinky Doodle," released by F. B. O., looks over some new animation at the Bray Studio.



(Above) Two and a half pounds, is the total weight of her costume. Kathleen Key playing in M.-G.-M. "The Midshipman."



A group of United Artists Corporation Publicity and Exploitation experts. L. to r. Standing: Curtis Melnitz, Harry Brand, Charles E. Moyer, Mark Larkin and Snowden Summers. Sitting: Nat S. Dyches, Arthur Zellner and Ed Manson.



Joyce Compton and Dorothy Sebastian thoughtfully present fans to Al Rockett and George Archainbaud of First National before they left on their trip to New York.






Dorothy Henry, a recent comer to the screen has made rapid strides toward fame. She did well in Paramount's "The Little French Girl" and "Dangerous Money" and will be seen again in coming releases.


UNITED ARTISTS EFFECT TIE-UPS

Pickford, Chaplin and Fairbanks Films Benefited

The new United Artists Corporation pictures have been strengthened by a series of national exploitation tie-ups arranged by the department recently created by Hiram Abrams and Joseph M. Schenck and headed by Harry Brand.

For Mary Pickford's "Little Annie Rooney" the exploitation feature is a waltz and fox trot orchestration of the song by Vincent Lopez. Lopez will make "Little Annie Rooney" the feature of his broadcasting programs for an entire month. Copies will be made of the Lopez orchestration to be distributed to radio stations throughout the country and for the musical programs of theatres playing the Pickford film.

What is proving to be one of the most widespread tie-ups ever effected has been secured for Charlie Chaplin's great comedy, "The Gold Rush." It involves the two songs composed by Chaplin while filming "The Gold Rush." They are being issued by the music publishing houses of Irving Berlin and M. Witmark and Son, and a phonograph company, the latter of which is making a double-disc record of the two fox trots. The song houses are displaying photographs of Chaplin and mention of "The Gold Rush" on the covers, while the Brunswick company gives similar credit in its advertising. Window tie-ups are available to exhibitors by the thousands of local dealers of all three companies.

The Chaplin comedy will have the benefit further of a national tie-up with the Postal Telegraph Company, which is featuring facsimiles of telegrams of congratulation to Chaplin on "The Gold Rush." These telegrams are from Mary Pickford, Douglas Fairbanks, Rudolph Valentino, Wm. S. Hart, Norma and Constance Talmadge and Buster Keaton. They will also be valuable for lobby displays.

An exploitation achievement effected for Douglas Fairbanks in "Don Q, Son of Zorro" is that which links the Y. M. C. A. It is issuing at its own expense heralds setting forth Fairbanks' views on clean living and physical perfection. The herald is issued in connection with the "Y's" membership campaign. Doug's exploits and physical attainments in "Don Q" are remarked on as the reward of physical perfection, and pictures of Fairbanks in athletic poses adds further value.

"Don Q, Son of Zorro" gets a further exploitation impetus from a tie-up with the book publishing house of Grosset and Dunlap. This company will re-issue the novel, "Don Q's Love Story," on which the Fairbanks film is based.

* * *

BARRYMORE 'DON JUAN' ON 1925-26 PROGRAM

"Don Juan," which will be John Barrymore's next picture for Warner Brothers, will not be released on this year's program, Warner Brothers said, but will be made into a big special and put out on the 1926-27 schedule.

It was decided to make the picture before Barrymore returns to the East, and hold it for next season's release.

* * *

Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2 per share on the common stock, payable October 1, 1925, to stockholders of record at the close of September 15, 1925.

Whitman Bennett Holds House-warming New Glendale Studio Scene of Great Activities

It rained the proverbial cats and dogs, but not hard enough to prevent several hundred film folk from partaking of the wondrous hospitality of Whitman Bennett, when he threw open the doors of his new studio at Glendale, Long Island.

The group included stars, directors, producers and mere writers of scripts, continuities and news stories. And from the biggest star to the lowliest cub reporter, every one who attended the party voted it one of the best ever staged.

There was food in quantity, quality and variety to delight the heart and stomach of a gourmand. There was an orchestra that made the weariest feet forget their troubles in tripping the light fantastic until an early hour. And ever present was the smiling host personally seeing that this production was staged with the thoroughness that characterizes all his work and play.

The studio is a big improvement on the old Whitman Bennett Studios in Yonkers, New York, and Mr. Bennett is now well equipped to produce an even better quality of pictures than he has turned out on the former lot.

* * *

ESTABROOK WILL MAKE STRONGEST SERIES

Strongheart, the canine star, will appear in a series of Howard Estabrook productions for Associated Exhibitors. Mr. Estabrook announces that he has obtained the loan of Strongheart from Miss Jane Murfin, sole owner and manager of the dog, in exactly the same way as he would secure the loan of a human star who happened to be under contract to another producer or distributor.

"Some time ago I had thought of making a series of pictures of the Strongheart type," Mr. Estabrook says. "When I arrived in Los Angeles in connection with other productions in which I am interested, I learned that Miss Jane Murfin was actively engaged with writing work for which she had contracted, and that there was small possibility that she would be able to make pictures with Strongheart for sometime to come. I, therefore, suggested that Strongheart be loaned to me and after several weeks of negotiations the transaction was concluded.

"Strongheart will have the best stories, productions and casts obtainable."

FIRST RUN ON "EVOLUTION" CONTINUE TO COME IN HEAVILY

Edwin Miles Fadman, president of Red Seal Pictures, announces that first run bookings on his feature film, "Evolution," which was made under the supervision of Edward J. Foyles, of the American Museum of Natural History, and edited by Max Fleischer, are coming in fast.

This week "Evolution" is the feature at the Branford Theatre, Newark, and next week it heads the program at the Temple Theatre, Toledo, Ohio.

* * *

COMPLETE "ACTION GALORE"

Louis Weiss, managing director of Art-class Pictures, announces that he has been advised by Lester F. Scott, Jr., of Action Pictures, Inc., that Robert Eddy has completed the filming of "Action Galore," the third of the series of eight five-reel Rough Riding Romances featuring Buddy Roosevelt.

* * *

MONTA BELL IN EAST

Monta Bell, now a Famous Players-Lasky director, is in the East, working with Douglas Doty on the script of "The King on Main Street" in which Adolphe Menjou will appear.

Lawrence Gray, Hollywood juvenile, is in New York playing opposite Gloria Swanson in "Stage Struck." Gertrude Astor has come East for this picture.

Esther Ralston has arrived in New York to appear in Paramount's "A Kiss for Cinderella" which Herbert Brenon will direct.

* * *

CLIFT JOINS DE MILLE

Denison Clift, motion picture writer and one of the first American directors to make pictures in England, has been added to the staff of the Cecil De Mille Picture Corporation.

* * *

PRO-DIS-CO PREMIERS

Arrangements have been completed for the world premiere presentations of the Producers Distributing Corporation releases at the Forum Theatre in Los Angeles, beginning with "Hell's Highroad," starring Leatrice Joy.

* * *

FIELDS AGAIN WITH GRIFFITH

W. C. Fields, Follies comedian, who appears in D. W. Griffith's "Sally of the Sawdust," has been signed for a prominent part in the director's newest picture, "That Royle Girl," for Famous Players-Lasky.

* * *

BRAMAN, Okla., Aug. 14.—Key and Spaulding have opened their new theatre.

UNIVERSAL OUTING IS BIG SUCCESS

Home Office Force Journeys Up
Hudson on Picnic Festival

The good ship Chauncey M. Depew was loaded to the gunwales with members of the Big U family, when it left its moorings on the Hudson to carry a crowd of merrymakers to Indian Point for the annual outing of Universal.

The picnic took place on Saturday, August 8. The boat left at a fairly early hour in the morning and did not return until ten in the evening. There were lots of funmakers distributed to the passengers, and a crackerjack jazz band kept busy all the way up the river.

As soon as a landing was effected the crowd lined up to receive lunch boxes. The inner men and women being content, the remainder of the afternoon was devoted to sports of all sorts.

Rather to the surprise of the wise ones, the laboratory bunch from Fort Lee beat the U office ball team by a score of eight to six, and Mr. Goldstein presented them with the cup that had been donated for the occasion.

There were prizes for Charleston dancers, and lots of talent came to light in the dance contest. There were various races, including a sack race and several dashes. A bathing beauty contest and swimming races attracted a lot of attention. Perhaps the funniest event of the day was the baseball game between married men. The old timers limbered up in great shape, and the game was finally called when there was no breath left to run bases.

It was a great day. One that promoted camaraderie and demonstrated the feeling existing in the Universal organization—a feeling of brotherhood that bids well for the U activities.

* * *

OFFICIAL RECOGNITION

Samuel Shortridge, United States Senator from California, has announced his plan to have a copy of James Cruze's forthcoming production for Paramount, "The Pony Express," deposited in the historical department of the Congressional Library in Washington, D. C.

Gathering Momentum!

This Week

"EVOLUTION"

Urban-Kineto Production

at

BRANFORD, NEWARK

Next Week

"EVOLUTION"

Edited by Max Fleischer

at

TEMPLE, TOLEDO

1600 B'way



N. Y. C.

Edwin Miles Fadman, Pres.

Grauman Signs For "Ben Hur"

Will Show M-G-M Spectacle for Year in
One House

To the tune of fifteen hundred hammers, wielded by carpenters erecting the gigantic Circus Maximus set for "Ben Hur," Louis B. Mayer and Sid Grauman signed contracts for the premiere presentation of that picture on the Pacific Coast. The contract, perhaps, involves the most pretentious booking in the history of motion pictures, both from the standpoint of money and artistic presentation.

Acting in the official capacity of witness to the signing of the agreements, Will Hays was the third party to the consummation of a film deal which calls for the run of one or more years of a film production at one theatre.

A peculiar angle to the contract signed by Messrs. Mayer and Grauman is the fact that the arrangement does not call for the presentation of the picture in any specific theatre in Hollywood, although it is believed the film will be shown at Grauman's Egyptian. The Western premiere under Grauman's supervision will take place the latter part of the fall.

"We will start immediately on the preparations for the presentation of this great production," said Mr. Grauman, after signing the agreements.

* * *

BLACKSTON TO PRODUCE FOR WARNER BROTHERS

Harry M. Warner arranged with J. Stuart Blackton to produce for Warner Brothers. Under the terms of the contract Warners will distribute this year four photoplays to be produced by a corporation of which Mr. Blackton will be head.

The first will be "The Gilded Highway," adapted by Marian Constance from W. B. Maxwell's "A Little More." The cast includes Macklyn Arbuckle, John Harron, Dorothy Devore, Andre Tourneur, Myrna Loy, Gardner James, Florence Turner, Tom Mills, Mathilda Comont and Sheldon Lewis.

* * *

SNYDER BUYS FILMS FOR BOSTON TERRITORY

A. C. Snyder, general manager of Dependable Pictures Corporation, of Boston, has acquired the franchise of New England for all of the Astor Distributing Corporation product. This includes eight Branarr Maciadden True Story productions, the second of which is "The Wrongdoers," starring Lionel Barrymore, and the second of which is now in production, "False Pride," starring Owen Moore and Faïre Binney.

Included also are the Madeline Brandeis production, "The Shining Adventure," starring Percy Marmont, with Mabel Ballin and Ben Alexander; "The Business of Love," a Jesse Robbins production starring Edward Everett Horton, with Zazu Pitts and Barbara Bedford in the cast; and the Astor Aristocrat production, "Child Wives," which will be a special picture on a big theme, to be released in the fall.

* * *

DE SANO RENEWS CONTRACT WITH B. P. SCHULBERG

As a result of the handling of his initial picture, "The Girl Who Wouldn't Work," Marcel De Sano, director, has signed a new contract which secures his exclusive services to B. F. Schulberg for an extended period.

De Sano's work, it is said, follows a new technique that makes his advent into film making of interesting importance.

The next Preferred Picture to be assigned to this newly arrived director will be a spectacular version of Bronson Howard's Civil War play, "Shenandoah."

JESSE LASKY HEADS M. P. RELIEF FUND

Elected President of Film Benefit
Organization

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, was elected president of the Motion Picture Relief Fund of America, an organization designed to assist those connected with the industry in times of need.

Other officers were Mary Pickford, second vice-president; William S. Hart, third vice-president; Harold Lloyd, fourth vice-president; Victor H. Clarke, treasurer; and Rev. Neal Dodd, secretary. Elected to the executive committee are Frank E. Woods, Fred W. Beetsom, Donald Crisp, Joseph De Grasse, Mitchell Lewis, E. D. Moore, Arthur P. Statter and William P. Wyatt.

Board of Trustees includes Adolph Zukor, Jesse L. Lasky, Joseph M. Schenck, Carl Laemmle, Louis B. Mayer, William Fox, Rupert Hughes, William Randolph Hearst, Mary Pickford, Hal Roach, Harry E. Warner, Frank E. Woods, Sol Lesser, Marcus Llew, Glen Harper, William S. Hart, Mitchell Lewis, Harold Lloyd, Tom Mix, Ewell D. Moore, Fred W. Beetsom, Charles Chaplin, Victor H. Clarke, Charles H. Christie, John H. Considine, Douglas Fairbanks, Donald Crisp, Cecil B. DeMille, Rev. Neal Dodd, Mae Murray and John McCormack.

The organization has approximately 200 life members.

* * *

MORE BANKS PICTURES FOR ASSOCIATED

Two Feature Comedies to Follow "Keep
Smiling"

A new contract has been signed by Monty Banks, Howard Estabrook and John S. Woody, president of Associated Exhibitors, Inc., for two more Monty Banks features to follow "Keep Smiling," the first of which, "Play Safe," has gone into production immediately.

Banks' first picture was "Racing Luck." The second picture is "Keep Smiling," and is to be released this fall.

The scenarios of the Bank's pictures for Associated Exhibitors are supervised by the comedian himself. There is a satisfying blending of heart interest and rollicking comedy in them. It is predicted that the two productions to come will more than maintain the charm and comedy elements of the first two.

* * *

NEW WARNER STORIES

Warner Bros. have purchased Harold McGrath's latest novel, "Bitter Apples," for production on the 1926-27 program. Mr. McGrath is the author of "The Man on the Box" just finished by "Syd" Chaplin as his first Warner picture. "Bitter Apples" is a story of sea adventure.

The purchase of "Bigger and Better," one of Octavus Roy Cohen's stories and "The Florentine Dagger" by Ben Hecht, a mystery story and the first of its kind to be offered by Warners, are also announced.

* * *

F-P-L UNITS RETURN

The Famous Players-Lasky companies making "The Pony Express" and "The Vanishing American" have returned to Hollywood from locations and are now engaged in filming interiors.

Bebe Daniels has begun "Martinique" at the famous Players-Lasky studio in Hollywood, with William K. Howard directing.

Victor Fleming has started production on "Lord Jim," the Joseph Conrad story.

Sales News and Personalities of the Week

ALBANY

Harold Filkins, salesman for F. B. O., has recovered from an operation for appendicitis. Mr. Filkins left the hospital Wednesday night and on the following Monday was engaged in selling pictures.

R. J. Meigs, of New York City, who was connected with the Pathe exchange in Albany, N. Y., several months ago and who later was employed in Philadelphia, returned to Albany and is now handling the two-reel comedies for Pathe.

Simon Feld, of First National, returned from his exchange.

CHICAGO

J. J. Samson, manager of the Film Booking Offices of America, was elected president of Chicago Film Board of Trade. He will serve until July 31, 1926.

George F. Dembow, manager of the Fox film corporation, was elected vice-president; Irving J. Mandel, manager of the Security Pictures, secretary, and J. Maynard Schwartz, manager of Educational Film Exchange of Illinois, treasurer. J. D. Abramson was appointed executive secretary for the fourth consecutive year.

New board members are: Chairman, J. J. Sampson, of Film Booking Office; J. L. Friedman, of Celebrated Film Corporation; C. E. Bond, of First National; L. A. Roselle, manager of Metro-Goldwyn-Mayer; H. S. Lorch, manager of the Producers Distributing Corporation.

Pathe announces these changes in its sales force: R. V. Nolan, formerly salesman here, appointed branch manager in Milwaukee; Len Ulrich, to succeed Nolan's place on West Side block; Ray Norf, in Ulrich's place.

Ray Pearson, former inspector booker, will cover new block, including Chicago suburbs. Andre Bustanoby is taking the place held by Pearson. George Collins is now comedy booker. F. O. Neilson, formerly with Vitagraph, will cover the south side for Associated Exhibitors.

Warner Brothers-Vitagraph, Inc., personnel includes Ben Weisenback, J. A. Gallas, Herman Goldberg, Lee Woodyatt and William Kahl. J. A. Stienson is branch manager and J. Ross assistant.

Mrs. O. B. Peterson is booker for Warner-Vitagraph.

Chick Keppler, Pathe salesman, returned from a motor trip to Northern Wisconsin.

G. L. Sears, former city sales manager for Metro-Goldwyn, left for Cleveland, where he will be branch manager.

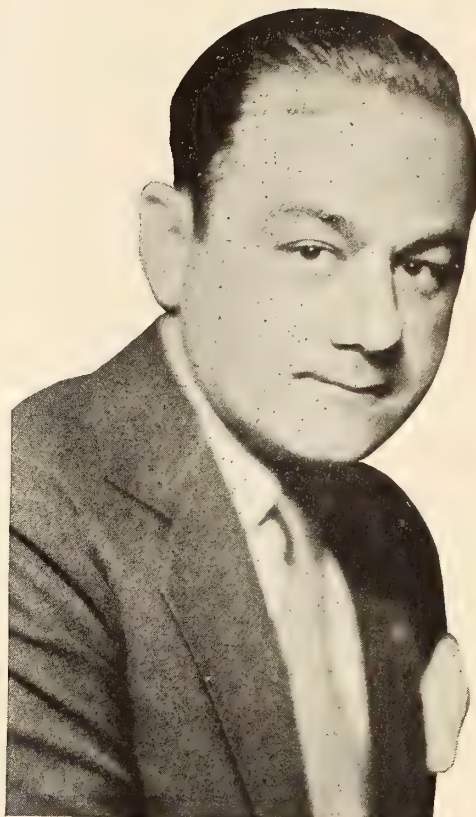
WARNERS NAME MANAGERS

Appointments of new branch managers for Warner Brothers were announced by Sam F. Morris, general manager in charge of distribution. They are H. P. Decker, Cleveland; H. L. Hollander, Buffalo; Charles Kranz, Pittsburgh; R. T. Smith, Milwaukee; W. K. Beckwith, Portland, Ore.

LOUIS WEISS ON SALES TRIP

Louis Weiss left for Pittsburgh and Cleveland with first prints in the various series which he will dispose of and a full line of accessories and all matter pertaining to his pictures.

He has thirty-two features and a series of short subjects to offer.



Charles Rosenzweig, Manager of the F.B.O. New York Exchange.

ST. LOUIS

Mollie Inger, assistant booker for F. B. O. is in the Ozarks on her vacation.

Mr. and Mrs. Bill Collins are receiving congratulations over the arrival of an eight-pound boy at their home. Collins is in the shipping department of the local Universal office. His wife for several years worked in the F. B. O. office.

J. R. Grainger, general sales manager for Fox, spent Friday in St. Louis en route to Los Angeles. W. Bachmeyer, district manager for Fox, was another visitor of the week.

E. Horsefield, of the Liberty theatre, Union, Mo., was seen along Picture Row.

Arthur LaPlant, manager for the Producers Distributing Corporation office, spent several days calling on the exhibitors in nearby towns of Illinois and Eastern Missouri.

C. D. Hill, district manager for Producers Distributing Corporation, swung around his territory during the week. He visited Kansas City, Omaha and Des Moines. He is very well acquainted with conditions in the St. Louis territory and plans to spend considerable time in studying the exhibition problems of the theatres served by the other exchanges in his district.

PORTLAND BRANCH MOVES

C. W. Koerner, Manager of First National's Portland branch moved his office from 401 Davis street to 441 Glisan street.

KANSAS CITY

Exchanges along Kansas City's film row were busily preparing for fall booking season last week.

Charles Bessenbacher succeeded Joe Silverman as branch manager of the Independent Film Corporation exchange. Mr. Silverman will confine himself to buying product and handling key towns.

Fred H. Knispel, former Minneapolis Vitagraph branch manager, was appointed assistant P. D. C. branch manager.

A peek at the sales report of First National's branch revealed that J. J. Curran, salesman, is leading the country.

Leslie Durland, Vitagraph booker, scurried off to Northern Kansas to try his hand at signing contracts.

C. D. Hill, P. D. C. district manager, was a business visitor here.

Guy Novarre, United Artists branch manager, is back at his desk after a two-week's vacation.

Jerry Akers, former Universal district manager who now is on the road booking a specialty number, was shaking hands with friends along the row.

Max Meyer resigned as F. B. O. salesman and joined the Independent Film Corporation sales force and will travel in Kansas.

Oscar Morgan, Pathé district manager, was here to confer with J. A. Epperson, branch manager, on sales plans.

W. E. Truog, Universal district manager, must be a mighty popular man, according to Harry Taylor, Universal branch manager, as a tribute period in his honor has greatly increased business.

ENGLISH FILM SALESMAN WINS TRIP TO NEW YORK

C. W. Ginger, salesman of the Manchester branch of First National Pictures Ltd., English branch, visited the home office in New York the past two weeks. He won the trip to America, at the expense of First National, Ltd., in the recent sales drive in England as "Pugh's Push," having sold more First National product in the six weeks of the drive than any other salesman in the United Kingdom.

ROOSEVELT SERIES SOLD

Louis Weiss announces the sale of the first Buddy Roosevelt series to Rafael G. Marti for the territory including Porto Rico, Haiti and San Domingo.

WEISS REPORTS SALE

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures, sold his whole Artclass program of twenty-four pictures to Progress Pictures, Inc., of St. Louis.

The territory covered in the deal includes Southern Illinois and Eastern Missouri.

TWO VISIT HOME OFFICE

Thomas Spry, manager of First National's Boston branch, and A. J. Herman, manager of Albany branch, were visitors at the home office last week. Both brought with them a large batch of contracts.

News of Exhibitor Activities

NASHVILLE HOUSE OPENS SEPTEMBER

Crescent Amusement Company's Theatre to Run at Night

NASHVILLE, Tenn., Aug. 14.—The Belmont, Nashville's newest moving picture house, at Garland and Twenty-first avenues, will be open to the public about September 1, according to an announcement by Harry Sudekum, of Crescent Amusement Company.

The theatre has been in process of construction for about two months. It will be operated only at night, giving two performances, and will show only first run pictures.

The plans call for a fifteen piece orchestra under the direction of Arthur Henkel and a two-manual, seventy-five stop pipeorgan.

The Belmont is of Spanish architecture, the outside being overhung with balconies and roofed in dull finished tile in variegated colors. The exit doors are massive and set into the wall in true Spanish style.

* * *

ROBERTS RESIGN FROM BERNSTEIN CIRCUIT

ALBANY, N. Y., Aug. 14.—George Roberts and his son, Ormond, who have been connected with the Bernstein circuit for several years, resigned.

The two Albany houses will be managed by Julius Bernstein, manager of the Palace, of Troy.

Mr. Roberts was associated with the Bernsteins for eight years and more recently was managing director of the chain, which includes houses in Albany, Troy, Schenectady and Elmira.

* * *

F-P-L SWITCHES MANAGERS IN WESTERN CANADA

WINNIPEG, Aug. 14.—Important changes were made by H. M. Thomas of Winnipeg, Western Division manager of Famous Players Canadian Corporation, in managers. Pete Egan, manager of Strand Theatre, Calgary, Alberta, was taken from that house to be manager of the Capitol theatre, Winnipeg, the key theatre of the Famous Players Western chain. Harold Bishop, formerly assistant manager of the Winnipeg Capitol, was appointed manager of the Metropolitan theatre, Winnipeg, which has just been reopened after being remodeled. Mr. Bishop succeeded W. F. Davis at the Winnipeg "Met." Mr. Davis was promoted to head office of Famous Players to launch the Scrip Book plan for fifty-seven of the corporation's theatres in the Dominion.

* * *

MORRISON COMPLETES THEATRE FOR WESTON, ONTARIO

WESTON, Ont., Aug. 14.—This town will have its brand new Weston theatre September 1, according to an announcement by J. A. Morrison, president of the company which has been building the spacious house. The installation of equipment is in the hands of H. J. Coleman of the Coleman Electric Company, Toronto. The equipment includes two of the latest models of the Motiograph DeLuxe projectors.

Operators Demands in Kansas City Split Operators

KANSAS CITY, Mo., Aug. 14.—Downtown and suburban houses of Kansas City are divided in the controversy between exhibitors and the operators, who seek an increase of approximately 10 per cent in wage scale. Downtown first run exhibitors signed a contract calling for 7½ per cent increase to the operators, but the suburban houses are "standing pat," refusing an increase.

* * *

COOK AND SEARS ASSUME NEW POSTS

Kansas City Theatres Change Directing Heads

KANSAS CITY, Mo., Aug. 14.—Earl T. Cook was named manager of the Pantages theatre here. Mr. Cook, whose experience covers fifteen years, comes to Kansas City from Detroit, where he was manager of the Miles theatre.

Fred Sears, who was named manager of the Empress theatre, Kansas City, arrived to make preparations for the opening of the house on August 23.

Lawrence Lehman, manager of the Orpheum theatre, Kansas City, returned from Colorado Springs Saturday to begin preparations for the opening of the theatre, August 23. The Auditorium theatre, the "boards" upon which Edwin Booth and Lawrence Barrett once paced with many a tragic gesture, will be the home this season of the "Midnight Follies," burlesque.

* * *

RESERVE SEAT POLICY IN ALBERTA HOUSE

CALGARY, Alberta, Aug. 14.—A unique policy has been arranged by John Hazza, manager of Capitol Theatre, for Wednesday, Thursday and Friday of each week when all seats are reserved for performances at 2:15 and 8:15 p. m.

For the rest of the week performances are conducted continuously and seats are not reserved. This arrangement has been provided to give variety to the operation of the house and to enable people to reserve or purchase tickets in advance for some of the time at least. The Capitol presents photo-plays, short subjects and vaudeville.

* * *

SEVERAL MISSOURI THEATRES CHANGE MANAGEMENT

KANSAS CITY, Mo., Aug. 14.—Among the changes in management of theatres in this territory were: Royal theatre, Carrollton, Mo., leased by A. E. Jarboe to H. Waybill; Savoy theatre, Palmyra, Mo., purchased by S. N. Graham, former owner of the Rex theatre, LaGrange, Mo.; Park E. Sherlock, former advertising manager of the Gayety theatre, Kansas City, manager, succeeding Fred Waldmann.

* * *

ENTERTAINS 800 PUPILS

MONTREAL, Aug. 14.—Howard Conover, manager of the Imperial theatre, provided accommodation for 800 children at Daily Vacation Bible Schools of Montreal to the annual free performance.

UNION RULING HITS K. C.'S "MOVIE SEASON"

Musicians Refused Permission to Play in Touring Truck

KANSAS CITY, Aug. 14.—A blot was cast upon the co-operation and hard work in Kansas City's plans for a mammoth "Greater Movie Season" celebration, which may result in one of the greatest local inter-industry wars in many years.

The fight, which appears inevitable, was precipitated when the Kansas City Musicians' Union refused to allow musicians to ride on a banner-bedecked motor truck, which was to have toured the downtown districts.

The tour of the truck was to have followed an enthusiastic luncheon of the South Central Business Association, a civic organization, in honor of "Greater Movie Season." The musicians were from the Pantages theatre.

Prior to starting the truck, the musicians were notified they would be fined \$100 each if they made the trip, due to the fact that their contract with the Pantages theatre prohibited such engagements. Union officials were appealed to by exhibitors and exchange men alike, as it was too late to alter plans, but the union officials were firm and the tour was abandoned.

The musicians union, at a meeting of its board of directors, also refused to donate the services of a few musicians as a means of co-operating with the "Greater Movie Season" committees, according to A. C. Miller, treasurer of the union, and C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

"Such a narrow and radical attitude is intolerable," said Mr. Cook. "Following expressions on all sides of me by scores of theatre owners, there is every probability that this action will lead ultimately to nothing more or less than a majority of the theatres replacing their orchestras with non-union men. Greater Movie Season is just as much the interest of musicians as it is others connected with theatres. Theatre managers are giving their time gratis, as well as all of us. Not only that, but we all have contributed liberally in raising \$5,000 for the celebration, to pay for pennants, etc."

"The M. P. T. O. Kansas-Missouri now is sponsoring a non-union operators' school and action along similar lines can be taken very easily as far as musicians are concerned. The musicians union has bellowed loudly in the past about wage scales, yet they are willing to do nothing to better conditions in the industry. The sentiment of exhibitors has been aroused and it will not "blow over" with the morning sun. If the union wants strife and disagreement it will get it—just as much as it wants. We always have been more than fair and we expect to be treated the same way."

The prize car, which was donated by the Oakland Motor Company, and which will be awarded to the winner of the essay contest in conjunction with the national contest, will be placed on a high platform the night of the street dancing on Petticoat Lane, while spot lights will play upon the car and the dancers. Petticoat Lane is Kansas City's busiest daytime street.

The date of the downtown street event will be announced soon. In the meantime, the prize car, covered with pennants and posters, is making regular down town tours.

First National's "Viennese Medley" company, including the heads of all the departments associated in the picture's production. In the foreground are Curt Rehfeld, director, Anna Q. Nilsson, June Mathis, Scenarist and Supervisor, May Allison and Conway Tearle



ROADSHOWS FILM OVER TINY CHAIN

Owner of Theatres in Village Organizes Own Units

COOPERSTOWN, N. Y., Aug. 14.—William Smalley, who has a chain of a dozen theatres, in comparatively small villages, has been running "The Ten Commandments," three days a week in each of his theatres.

In order to furnish appropriate music with the picture, Mr. Smalley organized a seven piece orchestra here and then sent the orchestra along with the picture. When it came to placing the picture before the people, Mr. Smalley not only resorted to the usual newspaper advertising, but also had his men call on the pastors of all churches within twenty miles of each town in which he played.

Mr. Smalley believes there is an excellent future for the theatre in the small village, but that the exhibitors must bear in mind that they should keep their houses clean at all times and not let things run themselves. He reports Western pictures always draw the biggest crowds.

* * *

BEN DAVIS RESIGNS FROM SCHINE CHAIN

Gloverville, N. Y., Aug. 14.—Ben Davis, Comptroller and general organizer of the Schine Theatrical Co., Inc., has tendered his resignation.

The phenomenal development of the Schine organization from a single theatre to a circuit of more than sixty theatres was affected during Davis' tenure of office.

Davis is a former newspaper man, publicist, exploiter, and efficiency expert.

* * *

ADDS THEATRE TO CHAIN

KANSAS CITY, Mo., Aug. 14.—Glen W. Dickinson, who owns theatres in Lawrence, Kas., Junction City, Kas., and Manhattan, Kas., purchased the New Lewis theatre in Independence Mo., from W. T. Boles and C. M. Purcell.

\$50,000 HOUSE FOR EAST NASHVILLE

Crescent Amusement Begins Construction of First There

NASHVILLE, Tenn., Aug. 14.—Construction of East Nashville's first theatre, a \$50,000 moving picture playhouse, on the north side of Woodland street between Tenth and Eleventh streets, will be started within the week, according to Tony Sudekum, president of the Crescent Amusements Company, of this city.

The new theatre will be another link in the Crescent chain. It will be constructed of hollow tile and stucco and will be of modern construction throughout. The orchestra floor will have a seating capacity of 800 with the provision made for the addition of a balcony later if advisable.

* * *

MONTREAL SEAT TAX EXCEEDS \$40,000

MONTREAL, Aug. 14.—Annual report of city treasurer of Montreal for the fiscal year end last April mentions that the local theatres were one of the most profitable departments of the civic license revenue. Total tax derived for the past year was \$45,492. The total seating capacity of the city's theatres is given as 53,521. The number of theatres officially listed under the tax is fifty-five, of which the largest is the St. Denis theatre.

* * *

PLAY BRITISH FILM

TORONTO, Aug. 14.—Tivoli theatre, the second largest exclusive moving picture house in Toronto, re-opened with "The Unwanted," a British production from G. B. Samuelson.

* * *

HER THEATRE SUCCESSFUL

LAKE PLACID, N. Y., Aug. 14.—Mrs. A. E. Walton enjoys the satisfaction that comes with success as owner of a motion picture theatre in one of the foremost resorts. Mrs. Walton's house is the Happy Hour.

FOUR NEW THEATRES IN SAN FRANCISCO

Work on Two New Houses Already Under Way

San Francisco's boom of theatre building reached a new high mark recently with the announcement by Samuel H. Levin, pioneer motion picture theatre owner, of plans for the construction of four new theatres in the neighborhood sections of the city.

Of these new picture houses, one is under construction at Balboa street and Thirty-eighth avenue; ground has been broken for a second at Divisadero and Hayes streets; the third at Polk street and Broadway, and a fourth at Fillmore and California streets, will be started as soon as leases expire on the existing buildings.

Levin states that the Balboa street theatre will be open before the holidays. It will seat 1,200 persons.

A Divisadero and Hayes streets the Venetian-Gothic type of architecture will be employed. This theatre to seat 1,500 persons.

Du luxe theatres, with unusually sumptuous appointments, are planned by Levin for the two Polk and Fillmore street locations.

Polk and Broadway will be the site of a 1,500-seat theatre, more than half of which will be devoted to loges. True to the traditions of California, it will be of Spanish design, with a large balcony.

Levin plans to erect one of the finest equipped and most modern theatres in the city on the Fillmore and California street site. With a capacity of 2,000 persons, this house will be 50 per cent loges. Its main entrance will be topped by towers, suggestive of some world famous cathedral.

* * *

PASTORS, MAYORS AID MOVIE SEASON

KANSAS CITY, Mo., Aug. 14.—Ministers are preaching about it, mayors are issuing proclamations about the "Greater Movie Season" here. The Rev. Earl Blackman made the screen his subject in his address before the Rotary Club of Kansas City, while the mayors of both Kansas City, Mo., and Kansas City, Kas., indorsed "Greater Movie Season."

* * *

NEW YORKERS TURN TO FLORIDA LANDS

ALBANY, N. Y., Aug. 14.—William Shirley, of Schenectady, and William Rafferty, of Syracuse, are now in Florida, looking over real estate.

W. H. Linton, of Utica, who is building a new theatre in that city, was in New York during the week.

Sam Moross, secretary of Theatre Owners Chamber of Commerce of New York, and Charles Goetz, of the same city, were here during the week.

J. A. Fitzgerald, of Hudson Falls, is back from a vacation spent in Maine. Lew Fischer plans to reopen the Bradley in Fort Edward September 1.

* * *

PLAYGROUND PICTURES FURNISH OPPOSITION

KANSAS CITY, Mo., Aug. 14.—Exhibitors in the northeast section of Kansas City have a new competition on their hands in the new free open air motion picture show which is being conducted at the Sheffield public playground. The show, which is drawing big, is sponsored by the Blue Valley Y. M. C. A., the Whatsoever lodge and the playground.

STANLEY BUYS FOUR IN WILMINGTON

Queen, Arcadia, Majestic and Garrick Acquired by Mastbaum

WILMINGTON, Del., Aug. 14. — Four leading motion picture theatres here have been acquired by the Stanley Company of America, and are already under the direction of that organization. Jules E. Mastbaum, president of the Stanley Company, who sailed several weeks ago for Europe, began preliminary negotiations with James N. Ginns and H. Topkis, just before leaving, and it was necessary then only to complete the plans. It is the intention of the Stanley Company to continue the policy of the various houses, making such improvements in direction as are typical of the Stanley organization.

The acquirement of the four theatres, the Queen, the Arcadia, the Majestic and the Garrick, represents a deal involving several million dollars.

The Queen theatre, at Fifth and Market streets, occupies the former site of Wilmington's leading hotel during many years—the Clayton House. It is constructed of reinforced steel and concrete. The balcony is reached by inclines. There is a seating capacity of 1,750. A Moeller organ is part of the equipment. The house was opened in February, 1916.

The Arcadia theatre, at 510 Market street is a new building of steel and concrete. It was opened in March, 1921. There are 1,450 seats, with 850 in the orchestra alone.

At 703 and 705 Market street stands the Majestic, opened in 1911, with a seating capacity of 1,000.

The late William L. Dockstader built the Garrick Theatre, at 830 Market street, about 28 years ago. Vaudeville, stock presentations and motion pictures have at various times been the entertainment provided at the theatre by the successors of the Dockstader management. There is a seating capacity of 1200.

TROY THEATRES SUFFER FROM ELECTRIC STORMS

TROY N. Y., Aug. 14.—Motion picture theatres here have been hindered through failure of power that comes from lines north of the city. On one day the power went off four times, twice while features were being shown.

The trouble is said to have been caused by severe electrical storms which put the transmission lines out.

TWO NEW HOUSES

CARNEGIE, Okla., Aug. 14.—C. M. Hartman and Mr. Coons are each building a theatre building. This will make three theatres for Carnegie.

WIRT, Okla., Aug. 14.—W. H. Clover has purchased the Liberty Theatre.

SEMINOLE, Okla., Aug. 14.—The Liberty theatre will close for repairs for a short time.

WOODS BUYS HAMLEY

EL RENO, Okla., Aug. 14.—Mr. Woods has purchased the Hamley Theatre from Mrs. Hamley, who has managed it since the death of her husband a year ago.

SENTINEL, Okla., Aug. 14.—The Pas-time theatre is being remodelled and 200 seats added.

NEW CORDEL HOUSE

CORDEL, Okla., Aug. 14.—Dr. Baumgarten will erect a new theatre building here.

Pasmezoglu Sells Two More Houses Greek Consul at St. Louis Plans Home Trip

ST. LOUIS, Mo., Aug. 14.—Hector M. E. Pasmezoglu, Greek consul here, has disposed of two more of his theatres, the Congress and Delmar, and has deals pending for the sale or lease of his two remaining houses, the Plaza and Yale.

Several weeks ago he leased his Criterion theatre, Broadway, near Olive street, to H. Fierato of New Orleans for \$22,500 a year.

The Delmar theatre, 4938 Delmar boulevard, with an adjoining air dome, has been leased to Maurice Stahl for \$20,000 a year, while George Skouras has taken over the Congress, 4023 Olive street, for \$12,000 a year.

George Skouras and Stahl are also interested together in the Aubert, Easton near Aubert avenue, and the Chippewa, Broadway near Chippewa street. In recent months they have been building up a string of strong second-run neighborhood key houses and in addition to their own houses have perfected booking arrangements with other leading neighborhood theatres.

Pasmezoglu plans a trip to Greece for a rest. His first St. Louis movie was the Mozart Airdome, which he opened sixteen years ago. It was the forerunner of his Delmar theatre and airdome. Later he built and bought the other houses.

STERN IN REALTY FIRM

CHICAGO, Aug. 14.—Herbert L. Stern, president of Balaban & Katz, is one of the board of directors of a new multi-million dollar real estate securities firm headed by William Wrigley, Jr., and John Hertz.

PERRIN RESIGNS

ALBANY, N. Y., Aug. 14.—Oscar Perrin, managing director of Buckley houses in Albany and Glens Falls, resigned.

SUCKNO SELLS OUT TO STRAND CHAIN

Walter Hays Closes Deal for Two Albany Houses

ALBANY, N. Y., Aug. 14.—The Albany and Regent theatres, downtown houses which have been operated by Walter Suckno, son of the late Samuel Suckno, have been acquired by the Strand interests, with Walter Hays, of Buffalo, closing the deal.

The two houses are well located, one being a first run theatre, while the Regent has long been successfully operated as a second-run house. The deal is regarded as of much importance in Albany, and is indicative of a policy of expansion on the part of the Strand operating company, in order to be in a better position to meet competition. The policy of the two theatres will remain unchanged.

Mr. Suckno's plans for the future have not been announced.

MOSSER HAS LYRIC

WEST TERRE HAUTE, Ill., Aug. 14.—E. G. Musser is in charge of the Lyric Theatre.

EDWARDSVILLE, Ill., Aug. 14.—C. H. Giese has reopened his houses.

FLORA, Ill., Aug. 14.—Frank Hocking has taken over Dr. Pitney's house.

COVINGTON, Ill., Aug. 14.—Ferris Brothers are again operating the Photo Play.

GOLDMAN KOPLER CASE TO CONTINUE

Merits Unaffected Though Plaintiff is Denied Writ

ST. LOUIS, Mo., Aug. 14.—Merits of the suit of William Goldman against Harry Koplar, Sam Koplar, Sam Hamburg, Jr., David Sommers and the Metropolitan Theatres Corporation, in which he alleges conspiracy for the purpose of defrauding him of his holdings and interest in the new St. Louis theatre, Grand boulevard and Morgan street, will not be affected by a recent ruling of the Missouri Supreme Court, which denied Goldman a writ of certiorari in the case.

Goldman sought to have the higher court review the action of the St. Louis Circuit Court in preventing counsel for Goldman from forcing witnesses in the case to answer certain questions concerning the interest of Harry Koplar in the St. Louis theatre.

Counsel for Goldman has explained that the Supreme Court merely passed on the question asked when depositions of David Sommers and others were taken.

"In the course of the depositions," Foristel said, "Mr. Koplar and Mr. Sommers were asked questions which they refused to answer. The special commissioner held that they were not required to answer. His ruling was sustained by the Circuit Court and affirmed by the Supreme Court. But this does not affect the merits of the case in the least, simply the procedure."

LICHTMAN CANCELS TWO KOPLAR SUITS

Had Claimed Two Fees for Swinging Theatre Leases

ST. LOUIS, Mo., Aug. 14.—Two suits filed some time ago in the Circuit Court by Alexander Lichtman of New York to collect commissions growing out of services alleged to have been given to Harry Koplar and the Metropolitan Theatres Corporation, owner of the new St. Louis theatre, now nearing completion at Grand boulevard and Morgan street, have been dismissed by counsel for Lichtman.

One of Lichtman's suits was against Harry Koplar for \$25,000, while the other was an amended petition and asked for \$19,000 from Koplar and the Metropolitan Theatres Corp. His original suit against Koplar and the theatres company asked \$50,000.

In that suit he claimed that last October the defendants engaged him to make a deal with the Orpheum Amusement Circuit for a lease on the St. Louis theatre. After spending six months in negotiations he averred the Orpheum organization agreed to lease the theatre at a gross rental of \$1,000,000 for a period of ten years and in addition 50 per cent of the net profits of the house.

For engineering this deal Lichtman asked \$50,000, but claimed to have been paid but \$1,000.

CHICAGO BANDITS GET \$12,000, DAY'S RECEIPTS

CHICAGO, Aug. 14.—A lone bandit entered the office of the State and Lake theatre, held up six men and a girl cashier, forced them into the room where the day's proceeds were being counted and escaped with \$12,000.

William A. Singer, manager, was one of the victims.

NEW HOLDENVILLE HOUSES

HOLDENVILLE, Okla., Aug. 14.—C. Lyle and E. B. James will open a new theatre in the near future.

A new airdome has been opened showing pictures.

PRODUCTION HIGHLIGHTS

SECOND of the Tiffany "Big Twelve," "Souls For Sables," was completed and is now being cut and titled. Claire Windsor and Eugene O'Brien are supported by Claire Adams, Eileen Percy, Anders Randolph, George Fawcett, Robert Ober and Edith Yorke.

* * *

"THE WILD GIRL," second of Truart Novelty Productions in which Rex, the wonder dog and Black Beauty, the horse, are featured, is now finished and is being edited by Frank Hadden Ware. It is scheduled for early Fall release.

* * *

CASTING is under way for the Tiffany Production "Morals For Men," suggested by "The Luck Serum" by Gouverneur Morris.

* * *

KENNETH WEBB, who is directing Richard Barthelmess in "The Beautiful City," was selected to direct the young star in his next production "Just Suppose."

* * *

B. P. SCHULBERG signed Mary Alden to play an important role in the screen version of Percy Marks' novel "The Plastic Age," which was put into production as a forthcoming Preferred Picture. Wesley Ruggles is directing. Clara Bow, Donald Keith and Gilbert Roland are also featured.

* * *

THROUGH COURTESY of B. P. Schulberg to whom she is under contract, Alyce Mills was loaned to Chadwick Pictures for the feminine lead opposite George Walsh in "The Prince of Broadway." Miss Mills finished last week the principal role in Fred C. Windermere's production "With This Ring" a Preferred Picture scheduled for September release.

* * *

MARIE PREVOST has started work at Warner Bros. studio on "The Jazz Bride," by Beatrice Burton. Huntley Gordon has the male lead. Herman Raymaker is directing.

* * *

WARNER BROTHERS engaged Ben Turpin for a role in "Hogan's Alley."

* * *

JULIAN JOSEPHSON, scenario writer for Warner Brothers, finished the screen adaptation of Oscar Wilde's play, "Lady Windermere's Fan," that Ernst Lubitch is to begin making soon.

* * *

"THE WHITE CHIEF," an epic of early-day America, is to be the next Monte Blue picture for Warner Brothers when "Hogan's Alley" is finished.

* * *

ARRANGEMENT with Metro-Goldwyn-Mayer, Harry Cohn, production manager of Columbia Pictures, engaged Ernest Gillen to play opposite Elaine Hamerstein in "Ladies of Leisure," being produced under the direction of Tom Buckingham.

* * *

DOUGLAS MacLEAN added Fred Newmeyer, Director, to his production staff at the F. B. O. Studios, where all his comedies have been produced since he started his own film company with "Going Up."

* * *

FRANK STRAYER, Director of Columbia Pictures, went to Truckee, California, to look over locations for the next Columbia production which he will direct with Jane Novak.

RUDOLPH VALENTINO is hard at work on "The Lone Eagle," his first production for United Artists Corporation release, under his new contract with Joseph M. Schenck. Reports from Hollywood indicate that this will be a "super-Valentino" film. "The Lone Eagle" was adapted by Hans Kraly from a Pushkin novellette. Clarence Brown is the director.

* * *

AT UNIVERSAL CITY at the studio, King Baggot, director, is preparing to start William S. Hart's first production for United Artists Corporation release. "Tumbleweeds," an adaptation by C. Gardner Sullivan from Hal G. Evarts' novel.

* * *

DOUGLAS FAIRBANKS wants a leading woman for his next big production, the working title of which is "The Black Pirate."

* * *

JOHN GRIFFITH WRAY completed "The Winding Stair," the first picture under his contract with Fox Film Corporation.

* * *

RICHARDSON ROCK, off San Miguel Island in the Pacific, will be used by the Henry Ott-Fox company in filming "The Ancient Mariner."

* * *

PETER B. KYNE'S first picture for Fox Film Corporation will be titled "The Golden Strain," instead of "Thoroughbred."

* * *

"LET'S GO, GALLAGHER," by Percy Heath and James Cruen, will be the first vehicle for Tom Tyler, new F. B. O. star, who will be featured in a series of eight western pictures. Work will be started on the production within a few days. It will be co-directed by Robert De Lacey and James Gruen.

* * *

FILM BOOKING OFFICES added Percy Heath to its scenario staff. Mr. Heath will assist Scenario Editor Fred Myton in the preparation of scripts.

* * *

PART OF Von Kramer, the German Commander, in Rex Ingram's production of "Mare Nostrum" (Our Sea) for Metro-Goldwyn is being played by Ferdinand Mailly, French character actor.

Photography was completed by George Fitzmaurice on the next Samuel Goldwyn-George Fitzmaurice production for First National, "The Dark Angel," from H. B. Trevelyan's play. The cast includes Ronald Colman, Vilma Banky, Helen Jerome Eddy, Wyndham Standing, Frank Elliott, Charles Lane and Florence Turner.

* * *

HUNT STROMBERG dispatched Val Paul, production manager, to Chamberlain, South Dakota, to make arrangements for the filming of an important sequence of the big western spectacle "The Last Frontier."

* * *

RUPERT JULIAN, who completed "Hell's Highroad" starring Leatrice Joy for Cecil B. De Mille, will direct one picture for Belasco Productions, following the completion of "Three Faces East," secret service play on which he is now working. A. H. Sebastian, general manager of Belasco Productions, Inc., arranged with Cecil B. De Mille, to use Rupert Julian for either the first or second picture it will release through Producers Distributing Corporation.

* * *

FRANKIE DARRO, who scored in "Roaring Rails," is to have an equally important role in "The People vs. Nancy Preston," Hunt Stromberg's all-star special for P. D. C.

* * *

LOUIS B. MAYER exercised option of extending the contract of Antonio D'Algy with Metro-Goldwyn-Mayer.

* * *

WILLIAM SLAVENS McNUTT was added to the scenario department of the M.-G.-M. studios.

* * *

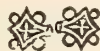
BUSTER KEATON returned from Kingman, Arizona, with a company of sixty who have been with him on location filming scenes for "Go West," his new feature comedy, for Metro-Goldwyn-Mayer.

* * *

BERT ROACH, comedian, is now playing an important role in "Don't," a Metro-Goldwyn-Mayer feature.

* * *

FLORENCE TURNER, Vitagraph star of twenty years ago, will return to the screen under direction of Tony Guadio, in "The Price of Success" for Columbia's second Waldorf release.

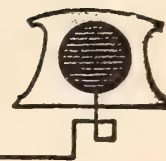


*Harold Lloyd reads
up on how to become
a good fellow in
"The Freshman,"
his latest feature for
Pathe.*





The Big Little Feature



"Mac's Beth"

Bischoff, Inc.

2 reels

The hero is a pugilist known as "One Round" somebody-or-other because he never lasts more than a single stanza. He meets and loves a librarian who undertakes his education. She lends him Shakespeare's "Macbeth" to read, and then takes him out canoeing to ascertain how faithfully he has read the book. The remainder of the film is devoted to giving the fighter's version of the great tragedy, with he, himself, in the leading role.

This is an exceptionally fine short subject that should prove an added attraction for any house. Those who are familiar with the work of the Bard will appreciate the good burlesque, and those who are not will get a lot of fun out of the comedy that has been injected.

In the early sequences Eddie Gribbon, the featured player is shown taking a dive in the ring. When he emerges from his coma, his manager explains that he has inherited a fortune, so Eddie quits the ring for good. Then he goes forth with the lady of his heart and endeavors to explain about "this here guy Mac."

The settings are most pretentious, and the characters are all clad in true period costume. The battle between Macbeth and Macduff is especially ludicrous, as is also the sequence introducing Banquo's ghost at the medieval ringside. Needless to say Lady Macbeth is a perfect virago, and poor old Mac is horribly henpecked. In the end the lady sallies forth with the victor leaving Mac forsaken. Of course, in the flashback to the pugilist telling the tale, he gets so excited that he falls overboard.

This is one of the best two reel subjects in some time, and Eddie Gribbon does wonderfully good work. The support is excellent, but the names of the actors are not available. The titling is exceptionally fine and adds much to the hilarity of the film.

Exploit this as a ham-and-beans fighter's idea of Shakespeare's classic.

* * *

"The Tin Hoss"

Davis Distributing Division

2 reels

The new kid has a regular engine composed of a flivver body mounted with regulation railroad engine top, tin smokestack bell, whistle etc. The rest of the crowd are smitten with admiration and envy, but the new boy spurns their advances and promptly ejects them from the premises. The kids start laying track along the new boy's right of way, and a bitter war results a la "The Iron Horse." The tracks are made of fence stakes and an irate citizen compels the kids to put them all back. The new boy is finally initiated and the crowd plays merrily together.

This is another of the "Hey Fellers" kid comedies, directed by Mark Goldaine and written by King Benedict and Bud Ross. It is an interesting number and has special appeal for the juvenile trade.

One of the best sequences is that depicting the "club house" of the kids, and the devious methods they employ to enter it rather than calmly walk through the doorway as prosaic grown-ups would do.

The action is entirely natural and will carry the older folk back to the days when the advent of a new kid in the neighborhood was an event.

It takes little time for the news to spread by the underground wireless, and the children appear from all directions to glimpse the arrival and his wonderful "tin hoss." Another amusing shot shows the two little colored fellows acting as cook and waiter to the rest. Fatty makes an awful pig of himself but "Hey Fellers" get square by feeding him a plaster of paris pie.

Exploit this as a good child comedy and make special appeal to the youngsters. For the elders you might use a catch line telling them that seeing a "Hey Fellers" comedy is a sure way of regaining youth.

SHORTS REVIEWED IN THIS ISSUE

Mac's Beth Bischoff, Inc.
Play Ball Bischoff, Inc.
The Agent Bischoff, Inc.
Six Miles To Go Bischoff, Inc.
The Tin Hoss Davis Dist. Div.
Pleasure Bound Educational
Felix Finds 'em Fickle Educational

Be Careful Educational
Delft Blue Film Exc. Inc.
Seven Ages of Sport Pathe
Mary Queen of Tots Pathe
The Show Down (Play Ball) Pathe

Pathe Review No. 34 Pathe
Over the Plate Pathe
Speak Easy Universal
Won By Law Universal
Stand Up and Fight Universal

"Felix Finds 'em Fickle"

Educational

1 reel

This is another of the "Felix the Cat" cartoon comedies that seem to be welcomed by young and old wherever shown. There is nothing especially new or original about it, but nevertheless, the comical antics of the romantic feline in his search for a Juliet, are good for many a laugh. And incidentally many a comment as to the versatile genius of the creator of the series.

Felix surely finds them fickle, and he undergoes a hundred heartbreaking experiences before he finally lands a lady that values the heart and hand which he so generously proffers to all the Marias he meets.

Exploit this as a clever comedy cartoon. There is no reason why proper advertising and use of catch line copy should not make Felix a well known local character in your town. Try it. It will pay.

* * *

"Speak Easy"

Universal

1 reel

Puffy and Monte are rivals for Mildred's hand. Puffy buys some five and ten cent gifts for her birthday. His rival gets the packages away from him and present them to the girl. Her father notes the cheapness of the gifts and throws both lovers out of the house. He announces that the first man to show him \$1,000 will marry his daughter. The rival goes out and robs the police station safe. He gets Puffy to help him load it onto a car and orders Puffy to drive. He unwittingly drives back to the police station where his rival is jailed and Puffy receives a reward of \$1,000. Monte swears vengeance. Puffy and the girl marry. In time, the easy life affects his health and Puffy becomes a nervous wreck. His rival escapes from jail and goes gunning for Charles. He poses as a nerve specialist and takes Puffy and his wife to a sanatorium. On the way, he sets off a bomb in the car. The explosion blows Monte back into jail and Charley and his wife return home happy.

Charles Puffy is featured in the Bulls Eye Comedy with Mildred June and Billy Engle in support. It is a fair comedy which moves along at a rapid pace and good dramatic action. Puffy is his usual self and with the aid of gags manages to get over some comedy. His attempts to bring the birthday gifts into the house, in the meantime meeting with mishaps, is the best part of the reel. The police station episode is also good as is the automobile ride to the sanatorium. Your patrons won't be bored by this one.

"Delft Blue"

Film Exchange Inc.

1 reel

This novelty scenic will fit into most any program. The subject comprises some excellent photography and beautiful composition of scenes in the Netherlands. These scenes are the same which inspired the master painters of old and their masterpieces now hang in famous museums.

Some of the shots include the famous Dutch canals, the well known windmills and quaint villages. Many of the local characters are photographed and the combination of old world characters in their picturesque costumes adds to the entire ensemble effect. Tinting and toning also contribute toward making this a fine example of pictorial art.

* * *

"The Agent"

Bischoff, Inc.

2 reels

Al wants to marry his sweetheart very badly, but an irate business man of a father will not hear of the match until he proves his success in the world of finance. Then Al is given a stack of insurance policies and sent forth into a cruel world to dispose of them. He starts forth to be gone an hour or so, but returns after being thrown out of numerous places to explain it may take a little longer than anticipated. He finally sells a lot of dynamiter's accident policies, and no sooner do they sign up than they are blown up. A chase ensues and Al just manages to have the nuptials performed before the mob overtakes him.

This is a good product and should be good for a lot of laughs from any type of audience. Al St. John is the agent, and the ludicrous adventures that befall him call forth many a chuckle.

The climax is when he stumbles on a crew of men who are blasting a hill away. He explains the terms of his accident policy and they all immediately sign up. Then, leaving for their shack, one leaves a trail of powder that leaks from the keg he carries. Al nonchalantly tosses a cigarette into the powder, and the entire crew are blown sky-high. On his rapid way hence he corrals a pastor, and, thrusting the signed policies and premiums into his prospective father-in-law's hand, he has the ceremony preformed without further ado. The crew crash in just too late, and, of course, in a slapstick battle, Al lays them all low.

Exploit this as a fast moving laugh getter, and make a special appeal to insurance men. Use teaser nifties signed by "Al, the Agent"

* * *

"Seven Ages of Sport"

Pathe

1 reel

Here's a new Grantland Rice "Sportlight" that is among the best that J. L. Hawkinson has produced in this series. Not only are the pictorial values excellent in themselves, but the reel carries a coherent thread of a story which builds up the audience interest. The theme of the reel is "Today the World is a sporting stage from the cradle to the grave and there is always some form of play which appeals to the millions in all periods of life."

The picture starts with the instinct of sport as evinced even in infants. Then it goes on to the sport of the growing youngster at play. A troupe of boys play Pirates up in a summer camp. Then the age of awkward youth is shown disporting in a country swimmin' hole. Later comes co-ordination of muscle and obedience to authority in college racing crews. Again, youth triumphant in the cause of his Alma Mater is depicted. Then the golf days of the busy business man and last the playing of checkers and pitching of quoits by the older generation. Photography is excellent.

"Mary, Queen of Tots"

Pathe

2 reels

Mary is a poor little rich girl who is not permitted to play with the kids or indeed to enjoy nice germladen dolls. Her pal, the gardener, sees a peddler selling dolls and purchases her several. She spirits them to her room and falls asleep. The governess throws them away and in searching for them Mary finds "the gang," who are models for the dolls. A good time is had by all, and the governess, seeing the living "dolls," acts so irrationally that the wagon takes her away.

This "Our Gang" comedy is different from any of its predecessors and has some decidedly novel effects. For instance, when Mary falls asleep the dolls come to life, including the donkey and the dog. This is made most realistic by having the gang do its stuff on a set composed of monstrous pieces of furniture which make the kids look as large as dolls.

It is a decidedly pleasing novelty to have the dolls join Mary as playmates, and there are a number of clever touches as when the little girl, only half awake, rushes out to the gang and calls them her dollies. The expressions on the faces of Mickey, Fatty and the rest may be imagined. The villain, in the form of the governess, receives her just deserts when the officer believes her a trifle daft upon being summoned to eject the gang from the house and finding only dolls.

You will not go wrong on this one. It will please all comers, and should be exploited to the best of your ability.

* * *

"Won By Law"

Universal

2 reels

A wealthy couple have a lazy daughter whose idea of exercise is the playing of a game of tennis from a chair on the lawn. Bob Arlington, a stocky six-footer, the man her father wants her to marry, is introduced and she thinks it over. Bob goes out to show her what a red-blooded sport is and she joins him. They have exciting adventures while camping but little success. Moonshiners capture Bob and wound him. The girl rescues him and goes after the band, cleaning them all up. Her father shows up, to find the pair happily married, with the big man washing dishes for the little gal.

Wanda Wiley is billed as star in this Century comedy directed by Edward Luddy, but she seems to be out of her element in the role of a lazy girl. Wanda has always been anything but that. She shows enough action in the last reel to disprove this but the damage is done. Humor is not the keynote of the comedy, but gags and situations abound such as some trick stuff in catching fish, hunting bears and ducks and the vanquishing of a band of bad men by one little girl posing as a Northwestern Mounted Policeman. Your best bet is to exploit Wanda Wiley's fast growing popularity and tie up with the display windows of sporting goods stores.

* * *

"The Show Down"

Chapter 6

Patheserial "Play Ball"

2 reels

Chapter 6 of this baseball serial written by John J. McGraw of the N. Y. Giants team, is perhaps as exciting as any of the preceding chapters. In this episode, Walter Miller the leading man, a player on the Giant's team, is decoyed after one of the games into a lumber yard, where he is laid low by the hirelings of a foreign government who want him out of the way. He is trussed up and left in a warehouse. A gang of boys playing ball in a street nearby, lose the ball through the warehouse window. The kid owning the ball goes in search of it at night and discovers Miller, whom he releases. The ruffians arrive and a fast fight ensues, Miller and the boy escaping.

Reaching the home of his sweetheart, played by Allene Ray, he joins her father and the girl in a visit to the foreign legation which has been causing the railroad magnate trouble. They demand a showdown and then hear Count Segundo, the man they are after, quarreling behind a partition. Miller breaks through and a terrific fight ensues between them. Segundo gets away.

"Be Careful"

Educational

2 reels

Jimmie is a stocking salesman; comes across three misses bathing their feet in a pool, offers them each a pair of hose, but falls in the river. On the road in his Ford he meets a young pair who are eloping. They explain they are being pursued by their parents. Jimmie agrees to help them escape. He brings them to his house and hides them. Their pursuers arrive. Jimmie rolls up his friends one by one in carpets and gets them out of the house. Finally they escape from their pursuers. The sheriff then informs Jimmie that he has helped a thief to escape. Jimmie likes the girl anyway and starts in chase of them. Just as the couple are about to marry, Jimmie arrives and interferes. He doesn't succeed however until he has tried half a dozen times to separate them. He succeeds and marries the girl himself.

Novel gags of many kinds enliven this Harold Beaudine comedy featuring Jimmy Adams. Jimmy exerts every ounce of cleverness in first aiding the lovers to elude their nemesis. Later when he finds he was in error, he gets over laugh after laugh in the attempt to prevent the minister from marrying them. Just when you think he has failed and all is hopeless, he thinks up another quick scheme and the last resort of ringing a false alarm of fire, succeeds, when the minister who is a member of the local fire department interrupts the ceremony to attend the fire. Adams is not hilarious in himself, but he is furnished here with clever stuff and good direction, and the comedy will get over.

"Over the Plate"

Pathe

1 reel

The Mouse Haters and the Cheese Eaters, teams of cat and mice play a game of ball, with Farmer Alfalfa on the team of cats. The game is a snappy one with lots of action between the pitcher and catcher and in the fielding. Farmer Alf hits a home run. The fielders move the back fence off a great distance. Farmer is caught between third and home and has to slide for it. The umpire calls him safe whereupon the mouse pitcher becomes enraged and beats up the umpire. There is a lot of other stuff with animals, elephants, giraffes, etc., inside and out of the ball park. Aesop's Fables keep turning out good cartoon comedies.

* * *

"Six Miles to Go"

Bischoff, Inc.

2 reels

Cliff is a farm-hand, but an inventive one, and does most of his chores through the mediums of various contraptions which aid him in avoiding work. He is spurred on by his wish to win the love of his employer's daughter, and in order to spend as much time as possible with her he invents things to do her work as well as his own. He encounters a lot of unusual adventures, but in the end accomplishes his purpose.

Cliff Bowes is the featured player in this comedy which is quite amusing and rather exceptionally ingenious in the quality of the gags employed. There are some of the most surprising "inventions" shown, and Cliff has his own ideas as to labor saving devices. Thus, when his sweetheart is forced to stay home and churn, he rigs the churn to his driver's wheel, and they drive merrily away, the machine taking care of the milk-to-butter process.

The principal invention is a flying machine which is the most outlandish contraption imaginable. Of course, Cliff comes a terrible cropper with it, even though he studies a correspondence course on how to fly and has a unique aviation costume purchased from a mail order house.

The picture should get by nicely in the average house as it contains a number of good gags, and the aviation stunt supplies a thrill or two. Feature the name of the player, and stress his various inventions in comic advertising.

* * *

"Stand Up And Fight"

Universal

2 reels

Jack is the pastor of a little flock of the faithful in a western mining camp. Across the way is the saloon with its denizens. He goes in search of his organist who is playing the saloon. There he offers to fight the best man among them, the reward to be the attendance of the entire bad element at his services in church. They agree, he fights the proprietor and wins. The saloon owner becomes his enemy. The girl's father promotes a gold mine by selling stock, Jack and the daughter help to sell it. The saloon owner sets out to cause the downfall of the mining prospector and sets off a bomb in the mine. The explosion, however, discloses the mother lode. In the meantime, the villain drums up a crowd to lynch the miner, claiming he sold worthless stock in a worthless mine. Jack fights off the crowd and, in the nick of time, the news arrives of the gold strike and the tables are turned on the villain.

Jack Perrin and Louise Lorraine are featured in this Mustang reissue and the picture is the best of the series seen thus far. Perrin makes a sincere minister and Louise is sweet and pretty. The fight in the saloon is a dandy and the mining episode is well handled. Edward Laemmle supervised the direction and did a good job. The man playing the barkeeper of the saloon who goes over to the other side and is the one to bring news of the gold strike plays a sympathetic part and gets over well. Exploit the names of Perrin and Lorraine, where they have a following.

* * *

BRAY SIGNS FULLER

"Ving" Fuller, sports cartoonist of the New York Daily Graphic, joined the staff of the Bray Studios. He will do cartoon animation in the new "Unnatural History" cartoons and the Dinky Doodle series of cartoons which J. R. Bray is making for F. B. O.

COMING**FIRST SHORT SUBJECT****NUMBER****Saturday****SEPTEMBER 5TH**

And Once Each Month
Thereafter.

What To Select

Where to Advertise

How To Exploit

A Monthly Section Planned With
The Cooperation of Exhibitors
And Producers of All Short Subjects

"Pathe Review No. 34"

Pathe

1 reel

The prime feature of this review is a series of photographs taken of under-water swimming. Not only are the scenes underwater shown but over the water at the same time. Thus you see a boy or girl diving into the water and on the same film you see him swimming under water. The camera seems to have been placed directly on a level with the water. The views are exceptionally clear and numerous species of fishes and under-water plant growth are seen. The subject is titled "From the Inside Out," a fish-eye view of what goes on under water.

The two other subjects in the review are "Some Moroccan Matters," incidents in the lives of Moors in Morocco. This subject is very novel and pleasing, and is photographed in black and white. The next subject is in colors and is one of the series of towns in France. It is "The Waters of Niort," a canal town of Southwest France.

"Play Ball"

Bischoff, Inc.

2 reels

The rival towns are at high tension regarding the respective merits of their ballteams. The hometown mayor wagers half the town against the other city's brand new fire engine. At the crucial moment the home town nine is badly crippled, and the hero, chief of the run down fire department, proposes to organize a team. In desperation his offer is accepted and he appears on the field with a motley mess of players. In the end however his trick bat wins the day in the last half of the ninth, and the home boys return with the other town's engine.

The trick bat is the big gag in this baseball comedy, and its disclosure is a pleasing climax to a fairly funny film of the slap stick order. The early sequences are of the usual sort, but when the fireman hero stipulates that each runner may score until the ball is tossed home, and that one runner may substitute for another in case of fatigue, the plot thickens materially.

It seems at first as though our hero was hoist by his own petard, for in the first stanza the opposition scores a few hundred runs. The action of the game is retarded thereafter until the last of the ninth with two men out, then our hero takes the plate with his favorite bat. With three balls and two strikes called on him by a gouty umpire, he hits an apparent clout that enables the home team to score a few hundred runs plus the odd one necessary to win.

He is carried off the field in triumph and then explains his secret, which is no more or less than a sort of trap door in the bat which is hollow. He presses the "secret spring" and sure enough the ball rolls out having been safely reposing there all the time.

Exploit this as a good base ball comedy, and make a special play for the juvenile trade.

* * *

"Pleasure Bound"

Educational

2 reels

The De Peysters prepare for a fishing expedition. Their beautiful daughter has two rivals. The first arrives in a nice automobile to take the folks out for the sport. Lige Conley, playing the poor suitor, arrives in his Ford but gets the cold shoulder. His rival's car is chained to a telegraph pole and as they start the body of the car comes apart leaving the folks stranded in the street. Lige comes to the rescue. On the way out every conceivable mishap occurs to poor Lige and his Ford. His rival reappears with a new car and steals the folks away. Arriving at the fishing grounds some queer fishing takes place. The girl is kidnapped by the first rival and Lige effects her rescue. All ends happily.

A corking good comedy produced by Mermaid-Jack White production. Lige Conley is featured and does a splendid piece of work. Clever tricks with the automobiles and in the fishing sequences prove to be hilarious. The entire cast consisting of Conley, Stanley Blystone, Estelle Bradley, Eva Thatcher, Phil Dunham and Jack Lloyd are very effective in their parts. This picture strikes a funny gait from the start and is maintained all the way. Book this one by all means.

* * *

**ROACH IMPROVING SHORTS
SIGNS FEATURE PLAYERS**

Hal Roach has discovered that the time has come when exhibitors are willing to pay higher prices for comedies today in proportion to their worth at the box-office. Not only that, but they are willing to advertise two-reel comedies jointly and almost equally with their features, because they may have just as fine players and elements of plot in them as do features.

To that end, Roach declares that no feature player has too high a standing for his class of comedies and he intends to acquire the best artists of feature rank available. Among long term contracts signed by Roach recently in his plan to raise the quality of his comedies are Katharine Grant, Martha Sleeper, Sue O'Neil, Lucian Littlefield and Tyler Brooke.

**MACK SENNETT STUDIOS INCREASE
PRODUCTION PROGRAM****That Spat Family**

Charlie Chase, popular Hal Roach star continues to register as the "boss" of the Spat Family. Pathe releases.

**"Dinky Doodle" Adds Two**

Bray Studios have added two new men to their production staff. They are Frank Leonard, sport cartoonist, who will assist Walter Lantz in the production of the Dinky Doodle Series and the Unnatural History Series, both released through F. B. O. Ernest Cortis, naturalist and photographer, is the other.

Lantz and Charles Walters, child player, will act before the camera in conjunction with the cartoon characters in the first of the Unnatural History series, "How the Elephant Got His Trunk." It is now in production.

* * *

SERIAL CONTEST ENDS**Scranton Woman Wins First**

The contest conducted by Pathe in connection with their showings of Patheserial "Idaho," featuring Mahlon Hamilton and Vivian Rich, has been closed finally and prizes aggregating \$1,500 awarded. "Idaho Typical American Family Contest" offered prizes for best photographs of typical American families, together with letters of not over 100 words on "Why we like Pathe serials."

The awards were, first prize, \$500, to Mrs. William Whalen, of Scranton, Pa.; second prize, \$250, to Mrs. Dorr B. Butler, Coopers-town, N. Y.; third prize, \$100, to Mrs. Nell B. Patrick, Orange, N. J., and fourth prize, \$50, to Peter Sorensen, Fort McPherson, Pa. Other prizes ranging from \$25 to \$5 each were awarded to sixty other contestants.

Mack Sennett announces the addition of two more comedy troupes in his studio, making six companies turning out two-reel comedies for Pathe release.

New players and directors have been engaged and the administrative forces have been augmented to handle the increased activity.

Gil Pratt, recently added to the directorial staff, is preparing to begin a new comedy with Ralph Graves. Art Rosson is directing Alice Day, Eddie Cline is shooting a Sennett all-star film with Raymond McKee, Ruth Hiatt and two-year-old Mary Ann Jackson. Del Lord continues to direct Billy Bevan and Madeline Hurloch. Harry Langdon, having completed his first feature comedy, is working on a new two-reeler under the direction of Harry Edwards. Lloyd Bacon is preparing to begin work with another Sennett all-star cast.

Additions have been made to the scenario department, which, under the supervision of Mr. Sennett, now includes Percy Heath, Arthur Ripley, Jack Jevne, Gus Meins, rank Capra, Jefferson Moffitt and Ewart Adamson. A research department, in charge of Leslie Gordon, has been added to the studio. Felix Adler and A. H. Geibler write the titles for the Sennett comedies under the supervision of J. A. Waldron.

* * *

Exploit "Borneo" Film

"Wild Beasts of Borneo," the special thrilling adventure two-reeler which Educational is releasing, will receive the advantage of an intensive publicity and exploitation campaign. News photo and window display advertising services are broadcasting photographs of the ferocious animals taken by Mr. and Mrs. Lou C. Hutt, who made the film in Borneo. A complete press sheet is also being issued to exhibitors, comprehensive in every way.

Co-operation of the National Biscuit Company has also been obtained. They will assist grocers all over the country in utilizing window display tie-ups with animal crackers and the picture.

* * *

Sennett's New Bathing Beauty

Each year it is the custom of Mack Sennett, the veteran producer of comedies, to choose a new Bathing Beauty to shine in his constellation of eye dazzlers. This year the first one to achieve the signal honor is a girl named Marian MacDonald. She has signed with Sennett for a long term.

Miss MacDonald has appeared in only one comedy so far, but she showed enough promise in it to convince Sennett that he had a new find in the young Irish beauty. She came to Hollywood from Boston six months ago, and has won several beauty contests, particularly because of her beautiful back.

* * *

"Play Ball" Completed

The ten chapters of the Patheserial "Play Ball" have been finally completed and the last scenes edited and cut by Director Spencer Bennett and Frank Leon Smith, adaptor of the story. The first episode was released July 19th.

Allene Ray and Walter Miller play the feature roles in the serial and Harry Semels is the villain. Two character actors, J. Barney Sherry and Franklyn Hanna, play the parents. Others in the cast are Mary Milnor, Wally Oettel and members of the New York Giants, as well as John J. McGraw himself.

Standard Completes First For F. B. O. Release

The first of the Standard Comedies being produced by Joe Rock for F. B. O. release has been completed. It is entitled "Tailoring" and features three funny fat men, "Tiny" Alexander, "Fatty" Karr and "Kewpie" Ross. The catchline on this picture will be "A Ton of Fun in Tailoring." Rock has placed in production the second of this series called "Three Wise Goofs." The same trio will be featured and Billie Rhodes plays the feminine lead.

Rock has also started his first Blue Ribbon comedy titled "Lame Brains." Alice Ardell is starred, and makes her first screen appearance. Chester Conklin (Walrus) is co-featured.

* * *

"Sons of Swat" Interests

A timely sport reel, giving sidelights and behind the scenes shots of the national pastime of baseball, is now in release at the height of the baseball season. It is Grantland Rice's Sportlight, "Sons of Swat," released by Pathe Exchanges, Inc.

Scenes of the big league training camps in Florida are shown; Babe Ruth, Bancroft, Ruth Marquard and others going through their paces; youngsters on the corner lots put up a stiff game and two teams of modern maids in bloomers also cross bats. A game between N. Y. University and a Japanese nine is also featured. Finally, there are countless thousands seen in Times Square watching the World's Series being played on a mammoth bulletin score board.

* * *

TWO-COLUMN NEWSPAPER AD USED FOR EDUCATIONAL SHORT

When the Educational special on the Lewis-Munn wrestling bout ran at the Washington theatre in Chester, Penna, it was made the occasion of an appeal to the sporting element in the town through special ads in the sporting section of the Chester Times.

A two-column ad called the attention of the sports enthusiasts to this two-reel subject. The Washington theatre was satisfied that the appeal was productive of good results, for "business above the average" was reported for the week.

Scenes from "Mary, Queen of Tots" the latest Pathe "Our Gang" comedy, which sets a new high-water mark in the field of novelty tricks of photography, and clever gags.

Ford Tie-up For Short

Short comedies are coming in for unusual exploitation these days. The latest two-reel film Johnny Arthur in "The Tourist," released by Education, now playing at the Rialto Theatre, New York, has secured a valuable window tie-up on Broadway.

Through the Rialto Theatre, a display was arranged in the big window of the Picard Motor Sales Co., Inc., Ford dealers, on Broadway and 51st street. A painted cut-out of Arthur in his dilapidated Ford is shown opposite a new Ford coupe. In the foreground were displayed stills from the picture, each mounted and carrying a caption tying up the comedy with the Picard company. A one-sheet card announces the showing of the film at the Rialto.

* * *

Three Pathe Shorts Play Broadway Simultaneously

A trio of Pathe two-reel comedies added materially to the mirth along Broadway during the week of August 3rd. The Rivoli theatre showed "Mary, Queen of Tots," the current "Our Gang" Hal Roach comedy. The Colony theatre played Charley Chase in "Innocent Husbands," with Katherine Grant in support.

The Broadway theatre featured a special comedy bill and a Mack Sennett two-reeler starring Harry Langdon, entitled "Remember When" shared film honors with a full length feature.

* * *

PATHE SHORTS MONOPOLIZE WASHINGTON THEATRES

Pathe short subjects had a gala week in Washington, D. C., recently, when all five of the city's theatres ran films distributed by Pathe Exchange, Inc., on their programs. They were the Columbia theatre, running a Jack Sennett "Sneezing Beezers," with Billy Bevan; the Palace theatre, with a Hal Roach comedy, "Innocent Husbands," with Charley Chase and Katharine Grant; the Earle theatre ran "The Fox Hunt," one of the Hal Roach "Spat Family" series; the Metropolitan with "Ask Grandma," an "Our Gang" picture, and finally the Rialto theatre, with "The Royal Four-Flush," another "Spat Family" comedy.

News Reels in Brief

Fox News No. 90

Rockaway Park, L. I.—A modern-day "gold-rush". San Antonio—In front of the historic Alamo; Assonet, Mass.—Indian chieftain's head juts from side of a mountain. New York City—Mary Spas, 15, is chosen for adoption by Edward Browning, a millionaire. Holland.—The largest bee market in the world. Brewster, Mass.—105 Grampus whales washed ashore by a terrific storm. France.—Grand Prix auto race. New York City.—Last word in fire-fighting apparatus. Venice, Italy.—Lido, at the height of its season. Seattle, Wash.—Diving wizard gives exhibition.

International News No. 66

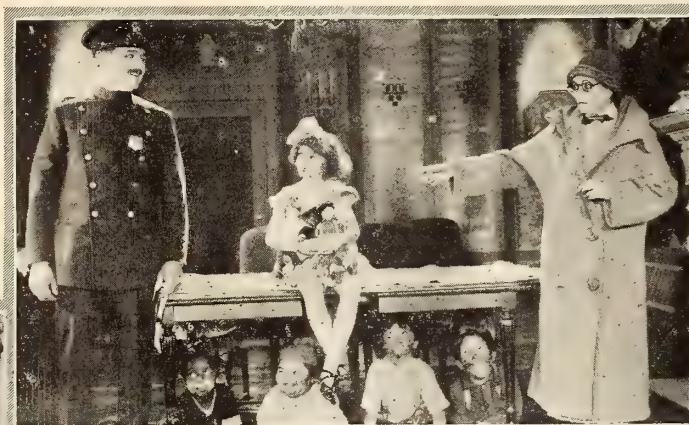
Linac-Monthery, France.—Europe's speed kings in grand prize motor race. Brewster, Mass.—Army of sea monsters washed ashore by storm. Universal City, Cal.—Here's a unique way to improve your golf "form". William Seiter, movie colony champion, finds mirror helps him discover errors. Oels, Germany.—Ex-crown Prince welcomes famous American writer. Seattle, Wash.—(Omit Washington) Johnny Weismuller sets new world swimming record. Carlin's Park, Md.—(Washington Only) Baltimore news outing makes 4000 kids happy. London, England.—Asia's sacred baboons migrate to England. Venice, Italy.—Venice bedecked in necklace of myriad sparkling lights dazzles host of U. S. visitors.

Kinograms 5107

1 Killed in Great French Auto Race.—Paris—Ascari, King of European drivers is crushed to death in Grand Prix de France. Japanese Beetles Ravage 3 States.—River-ton, N. J.—Government entomologists rush to aid fruit growers in Pennsylvania, New Jersey and Delaware. Dragged by Horse, He Does a Houdini.—Berlin—Mexican cowboy gives German capital thrill. Boys Become Major Leaguers for a Day.—New York—Miller Huggins and Ty Cobb manage youngsters.—To Riches Overnight as Adopted Daughter.—New York—Mary Spas picked by millionaire Browning from 12,000 as the ideal girl. English Air and Sea Cadets Get Tropics.—Cromwell, England.—Prizes are awarded to student fliers. Risk Necks to Put Cross on Steeple.—Philadelphia—Human monkeys laugh at danger. New President Sees Boy Scouts in Camp.—Bear Mountain, N. Y.—National head, J. J. Storrow, in first official appearance.

Pathe News No. 66

Aurora, Ill.—Trumpet wins \$25,000 American trotting derby. Tokio, Japan.—Japanese aviators in Tokio-to-Paris flight. Ruhr, Germany.—Last French troops leave Duisberg and Essen. San Diego, Cal.—Scores of girl athletes in race across "Silver Gate." Washington, D. C.—40,000 Klansmen rally in nation's capital. Here and There.—Paris, France.—Premier Painleve greets U. S. fliers. 1—Swampscott, Mass.—Old friend calls on President. 2—Washington, D. C.—Henry Ford to pay \$1,706,000 for 200 government ships. 3.—Lakehurst, N. J.—Seek to lease Los Angeles for aerial freight service.



MACK SENNETT

presents

HARRY LANGDON

in

"Lucky Stars"

and

"Remember When"

Two Reels

"What exhibitor who has used Harry Langdon Comedies during the past six months could honestly say that Langdon's name in lights outside his theatre has not proven as great a draw as almost any accepted star in the business?"

— Danny in Film Daily.

When you play him,
advertise him!

Pathécomedy

TRADE



MARK





YOU don't have to be a student of finance to find out why Exhibitors Trade Review is running a National Tie-Up and Exploitation Section on the Mack Sennett comedies. The exploitation department of this paper is out to show you how to make money. Exploiting the Mack Sennett comedies is one of the ways.

YOU are not being asked to put up any elaborate displays, for this section is run for the 200 seat theatre as well as for the biggest theatres in the country.

You are not asked to book any new products, for there isn't a theatre in the country that does not at one time or another run a Mack Sennett Comedy. All you have to do is to take the stock in hand and tell your audience about it before hand.

In that way they will soon realize that part of the reason that they visit your theatre is to see the greatest short laugh getters in the field.

This sort of advance publicity will bring the shekles and hang out the S. R. O. sign twice as often as you are accustomed to doing without it.

WHY



IT has been said over and over, and it is to be repeated right here that on more than one occasion your whole show is saved by the fact that your little feature was able to undo the harm done by a worse than mediocre feature.

Now, that does not mean that you ought to discontinue features, just because some small percentage of them are flops. It is only natural that every story adapted for film version cannot hit the mark.

It is another matter, though, with short comedies. In this case the story is written especially for screening; besides, it is a fact that in nine cases out of ten, the story is written to order for an ascertained cast. Each actor is known, his limitations and possibilities. He is never confronted with the portrayal of a character with which he is not in fullest sympathy.

AND last, but not least, the comedies are made to bring fun and laughter. This is much more simple than pathos. More simple, and more effective, for the American public wants to laugh.



Newspapers

YOU pay regular rates for your space in the newspapers. Why not make the full use of it. Drop the appendage "—and a comedy," and institute instead the name, star or producer of the comedy, depending upon which of the three is most likely to find favor in the public eye.

Let your comedy take an apportioned part of the advertising space you pay for. Let it share inch for inch with the other feature of your program, and you'll see how soon your patronage will come to recognize these "little features" as an important number, a number to be viewed and appreciated in its own right.

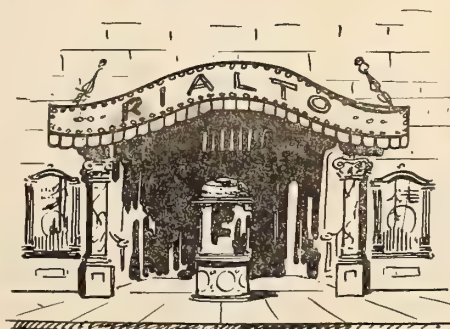
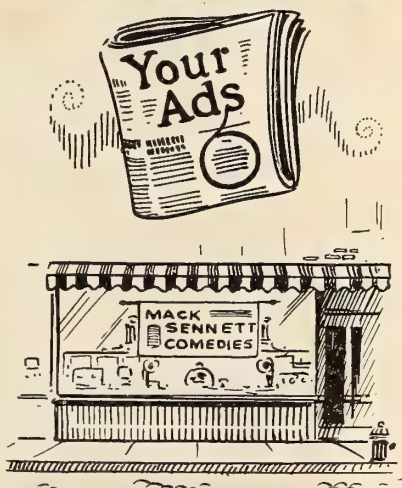
Window Tie-Ups

NOT so very long ago the expression "Born to Blush unseen" might very well have been a reference to short subjects. Live exhibitors, who are increasing their revenues each day have changed that impression. Now they are slamming out the message at every opportunity—the message that regardless of what the first part of their program might be, there will always be a real laugh to finish up with.

One of the most potent and direct ways of slamming out that message is through window tie-ups. This method has been used to great advantage to the big features, and is now doing its bit for the shorts.

There is also one other matter to consider, one which gives a tie-up on a short feature a decided advantage over a full length, and that is that once the poster is placed, it need not be removed immediately.

HOW



after the termination of the pictures run at your theatre. A tie-up with Harry Langdon or the Mack Sennett bathing girls, for instance is good as long as your theatre stands.

Ballyhoos

SHORT subjects, as such, do not offer very much opportunity for street ballyhoos. But the stars and featured players in the comedy filed are another matter entirely. It is really a very simple matter to exploit any of the names that are so well known to every motion picture fan in the country: names like Ben Turpin, Harry Langdon, Alice Day and others.

And here too, as in the case of window tie-ups, once a stunt is effected with any of these names, the benefits will last over a period of months rather than for one day or one week, as is usually the case when exploiting an individual picture.

Realize profits on some of the street stunts that are suggested and outlined in detail in the following pages. They'll fill your empty seats.

Lobby Fronts

HOW much would you sell your lobby front for? \$500? \$1,000? \$10,000? Wouldn't sell it at all? What are you doing with it then? Are you getting the last cents worth of advertising value out of it? If you don't, it would be good business sense to let it out to somebody who is willing to pay you for it.

Calculate your lobby front same as an advertising man lays out a page ad—so much white space, so much copy. And the copy must be live, selling matter. Snappy stills, stills that tell stories.

MAKE YOUR MARK AMONG EXPLOITATION MEN

BOOST Your Town with Harry Langdon. Here is your chance to engineer a piece of exploitation that will put you in the limelight of exhibitor-showmen. It's just one grand hoax, and a cinch to put over.

It would be advantageous, if you have the time to do so, to be active in the "Boost The Town" campaign. Get the jump on the other fellow by offering suggestions as to how to put the movement over. Bring forward the various publicity mediums, such as the newspapers, editorial columns, letters to the editor, contests that will interest the community, "Buy at Home" movements that will include much newspaper comment on the efficiency of certain budget systems now used by intelligent housewives. Then you could show the advantages of attractive posters, made up in the style of the one shown on this page. Also suggest many other methods, well known to every showman, throwaways, automobile pasters, street parades, fashion shows, etc.

There isn't another man in your town better able to handle a campaign than a real showman such as you are. If you have any civic pride (as well as a keen sense of business value), you will impress that fact upon the various organization committees that put their shoulders to this wheel of progress. Then you'll be able to work wonders.

BOOST your town with Harry Langdon," but just for the present, forget all about Harry Langdon, and just concentrate upon boosting the town. Get the idea?

At this time of the year it is a very simple matter to interest the business and political leaders of your town, or community, in a business building movement.

These men are just about ready to throw off their summer idleness and get back into swing of activity. Just give them the germ of the idea, and you'll be surprised to see how quickly they will take it up.

Then is the time for you to start thinking about Harry Langdon, and the rest of the Mack Sennett crowd. With a slogan such as "A Light Heart Means a Profitable Day," advertise an "All Comedy" program. It'll go big, just as it has proven itself in many other theatres that make a regular affair of "All Comedy" programs. Work in the "boosting" idea in your ads and window tie-ups, as well as in your prologue (see suggestion on page 39.)

Hold an "UM PAH" Contest


SAY, if you want to give your audience a real good laugh, stage an "UM-Pah" contest. It is a scream. Arrange with your local music store to lend you some brass instruments, and then advertise that your theatre will hold a contest, not to acclaim the best performer, but rather the performer that can pull the most laughs from the audience. Interest particularly the "old fogies" who "once used to play William Tell on the cornet."

But, of course, you must not let the audience take it otherwise than in the spirit of fun. It might even be best for you to lead off the contest with a "planted" musician who is capable of burlesquing the bass tuba or some such instrument of the wrath of God.

**If you don't
Blow Your Horn-**

NOBODY WILL KNOW YOU'RE ALIVE

**CENTER
TOWN
IS
Alive!**



**- HARRY LANGDON -
BLOWS HIS HORN IN THE MACK SENNETT COMEDIES
SHOWN AT THE RIALTO THEATRE -**

BLOW YOUR HORN!

An All Year Round Poster

Twelve Months of Booster Service for Two Dollars

WITH the still shown in the poster above, you can vary your poster message to fit the needs of any or all the store dealers in your community in such a way that the posters can become a permanent fixture in the dealers' display. It can be made to boost any product that the store keeper wishes to bring before the buying public.

The poster could be made even more effective if the space now carrying the words "Center Town is Alive" were left blank, allowing for the interposition of some new selling item each week. The card could then best read "We'll Blow Our Own Horn on This Week's Special" (Top of poster). Then in the blank space, paste a weekly card calling attention to the special. You'll get a full year's display for the price of one poster.

His Face Is His Fortune

HARRY LANGDON needs no introduction. Once seen, his sad and pathetic face is never to be forgotten, that is why he has made such rapid strides in the popularity of the public. His comedy is genuine; there is no hokum in his humor. Harry Langdon is a comedian.

Your audience wants to see more of him. You can't show enough of him in your pictures. Do the next best thing and show him around town in some of the special stills he has posed for.

At the upper right of this page is a picture of Harry Langdon posing himself for his own photograph. You ought to be able to get this still placed in every photography studio in your town. Drug stores and stationers who make a specialty of developing and printing films can also make good use of the peculiar angle that this photo offers.

No special tie-up caption is needed for a poster in which this photo would serve as the art material. For example, if used in a stationery store it would read

Negatives developed and

Printed quickly

We do our own work

and then, under the still of Langdon, simply mention his name and the fact that he is playing at your theatre. (See poster on preceding page.) The still used is No. 5220.

* * *

Hey! Funny Face!

HARRY LANGDON made a fortune by his face. Capitalize on that fact by staging a funny face contest. Every man, woman and child in your town is eligible and may send in, say, three poses of his face in the funniest expression he can assume. Or, if you wish to follow a definite line of procedure, refer to the issue of "Film Fun" of July 4 in which a similar contest was terminated.

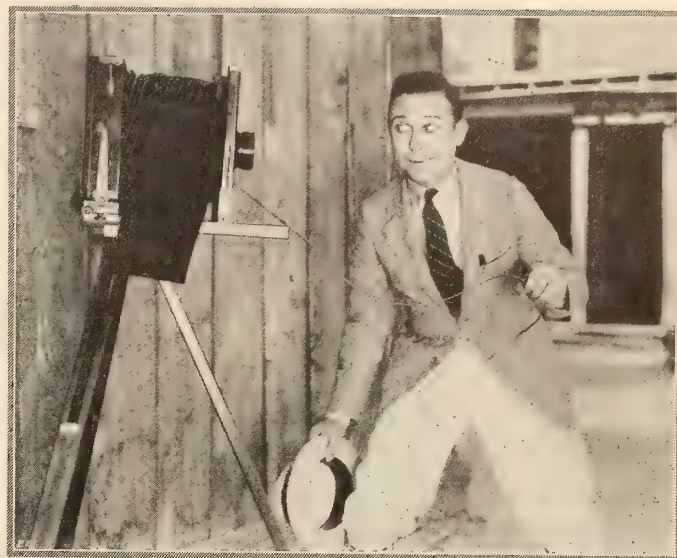
In this latter contest, the capital prize was an opportunity to break into the movies. Of course, any such prize is out of the question for you, but there is no reason why you cannot arrange for some prize that smacks of the movies, such as a letter

Here is a great still for a tie-up with sporting-goods stores. The tie-up is explained in the article to the right.



of congratulations from Harry Langdon, an autographed photo and such.

YOU can arrange with some local photographer to allow special rates on photos taken for this purpose, and make sure that this is well advertised in the newspapers.



Football Season Coming Along

Brings New Line of Tie-Ups

WITH the football season only a few months away, it would be profitable publicity to tie-up with a national manufacturer of sporting goods. To that end, get permission to use the splendid window displays of Wilson & Company. The still shown in the center column is suggested as one of the best possibilities for football material, although there are many others that could be used for wrestling, baseball, track, basket-ball, etc. This still is No. 5299.

In this case also, no definite tie-up is necessary between the card and the window display. The same form of card that is shown on the preceding page is sufficient to put across the story for you, besides, keeping it as indefinite as such, you are assured that the card will remain in the window for a longer period of time than if it referred to a temporary event.

LANGDON MEANS BIG MONEY AT THE BOX OFFICE

—if they know you have a Langdon comedy.

Make use of these cornerblocks which are available at all the Pathe exchanges free for the asking. These cornerblocks are all prepared and ready for you to stick on to all your mail and other ads.

Mack Sennett presents

HARRY LANGDON
in **"LUCKY STARS"**





BEN TURPIN

the Heart Breaker

CAN you imagine Ben Turpin, him of the antagonistic eyes, playing a Von Stroheim role? Can you imagine Ben Turpin getting a permanent wave on his hair? Very difficult and amusing, these scenes. That's why they are bound to catch the public eye and all attention to any message you may wish to put over with them.

Ben Turpin, always a very popular comedian, especially in his burlesque roles, lends himself very easily to tie-ups and exploitation just because of his ludicrous makeup.

For instance, take the still on the left and make that the center of a clothing display, or a haberdashery display, and you will get a display that will command attention. You have the same possibilities for a window tie-up in a beauty parlor with the still on the right. We would suggest that you cooperate with the beauty parlor for the copy which might be desired, and in that way assure yourself that you get a permanent card.



Ben Turpin
/

MACK SENNETT
COMEDY STAR
Shown at
RIALTO THEATRE

SOMETIMES SCIENCE FAILS -
But we usually can
give results with
our modern appliances.

A.B.C. BEAUTY PARLOR

Kross-eyed Kar Kraze

Great Opportunity for Enterprising Service Station to Cash In

IF there is a wide awake automobile service station anywhere near you, here is an opportunity to get enough publicity for them in a week to last them over a period of a year, and you will share in the benefits without any effort on your part.

You know how every year there is some sort of a craze or other for automobile stunts, like bathing girl pasters on the windshield, figures on the water cap, etc. Right now the craze is "Kross-eyed Kars." It takes just a minute to make a car cross eyed, as can be seen in the still to the right of this article. Automobile owners could arrange for the "operation" themselves, but it would be very much more efficient, from a tie-up stand, to have some one or more local car dealers to perform the operation gratis.

Questions will be asked of the owners of these transfigured cars as to how it was done, and of course, new "patients" will be directed to the service stations. Every new "patient" is a new prospect for future business, and the time expended in daubing on the few lines of paint on the head lights will prove a most profitable investment.

These stores or stations ought to advertise the fact that they will perform the necessary "operations" on all cars. Your theatre should carry a poster similar to the suggestion of the right, so effecting a tie-up with the craze.

The "Kross-eyed Kar"



Ben Turpin and his Cross-Eyed Car
**The X-L Service Station
Will "Operate" on Your Car.
A "Fashionable Operation"**

TIE-UP WITH OPTICIAN

Any optician will be glad to take advantage of this opportunity to play up the disability of Ben Turpin by some suggestive ad copy like "There Should Be Only One Ben Turpin—if you are like him, consult us for a quick and sure cure." Any still of Turpin would fill in the tie-up with your theatre.

Turpin's Eyes Suggest Novel Lobby Front

JUST as Harry Langdon's face was his fortune, so does the fortune of Ben Turpin depend upon his eyes. The public always associates him with cross eyes. For that reason, every bit of publicity and exploitation you effect on Ben Turpin should be suggestive of his eyes.

You can arouse the curiosity of your town by making up either a shadow box or a huge cutout of a pair of "intersecting" eyes for prominent display on the days that Turpin plays your theatre. Place these over your ticket booth, and under it just have the words "TODAY," making no mention of his name or the name of the picture, and you will have firmly established a definite tie-up in the minds of your patronage.

Kross-eyed Klub

ANNOUNCE the fact that on every showing of Ben Turpin at your theatre you will issue free admissions to all cross eyed children under the age of fourteen, and reserve a section in your theatre for them. It would be inadvisable to extend the privilege to older persons, for the reason that some of them prove to be very touchy about their defects, and refuse to come at all.

HOW I BECAME POPULAR

*Hundreds of Thousands of Dollars Spent
Yearly To Popularize Popularity*

THERE are hundreds of thousands of dollars being spent every year by young men and women who wish to attain popularity. They try playing the saxophone, they read the "Book of Etiquette," they follow the "Five Foot Shelf," and they take up the ukulele.

Get hep to this clamor for popularity, and tie-up with every store dealer that caters to this crowd. Get in touch with the music schools, and the music stores who sell instruments. Get the local book dealers, and the local dancing schools. Get everybody whose business it is to render some sort of a social service behind this popularity craze, only instead of referring to it as a craze, it now becomes "the right to popularity."

Use the suggested card shown on this page as the keynote ad in the campaign, inserting the line of copy which shows the how of popularity at the bottom of the card. For instance, if the card is displayed by a dancing school, you should have at the bottom "You can be popular also by learning the latest dances."

POPULARITY



RALPH
GRAVES,
MACK
SENNETT
STAR
PLAYING
AT THE
RIALTO,
KNOWS
HOW—

**YOU CAN ALSO BE POPULAR
BY LEARNING TO DANCE**

DON'T discount the fact that when you stage a contest of this sort you have about five hundred pages of advertising in national magazines putting the same message before the public. It is a national campaign of the most intensified proportions.

IT would pay you to make up a large number of posters suggested here, for they can be used right through the year without any extra expense. There is no doubt, though, that the different users of these cards will be glad to contribute their share to the expense attached for the making, for Ralph Graves is a popular boy, and will add a great deal to the value of any displays used to advertise the service of the individual users.

WHEN on top of it all, have a voting contest to find the most popular man in your town. Newspapers will help you put this over. Such a contest is so simple to stage that it hardly requires any words of explanation in these columns.

A Gentle man's Man

RALPH GRAVES is a gentleman's Man. That is, there is something effeminate about him. He is handsome, very well built, and carries his clothes well. He is just the type that would fit in nicely in any sort of clothing tie-ups.

With this in mind, EXHIBITORS TRADE REVIEW has arranged for window tie-ups with the following manufacturers: Shirek & Hirsch, "Men's Personality Clothes"; Julius Klorffein, "Garcia Grande Cigars"; Frownes Bros. & Co., gloves; and the Everyready Razor Company, Gem and Star razors.

Write to this department stating what dealer will place the displays arranged for Ralph Graves, and we will forward you

all the desired material, including several suggestions as to the best method to handle it.

Nothing less than a Packard for Ralph Graves, who deserted feature pictures to become a full-fledged Sennett star.



You will find that the personality of Ralph Graves will put him across very quickly with your audience if they are taught to know him through the medium of window cards and posters. They can get a good long look at him then, and really get to know him well. They like that confidential friendship idea.

Once an audience gets to know an actor by sight, and can call him by name, you will be asked many times when he will play at your theatre again. It is simply the psychology of hobnobbing with the big timers, that will prompt these requests.



MACK SENNETT COMEDIES

Two Reels

*4th Series, 18 in Series
Current and Coming Releases*

*Sneezing Beezers
The Iron Nag
Butter Fingers
A Rainy Knight*



Are YOU cashing in on the wide-spread popularity of the Mack Sennett comedies?

Where the summer crowds gather on the beaches people say of a pretty girl with a stunning figure, "She looks like a Mack Sennett girl." When editors want to dress up their picture pages with the prettiest girls obtainable, there you'll find the famous Sennett beauties.

Think of the vast publicity these comedies have had in the press and among the public. They are standard in quality, inimitable in style, fun and beauty.

How are you going to get the utmost out of them if you don't tell the public about them in your advertising?



Pathécomedy

TRADE



MACK SENNETT

presents

ALICE DAY COMEDIES

Two Reels

*Current and Coming Releases in First
Series of 12*

"Tee for Two"

"Cold Turkey"

"Love and Kisses"

Once in a dog's age there flashes upon the horizon a girl who is a real comedian, funny in her own right.

Think over the women stars of stage and screen, and try to count up the genuine mirth-makers.

Alice Day is not only beautiful; she's funny.

That's why Sennett, champion picker of comedians, has promoted her from the ranks of the featured players to stardom.

Look at these new Alice Day comedies at the nearest Pathe exchange. When you get through laughing you'll sign 'em up.



Pathecomedy

TRADE



MARK

You can get these little figures either in mat form for a newspaper ad, or in sticker form as a "corner-block." Your nearest Pathe exchange has these, free.



"Tee for Two," the first Alice Day starring vehicle for Mack Sennett-Pathe is a humdinger. Don't fail to get it. There is a new idol in the making in Miss Day.

Don't Discount Beauty

BEAUTY deserves exploitation in its own right. When you are fortunate enough to get hold of a comedy that has all the requirements of a beauty show—that's the time to stage one.

The Spanish Shawl

A Wrap of
Luxury
and
Refinement



Miss Ruth Taylor—
MACK SENNETT GIRL
Showing at RIALTO THEATRE

IT IS the easiest thing in the world to arrange for attractive window tie-ups when you have a bevy of beautiful girls to start with as a basis. The Mack Sennett girls are nothing else but. Every beauty parlor, every dealer of cosmetics, every woman's shop that deals in stockings, footwear, "undies," every national manufacturer who deals with these shops—these and more are your tie-up prospects.

Exhibitors Trade Review has arranged for a large number of these for you. If you want any more, get in touch with the exploitation editor of this magazine, and they also will be made to order for you. Suggestions for appropriate window cards will come along with the regular window display material.

A Natural Tie-up

In the still below, pretty Miss Day is seen trying to get some real cake made. Royal Baking Powder figures prominently in her endeavors. Any grocery store will welcome this chance to get passersby to look into his window by placing this still, suitably captioned and mounted.



TAKE A TIP FROM THE "ARTISTS AND MODELS" SHOW

NEW YORK has a new institution—like the "follies." It is called "Artists and Models," and each year it becomes more difficult to get tickets for the show. Some good music, some clever gags, some artistic scenery, AND Beautiful Girls. Don't underestimate that last attraction—beautiful girls. The whole lobby of the theatre is given over to photographs and artists impressions of these girls. Nothing about the show, nothing about the leads or the music—just girls.

Mr. Exhibitor, you have the same thing in the Mack Sennett Bathing Beauties—and you can cash in on them in the very same way. Forget about the name of the pictures they play in, but just exploit the girls. There is typical American womanhood in the Mack Sennett troupe, and the American public glorifies its women. Cater to these tendencies, and you will build up a following for these beauties that neither time, adverse weather of anything else will diminish.

A Box Office Find

ALICE DAY—"Sweet Alice," That's what they will soon be calling her. And they'll be watching for her, too. She is a real box office find.

Pretty, dainty, whimsical, and with a wistful little way that will make the whole world want to take her in its arms. See the press book for newspaper readers and use them.

Your Judgment of Beauty Is Terrible

*So Says Your Rival Exhibitor,
and Then the Fireworks Start*



Miss Thelma Hill

WITH the Mack Sennett girls as the starting point, you can stage one of the peppiest beauty contests in the annals of filmdom. Make it more than a local contest. You stake your town against some neighboring town, and then you'll see some fireworks.

Make it a real "grudge fight." Nobody has to know that you had dinner with the leading theatre owner of your rival town and cooked up this whole affair beforehand. That's simply between you two.

But what everybody will know is that you were the recipient of a letter from the other town, stating that it did not think your own town knew what a beautiful girl was. "What," says you, "we haven't any beauties? Why, we have even the Mack Sennett

girls backed off the map." At this point the newspapers take it up. In fact, you might just as well get them in on it at the very beginning, for it will mean increased circulation for them. Then you and your rival exhibitor stage a bitter word battle through the newspaper columns, the whole thing culminating in a competitive show.

Then is the time for you to get all het up about the honor of your town, and stage several elimination contests in your theatre. Get all the beauty parlors and milliners and dress-makers interested to the extent that they will study the entrants and advise in what way their most fascinating charms could be brought out. Play up the Mack Sennett girls as examples of American beauty. Don't forget, it is no longer a selfish motive that will prompt the contestants, but rather, they are out to uphold the supremacy of their town. That makes all the difference in the world.

IF YOU think it will add any flavor to the contest to have a member of the motion picture profession be the final judge of the contest, EXHIBITORS TRADE REVIEW will offer its services, and even publish the pictures of the winner. Just submit photographs of several of the outstanding contestants,



Miss Dorothy Dore

making no reference as to which town they represent, so that an unbiased choice can be made. It can be arranged for several stars of the motion picture profession to co-operate with EXHIBITORS TRADE REVIEW in the final decision.

WRITE this department for fuller details of this contest, and the entire campaign, including opening letters and newspaper will be forwarded to you. It is all part of the National Tie-up and Exploitation Service for exhibitors.

Great Oaks from Little Acorns Grow

NOW, on the face of it, you might imagine that once this little stunt was completed, you would hear the end of it. There would be nothing further from the truth, however. Other neighboring towns are not going to let you rest on your laurels without some real effort on your part to show an overwhelming supremacy.

Once your town is crowned "queen," or whatever the crown may be, you will be getting challenges from others. (And if you don't, it's up to you to see that you do.) Before you know it, your theatre will become one of the most talked of in the country. It costs you nothing to start it.

Sure Hit !

The JANTZEN
BATHING SUIT,
(STYLE 47-A)

Mack
Sennett
Comedies

YOUR SUIT HERE -
THE COMEDY AT
THE RIALTO THEATRE.



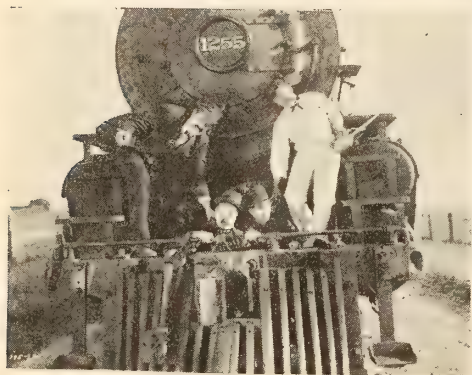
The Misses Alice and Marceline Day, two charming examples for the contestants in your inter-town beauty contest.



The Misses Thelma Hill and Margaret Cloud offer some suggestions for what a beauty contest winner should look like.

Window card for tie-up with the Jantzen Bathing Suit. Requests received at this office for regular window display material will be promptly attended to.

Three stills that typify the Billy Bevan comedy. He is a natural character actor who specializes in satire and burlesque.



First Column, "Whispering Whispers"; Center, "Rags to Riches"; Below, "Skinners in Silk." Sennett-Pathe releases.



The THORN AMONG THE ROSES

Character Comedian, Billy Bevan, Always
Surrounded by Bevy of Beautiful Girls

YOU may always be sure that your audience will get more than its share of laughs when you play a Billy Bevan comedy. This sterling actor is usually seen in a burlesque on life—the true basis of all comedy. He takes every day situations and shows how ridiculous they really are.

The titles of the Billy Bevan comedies usually allow for a good tie-up, since in a great many instances they are travesties on some big feature production that has gone across, as, for example, the title of the still shown in the upper right of this page, "Skinners in Silk." Yes, sir! Billy Bevan is the real goods, and you ought to put as much pressure behind his advertising and exploitation as behind any big feature.

"We Want Whiskers"

Everybody knows that the mustachio that Billy Bevan wears is false, but funny, nevertheless, and as capable of opening up a discussion on the desirability of wearing these misplaced eyebrows as the finest waxed hair-lined ever worn by a Beau Brummell.

There is a good deal of discussion going on nowadays in the newspapers. Many producers of feature films have been asked to play up their male stars who display a moustache.

Get your local papers involved in a similar discussion, getting the pro

and con letters from men and women who differ on the subject. Distribute a number of "wishers" similar to the one

LET'S SAVE TIME

There are so many window tie-ups available for Mack Sennett Comedies that we felt it would be to your advantage, rather than to publish all of them regardless of whether or not you can use them, to await a request from you on the particular one you can use. Write us and say whether you want a drug store tie-up, or a haberdashery, or what not, and the material will be sent to you post haste. See coupon on another page.

that Bevan sports among the youngsters and have them stage a street parade for you, holding up several banners with the slogan, "We Want Whiskers."

Tie this stunt up with a regular display of motion picture stars' photos in your lobby, as well as in barber shops, always centering the display around the individualist soup-sifter of Billy Bevan.

"Rialto Theatre Will Feature Laughs"

OR an unusual piece of ad copy to be distributed to your regular mailing list, use as the theme the slogan "We will feature laughs." Then in a short, pithy letter, tell your patron friends that your theatre has realized the importance that the comedy is playing in modern theatres, and that he (the patron) may feel sure that whether he be moved to tears or to laughter by the

first part of your program, there will always be a laugh to finish it up with, mentioning that Billy Bevan will be the first to lead off the new policy.

On the envelope of the latter, up in the corner where you usually carry your return address, just have it arranged in this way:

RIALTO THEATRE
WILL FEATURE LAUGHS
HA HA.

This is sure to get the attention of the reader even before he opens the envelope.

FREE MATS FOR NEWSPAPER ADS

Your nearest Pathe Exchange will be glad to give you free mats on any of the Mack Sennett-Pathe releases. Nothing fairer.



"From Rags to Britches" is the latest of the Mack Sennett releases through Pathe. It is one grand travesty on the modern fashion show drama, and is just one continuous laugh from beginning to end. Del Lord directed it, and Billy Bevan plays the male lead.

Kidding the Modern Fashion Drama

The three Sennett girls who are shown in the strip on this page are (left to right) Peggy McDonald, Thelma Hill and Lillian Light, a new comer to the fold. They have one glorious time in this picture, going through all the antics of the modern fashionable women.



HERE is an opportunity for a fashion show that is different from any you have ever staged before—a travesty on a fashion show. Man, it is as great a laugh getter as we have ever stumbled on. It has the old fashioned movie show stopped worse than a 1914 Ford.

"From Rags to Britches" deals with fashions in a humorous way. That's the way you are to deal with this show, comedy, humor. Arrange your stage in the set-

tings of a fashion parlor, and allow the models to display the most extremes of fashions. Also take a suggestion from the still Thelma Hill, (center above), who is showing off a bathing suit created for "shy knees."

FOLLOW that suggestion in the creation of styles for women with twin chins, Stylish stouts (as weighty as you can find), unfriendly knees (bow-legged), and such.

GET THAT WINDOW

Every Window That Carries a Still Is Another Ad for Your Theatre

GET that window. Whether it belongs to the grocer, the butcher or the candle stick maker, there is some way in which you can get a still of a Mack Sennett bathing beauty into it. Every window means an increase in attendance every time you play a Mack Sennett comedy, so don't pass up a single opportunity.

Exhibitors Trade Review would like to get a lineup from you concerning the different kind of stores in your immediate vicinity, and it will then outline an individual campaign for you in an effort to make full use of every possible outlet for Mack Sennett exploitation.

There are no strings attached to this offer to exhibitors, no red-tape, no hokum. We realize the value of these window tie-ups. Producers of short subjects realize their value. If you don't, then it is our business to show you how your box-office receipts will show an almost immediate increase if you take kindly to this form of exploitation.

Arrange An Attractive Window Display On Bathing Accessories

YOU can arrange for a really attractive window by coordinating several of the tie-ups arranged for you into one window of a dealer who handles these products. You can get the Jantzen Bathing Suits, Klienerts Rubber caps and shoes, Wilson & Co. medicine Balls and other athletic accoutrements, and the Miller Rubber Co. beach ball, shown in the pose of Miss Gladys Tennyson at the right of this.

These products, tie-up with the stills of the many beautiful bathing girls shown on a preceding page, all with a background of a big beach umbrella and some sand on the floor of the window, would make a display that would invite people to stop, look, and listen!

If the season is right in your particular part of the country, it would not be a bad idea to stage a little bathing girl show. You need hardly be told of the great popularity of this sort of thing.

Get in touch with the Jantzen Bathing Suit Company through these

columns, and they will cooperate with you in the fullest capacity, suggesting settings, music and everything else that goes to make a successful show.



Peppy Pathe Press-Books Treat Shorts as Features

Big Sheets, Newspaper Mats and Trailers Supplied

THE EXHIBITOR who merely appends the line, "and a new comedy" at the bottom of the feature advertising copy that he has so elaborately prepared is today cutting off at least one third of the exploitation value of his program.

At least one third and often nearly a half of its value!

The day has gone when a feature is the sole consideration of the exhibitor. This day passed out, in fact, at about the time that the big feature companies gave up the effort of trying to sell short productions on the ground that they needed sales specialists. A feature salesman can't get value on a short picture when he is concentrating on a big one.

Therefore the distribution of short productions fell logically into the hands of specialists in this line of film marketing.

As a result of this sales specialization the exhibitor today pays more for his short reels than he did when the feature distributors were handling the shorts merely as a side line.

This fact should be proof enough that the short subjects on the program should deserve as much advertising concentration as the long subjects. What you can't give the short films in space you can give them in concentrated selling copy.

This task is made easy for the exhibitor by the various distributors of short subjects. For every recognized short subject placed on the market today there is an amount of advertising, publicity and exploitation material offered to the exhibitor in the press books corresponding in value to that offered in the press books accompanying feature productions.

Full Length Trailer on

All Sennett Subjects

Pathe puts its short features in the big feature class by advertising that it has arranged for trailers on each Mack Sennett release. Decidedly this is something not often done in the matter of pictures that, in length, drop below the average feature class. The advertising value of the trailer has long since been demonstrated. Here is a type of advertising that applies to every type of house. There is none too large or too small to make good use of it. And certainly the trailer of a Mack Sennett comedy, capitalizing on a humorous

angle of the production, belongs in the legitimate advertising of every exhibitor who is serious in his intention of deriving the most in revenue from his program.

To point out that these trailers should be made use of seems entirely superfluous.

* * *

Become a Showman

This tie-up section and the regular press sheets that are made available for use will take you out of the class of exhibitors and make you a showman. There is all the difference in the world. One waits for returns; the other knows how to get them. The latter is much more remunerative.

Big Sheets and Lobby

Cards Bring Business

Don't miss the unusual opportunity to cash in on the big sheets and lobby cards that are made up especially for the Mack Sennett comedies. They should play an important role in your advertising campaign on short subjects, and if efficiently used, will bring you more business than you ever knew existed. See the Pathe press books on the Mack Sennett subjects.

Newspaper Readers Attract

Big Theatres Always Use This Method for Free Paper Space

WHERE the subject matter of the comedy or the star merits such attention, there is a short feature story or two.

A notice such as the following is typical of those offered:

"As a trusting little soul, as credulous as a bald-headed man with his first bottle of hair tonic, Harry Langdon is to be seen in another feature of the bill, "Lucky Stars," Mack Sennett's latest contribution to entertainment of the lighter kind. Harry plays the part of assistant quacker to the biggest quack that ever peddled colored water for a dollar a bottle and called it a great Universal Elixir of Life, cure-all of anything from headache to ingrowing toe-nails. Harry's adventures in the realm of quackery are said to be hilarious in the extreme and he is ably supported by Vernon Dent as his fellow quack and by Natalie Kingston as a hot tamale from the hot town of San Tobasco.

Unusual Press-Book Material

PATHE Exchange, Inc., in its handling of its short subject exploitation goes into the advertising possibilities of its material in a thorough fashion.

The company's manner of handling its short features is best illustrated by a look into the press sheets of the Mack Sennett comedies.

A full line of paper, lobby display, advertising cuts, free mats and publicity cuts are furnished on every production from the Mack Sennett comedy studios.

The lobby displays are at the very least as attractive as those provided on feature productions. Stills from the average run of dramas and melodramas provide an interest that pulls the passerby into the theatre in front of which

they are displayed. The Mack Sennett-Pathe lobby displays have a greater value in that they are built around the same thing that a Sennett comedy itself is built around. That is a laugh. The stills used in these displays are amusing. They possess a greater pull than the average feature lobby display.

The press books also contain a well written and selected variety of press material, quite capable of brightening up any motion picture gags published. The compilers of the press books have anticipated the needs of the motion picture editors and have, as a general rule, concentrated on short paragraphs, leaving out the more or less useless cut-and-dried, praiseworthy reviews that appear in so many press sheets.

Putting Life Into Still Life

THE Pathe exchanges are well stocked with an excellent selection of stills from current and recent Mack Sennett productions. Each and every one of these stills can be made into a sterling salesman for you. Simply put a few words into its mouth.

It is one thing to put a still into one of the attractive frames you have in your lobby, and then leave it to your patrons to find out what it is all about. And it is entirely another matter to take three or four stills, different sequences of the story, and by a few lines of cleverly written copy, to connect them up into a pictorial presentation of the story.

For example:

John meets Jane (still of John and Jane) and fall in love. But her uncle objects (still of three way argument between principals). John turns out to be a son of an old friend of Jane's uncle who once saved his life (still of action) and, so, wedding bells rang out (closeup of John and Jane).

Don't Call The Cops

YOU won't need the police to put over the Mack Sennett comedies for you. But you ought to use every other means to do so.

EXHIBITORS TRADE REVIEW has a standing list of over one hundred and fifty manufacturers of nationally advertised goods who are pledged to stand by and cooperate in any plausible way in the exploitation of these comedies. These manufacturers were chosen with these prime considerations in mind: that they be reputed to put up attractive window displays; that, when occasion demands and opportunity is ripe, they print and distribute special material. Suggestions from exhibitors are carefully considered.

Write us your needs. What kind of tie-ups are most beneficial to your individual theatre? We must know this too if we are to make the most of the material we have on hand.

Short Subjects—Long Green

SHORT subjects are not longer booked simply to fill up the necessary hours of running time for your program. They have become features in their own right, and the longer it takes to find that out, so much longer is your theatre going to play to uncertain audiences.

It stands to reason that you will be just twice as certain of your daily attendance if you give your audience twice as many reasons for attending as heretofore.

You have been giving lobby space to your long feature; you have been advertising them in the newspapers; you have been writing about them to your patrons. Now include your short features in your campaign. Call them by name: let your patronage get acquainted with them personally, so that it will be able to ask for them with some degree of certainty.



THE PROLOGUE



Even if your theatre only caters to a 200 audience you ought to put on an occasional prologue. Here below is the suggestion for a bathing girl act. Local talent will suffice. A little song, a little dance, and a display of bathing fashions. Plenty.





MACK SENNETT

presents

RALPH GRAVES COMEDIES

Two Reels

in

He Who Gets Smacked *Good Night Nurse*

Sennett Productions in all that the name implies.

Sizzling with humor like hot fat in a pan.

Fast stepping. Not a dull moment.

Pretty girls—and Graves himself.

Seen him? Big and handsome. Clever. Funny because he makes himself John J. Dumbell himself.

When Sennett takes a comedian out of a crowd and makes him a star it means something.

How can you make every dollar possible if you don't advertise him to your public?

A Series of 12

Pathécomedy

TRADE



MARK



BOX OFFICE REVIEWS

PARISIAN LOVE

Preferred Picture. Author, F. Oakley Crawford. Adapter, Lois Hutchinson. Director, Gasmier. Length, 6,324 feet.

CAST AND SYNOPSIS

Marie Clara Bow
Armand Donald Keith
La Frouchard Lillian Leighton
Pierre Marcel Lou Tellegen
Jean D'Arcy Alyce Mills
D'Arvil James G. Russell
Apache Leader Otto Matieson

Marie and Armand, Parisian Apaches, love one another. They plan with a confederate, The Knifer, to rob Pierre Marcel, wealthy scientist. They are discovered, Marie escapes, the Knifer killed, and Armand wounded after saving the life of Marcel, whom he recognizes as a former professor of the University. Armand is nursed to health by Marcel, and introduced to Jean in the hope of saving him. He believes Marie dead. Marie, convinced that Marcel has taken Armand from her, revenges herself by luring him into marriage while posing as a convent girl. Armand returns from London and she discloses the truth to Marcel, who is broken-hearted. The Apaches attempt to slay the former comrade but shoot Marie instead. Armand nurses her to health, and Marcel sails for abroad leaving them to find happiness.

THE atmosphere of the Parisian underworld and the presence of the colorful band of Apaches in their native habitat are the most interesting things about this film. There is a fair amount of plot, but the continuity is so poor that it is difficult to follow the various sequences through to the conclusion that seems anything but logical. The result is quite puzzling.

There is not sufficient explanation as to why Armand, a student of the university and a boy of gentle birth, should willingly consort with a filthy band of villains living in the sewers of the Siene city. And the slight clue that is offered in a subtitle comes too late and serves only to mystify.

It is also not too easy to imagine a creature of Marie's primitive nature so easily giving up her lover, and planning to revenge herself by marriage to the man who has defeated her passion through regenerating him.

In one of the near-to-ending sequences, the hag, Frouchard, presents Marcel with a birth certificate purporting to prove that Marie is the kidnapped child of aristocracy. This is all explained in a title, and there is a brief flash of "the papers." Marcel acts as though such a procedure is quite usual in the upper strata of Parisian society.

Lou Tellegen is unconvincing as the wealthy scientist, and there has been nothing given to the role to indicate that he is interested in science or that he is averse to the society of women. Donald Keith's characterization of Armand adds nothing to the realism of the tale, but the Marie of Clara Bow is reminiscent of the grisette of the Montmartre cabarets.

Lillian Leighton, as the absinthe drinking La Frouchard, renders a fine performance. She is especially effective in the garret scenes and does well with the comedy opportunities offered when she becomes the dressed-up chaperone of the pseudo-convent girl. The minor roles are adequately filled, and the photography and lighting are generally okeh.

Exploit this one as a romance of the Parisian underworld. Stress the Apache element, and make the most of the names of Clara Bow and Lou Tellegen.

THE GIRL WHO WOULDN'T WORK

Preferred Picture. Author, Gertie D. Wentworth-James. Adapted by Lois Hutchinson. Director, Marcel DeSano. Length, 5,979 feet.

CAST AND SYNOPSIS

Gordon Kent Lionel Barrymore
Mary Hale Marguerite De La Motte
William Hale Henry B. Walthall
Greta Verlaime Lilyan Tashman
William Norworth Forrest Stanley
District Attorney Winter Hall

Mary Hale, tired of the drab existence of a shop girl, and weary of her colorless floor walker lover, accepts the flirtatious advances of Kent, a philandering man about town. Her father expels her from home, and she spends the night at Kent's house, he sleeping at his club. Greta, Kent's discarded mistress, visits the house and ejects Mary. The girl's father traces his daughter to the place, and shoots Greta in the belief that he is killing his own daughter to save her from shame. Kent who really loves the girl, confesses the crime to save the father. The father, too, confesses, and is acquitted after Kent spends his fortune to save him. Kent marries Mary.

THIS is an interesting photodrama with several somewhat different twists to distinguish it from the usual production. The director has permitted the action of the story to develop naturally and the result is that there is nothing forced or planted.

It would seem that there are one or two threads that are left loose. For instance, the floor-walker to whom Mary is engaged in the early sequences simply fades out of the picture without explanation. It would have been more convincing to have some reference made regarding what happened to him. Also the fact of his being such a bore as to turn his sweetheart from him is not well established. He seems a nice enough young man, and is entitled to sympathy when the wealthy rouse deprives him of the girl's affection.

An interesting situation arises when the father slays the former Follies beauty mistaking her for his daughter, and a different angle is injected in having the philandering Gordon Kent turn out to be the hero before the final fade out.

There is some good comedy to balance the drama of the film. The sequence in which Kent finally breaks with Greta is fraught with sophisticated humor. Kent is quite cool about it all and declines to take part in the scene which the actress endeavors to stage.

He is sarcasm personified, and succeeds in leaving his former sweetheart quite furious as he exits with an exaggerated bow.

The scenes showing Kent's flirtations with the pretty girls who work in a fashionable shop are well done, and he registers as a villain sufficiently to add to the surprise when he proves to be a regular fellow after all.

Lionel Barrymore does excellently as Gordon Kent. His work in this role is the most acceptable that he has contributed to the screen for some time. Although somewhat out of type as a department store masher, he registers satisfactorily in this obnoxious character, and in the later sequences he is admirable.

Marguerite De La Motte makes the hair-brained Mary very human and understandable. Lilyan Tashman is a light-o'-love to the life, and Henry Walthall helps with a good performance as the night watchman father.

Play up the title which is in itself interesting. Feature the names of the cast. You should be able to effect good tie-ups with the newspapers on their "Help Wanted" advertisement columns, with employment agencies and with stenographic and similar schools.

WILD HORSE MESA

Paramount Photoplay. Scenario, Lucien Hubbard. Director, George B. Seitz. Length, 7,164 Feet.

CAST AND SYNOPSIS

Chane Weymer Jack Holt
Bud McPherson Noah Beery
Sue Melberne Billie Dove
Ches Weymer Douglas Fairbanks, Jr.
Benton Manerube George Magrill
Lige Melberne George Irving
Grandma Melberne Edith Yorke
Toddy Nokin Bernard Seigle
Sosie Margaret Morris

Benton Manerube interests Lige Melberne in a scheme for the wholesale capture of wild horses by means of driving them into a barbed wire corral. Chane Weymer, a rider, realizes that such procedure will result in the mangling of many horses on the wire. He battles with Manerube who leaves the outfit and joins the McPherson gang of horse-thieves. The gang capture the Melberne group including Sue, with whom Chane is in love. Toddy Nokin, an Indian, kills McPherson and two others to avenge his daughter. Chane heads off the stampeding herd of horses in time to save his friends. Manerube is killed by one of the McPherson gang and Chane weds Sue.

THIS picture is merely an ordinary Western relying for its big kick upon a rather tame stampede of wild horses which is blocked by Jack Holt in the role of a hard riding hero.

There is a good fight scene in which Chane Weymer gives Benton Manerube, a second-villain in the film, a good demonstration of what barbed wire will do to either a man or a horse.

Manerube is portrayed as an inhuman brute who is quite willing that hundreds of horses should be torn to death on the wire in order that he may profit by the sale of what few may remain alive. Chane smashes him with well placed lefts and rights and sees to it that each blow hurls him into the wire upon which he would have impaled the horses.

There are several impressive shots of Toddy Nokin, a Navajo brave who sets forth upon a lone hunt for the three renegade whites who are responsible for the death of his daughter Sosie. He is shown silhouetted against the sky-line, and his enemies fall lifeless in tribute to his faultless fire.

The horse stampede is the climactic scene. In it are shown a herd of frenzied beasts madly dashing through the ever-narrowing canyon into the barbed wire trap that means death to many of them. There is realism in this sequence, but somehow it fails to thrill as recently picturized stampedes of cattle and buffalo have done.

A bit of humor is injected by having Grandma Melberne administer a sound thrashing to one of McPherson's villains with a broomstick. The puzzled desperado does not know just what to do, and although he would murder a man without second thought, the old lady's attack is too much for him.

A note of interest is added to the cast in the presence of Douglas Fairbanks, Jr. He is a nice looking boy and does very fairly with the small role assigned him.

That Western trio, Jack Holt, Noah Beery and Billie Dove, render rather stereotype performances, quite similar to the work they have done in preceding films of the same type. Truth to tell, the story does not provide the thespians with any opportunities to contribute outstanding characterizations.

The locale is different and interesting. The lighting and photography are all one can ask for, there being a number of particularly good shots of the hills and canyons abounding in the mesa.

KISS ME AGAIN

Warner Brothers Photoplay. Adapted from the original story by Hans Kraely. Director, Ernst Lubitsch. Length, 6,722 feet.

CAST AND SYNOPSIS

Loulou Fleury	Marie Prevost
Gaston Fluery	Monte Blue
Maurice Ferriere	John Roche
Grisette	Clara Bow
Avocat Dubois	Willard Louis

Gaston is the preoccupied but adoring husband of Loulou, who is too taken up with business to notice the encroachments of Maurice, the pianist, until too late. He has no intention of abandoning the field to the usurper, but pretends willingness to divorce. He so arranges matters that his wife becomes heartily sick of her lover and madly, jealously in love with her husband. Maurice finally "gets the air," and the couple are reunited in a greater degree of affection and mutual appreciation and understanding.

LUBITSCH has done another delightful thing for the screen. He has brought to it a tale as light as star dust and equally intangible, for the story is all but forgotten in genuine enjoyment of the many airy bits of business he has injected into the production.

It is a triangle tale in the best European manner, probably somewhat toned down for our local bluenoses. It is entirely inoffensive, and without suggestion, offering good value as an evening's entertainment for any intelligent person of either sex over the age of eighteen.

Screenwise folks may detect a few shortcomings. For instance, the scene is laid in Paris. Naturally all the characters are natives of that towered city. Therefore it is a bit disconcerting to watch Marie Prevost's pretty mouth frame the good English words "shut up" in the course of conversation with her tame cat musician. But maybe she and Gaston were frequenters of one of the American cabarets that have established themselves in the Quartier Latin. Again, Monte Blue does not seem quite at home essaying the gestures of hand and shoulder that commonly proclaim the Frenchman. But these are minor matters in comparison with the utter artistry with which this little story has been told.

One of the best sequences is that in which Gaston and Maurice meet at Loulou's home, and both mistrusting insist upon escorting one another home. Another good shot is the flirtation between Loulou and her husband while each is accompanied by a companion of the opposite gender. And still another is that in which Gaston pretends being trapped with his inamorata, although he is all alone. He is having great fun, or thinks he is. But as usual the woman is the smarter, for she is fully aware of the circumstances. The final shot will send them out smiling, for it shows the patient Maurice who has been awaiting his deserting sweetheart, courteously escorted to the door by her triumphant husband who is clad in an excellent sample of what the well dressed man wears when he retires.

With the exception of the English phrases formed by Marie Prevost's lips, she is a fine Loulou. There is a wealth of meaning in her eyes, even the lift of an eyebrow is sufficient to register a thought. And her half-smile is most alluring. Monte Blue is good. He is always appealing, but seems a bit miscast in a Latin role. He doesn't quite look the part. Clara Bow does look and act it. She is a charming Grisette, and Gaston must indeed have been in love with his wife to resist her wiles.

Willard Louis, with a trick whisker, makes a good French divorce attorney, and John Roche seems in character as the Romeo whose love-making ability is nil when deprived of a piano.

Make the most of the Victor Herbert song tie-up on this one. Play up the cast and the director, and use some showmanship ingenuity in featuring the title in advertising and catch lines.

WILD, WILD SUSAN

Paramount Photoplay. Adapted by Tom J. Geraghty from Stewart M. Emery's story, "The Wild, Wild Child." Director, Edward Sutherland. Length, 5,774 feet.

CAST AND SYNOPSIS

Susan Van Dusen	Bebe Daniels
Tod Waterbury	Rod La Rocque
Pe'er Van Dusen	Henry Stephenson
Edgar	Jack Kane
Emily Dutton	Helen Holcomb
M. Crawford Dutton	Osgood Perkins
Malcolm	Ivan Simpson
Chauncey Waterbury	Warren Cook

Susan, in search of adventure, secures work as a "lady detective." Tod Waterbury disguises himself as a taxi-driver. They meet and become interested. Tod offers the detective agency a reward to find himself and arranges for Susan to be assigned to the job. They are constantly together, and of course Susan fails to locate him. She gets another chance to trail a bunch of crooks in a spooky, deserted house. Thence Tod follows her, and after many thrilling adventures, it develops that the idea was a frame-up on the part of Susan's family to cure her of the lust for adventure. She and Tod marry.

A good, fast farce, well gagged up, this one provides laughter, and thrills throughout its length. It is good entertainment for those who are not finicky about depth of plot or plausibility.

Its climax, and the events leading up to the denouement are reminiscent of "Manhattan Madness" which proved a success with Douglas Fairbanks years ago, and which has been more recently a vehicle for Jack Dempsey. The most amazing things happen in the deserted house, and the audience is kept in ignorance of the family's frame-up until very near to the picture's end.

There are loose boards that arise to smite the heroine, she is embarrassed by the presence of frogs in the leg of the trousers that are part of her disguise, and further annoyed by the popping of buttons supporting her suspenders. Pictures fall from the walls with nerve-wracking crashes, ghostly hands stretch forth from unexpected places, human skulls are in evidence, and a band of sinister villains ensnare hero and heroine in their meshes.

There is some good comedy provided in the shots showing Susan being piloted about town in the sea-going taxi driven by Tod. Each time the car starts it leaps forward as a greyhound from the leash, and Susan is cast most undignifiedly upon the floor of the car. These sequences were filmed in New York, and there are interesting glimpses of Riverside Drive, Fifth Avenue, some famous shops and hostleries.

One of Susan's first assignments as a detective is on a shoplifting case. She overtakes her quarry just off Fifth Avenue and indulges in a pretty wrestling match before her chauffeur and one of the ever-present traffic-cops come to her rescue.

The titling is particularly good, and is in entire keeping with the production, being responsible in itself for many an additional chuckle. The lighting and photography are all that may be wished.

The part of Susan, the wild girl, is played by Bebe Daniels, who adds something to her standing as a true comedienne by extracting every possible bit of comedy from the ludicrous situations provided by the story.

Rod La Rocque is just as handsome as a taxi-man as he is in regulation bon-ton togs, and plays his part with an air of sophisticated humor that helps materially. He proves his pugilistic ability in a free-for-all fistic engagement with the entire aggregation of seeming crooks. The support is up to the mark in all respects.

Exploit this as a fast moving farce, full of laughs, and containing plenty of thrills. Make the most of the names of Bebe Daniels and Rod La Rocque. Feature the fact that the screen-play is an adaptation of the story by Stewart Emery.

SALLY OF THE SAWDUST

United Artists Photoplay. Adapted by Forrest Halsey from the stage play by Dorothy Donnelly. Director, D. W. Griffith. Length, 9,500 feet.

CAST AND SYNOPSIS

Sally	Carol Dempster
Prof. Eustace McGargle	W. C. Fields
Peyton Lennox	Alfred Tunstall
Judge Foster	Erville Alderson
Mrs. Foster	Edna Snannon
Detective	Roy Applegate
Miss Vinton	Florence Fair
Scene Leader	Marie Shotwell
Lennox Sr.	Charles Hammond

Judge Foster disowns his daughter for marrying a circus man. She dies, leaving her daughter Sally to the care of McGargle, a circus con man and taker. They are devoted to one another she calling him "Pop," as he is the only "parent" she ever knew. He keeps the secret of her birth. They show in her grandparents' town, and in keeping "Pop" from arrest she herself falls foul of the law. This is principally because young Lennox, scion of an aristocratic house, is enamoured of her and his father "frames" her with the Judge's aid. At the critical moment Professor McGargle returns with proof of her birth and all ends well.

ANOTHER Sally has come to help count up your box-office receipts, and this "Sally of the Sawdust" will aid you to pull a crowd second only to the circus itself.

It seems to have all the requisites. Pathos, tragedy, thrills and a line of laughter, ranging from lady-like chuckles, to honest-to-goodness guffaws. It is replete with gags of the better sort, and most of them are new and original. Only here and there do the old standbys crop up, and when they do, they are the sure-fire sort that will never be out of date or overdone.

There is a good story, too. True, nothing very startling in the plot, but it has been worked up so well that it runs trippingly along with never a lagging moment.

Wistful Carol Dempster supplies the heart interest, and that inimitable comedian and pantomimist, W. C. Fields, is as full of fun as a pup is of fleas. He lays on the humor with a lavish hand, and despite the burlesque of the character, when it comes time for a little sob stuff, he is right on deck to pass it out.

There are too many laughs to attempt to relate the episodes that cause them. And there is a big thrill in the trial of Sally before her own grandfather, her escape from the courtroom, her pursuit by a dozen stalwart citizens, her recapture and her vindication.

The direction—well, D. W. Griffith is the director, and the action shows his master touch. Not an instant is lost in getting into the tale, and once in, each sequence builds firmly upward to the climactic pinnacle. It seems a bit too bad that two little bits of vulgarity have crept into the picture. One has to do with a pup that is blamed for what a watering can is responsible for, and the other a bird that flies over Professor McGargle's upturned face. However, perhaps these flashes find justification in the giggles they cause.

The world of celluloid is fortunate in being able to clasp W. C. Fields in its embrace. He brings to the screen a veritable wealth of humor, and as a fine farceur he will find fame in filmdom.

Carol Dempster is an adorable Sally. She is always in character—that of a gentle-hearted child with an exterior coating that can be hard as steel when necessary. Her work is especially fine in the trial scene, and in the sequence when she aids her shell game swindling "Pop" to escape the law's long arm.

The supporting cast is excellent. The lighting, photography and background all that one could wish for.

Make a strong flash with the names of D. W. Griffith, Carol Dempster and W. C. Fields. Use circus front, lobby and paper. Crowd bally will help. Little bags of sawdust with appropriate cards attached may prove novel and attractive throwaways.

THE DEMON RIDER

Davis Distributing Division Photoplay. Author, J. Inman Kane. Director, Paul Hurst. Length, 4,950 Feet.

CAST AND SYNOPSIS

Billy Dennis	Ken Maynard
Mary Bushman	Alma Rayford
Jim Lane	Fred Burns
Black Hawk	Tom London
Cook	James Lowe
Tarzan	Himself

Billy Dennis, ranch foreman, suspects Black Hawk and his gang of pillaging the local bank. He rescues the money and escapes from the gang, one of which advises the Sheriff that he is Black Hawk. A posse sets out in pursuit, and Billy unfortunately loses the cash, which is found by the colored cook. Billy is cornered by the Sheriff but escapes and pursues Black Hawk who has fled in a stolen automobile. Billy lassos Black Hawk and drags him from the car which plunges over a cliff. The cook dashes excitedly on the scene with the missing money, Billy wins the girl and all ends well.

THIS is a Western of average merit with somewhat too much footage devoted to the chase episodes. The riding is fine and fast, but hunters and hunted pursue each other over too great acreage.

The introduction of the "Hollywood Beauty Sextette" in the guise of touring Easterners adds a different note to the production, and there are a couple of genuine thrills.

One of these comes when Billy rides his old pal Tarzan on a really mad chase after the escaping bandits.

In this shot Maynard gives conclusive evidence of his equestrian ability, if, indeed, such be needful. There seems to be no obstacle that Ken and Tarzan cannot surmount, and to watch them both in this scene is a real treat.

Another is that sequence where Billy ropes the villain, and the car he has been driving plunges over a precipitous cliff with its human burden.

This bit has been photographed exceedingly well, and it seems that the cameraman is working just behind the rear seat and makes a real leap for life just before the driverless car hurtles to oblivion.

The comedy is plentiful, and although at all times rather broad, it is so injected as to make a good balance with the more dramatic moments.

Most of this is supplied by James Lowe in a blackface cook role. He works hard to get as many laughs as possible, and his antics will gain their reward from folks who find fun in this type of humor.

Ken Maynard, in the leading role, is a personable chap who most assuredly knows how to ride horses—and Tarzan in particular. He should prove a popular favorite with lovers of Western pictures.

In Tarzan, Maynard has a valuable pal. The handsome horse is a most intelligent beast, and seems at all times to be quite sure just what it is all about.

It is too bad that the beauty sextette had not more to do. They are indeed an attractive group of young women, and their presence in the film lifts it a bit apart from the usual run of this type of pictures.

Alma Rayford makes an appealing heroine, and fits in nicely opposite a lead of Maynard's type. She has not much to do in this production, but she does that little well.

Tom London does especially well as Black Hawk. Some day we should like to see what he can do with a real good hero role. He looks the part.

The photography and lighting are very good, and there are some exceptionally fine long shots showing the magnificence of the country in which the picture is filmed.

A cowboy ballyhoo bearing banners stressing the title will attract attention to your showing. The Hollywood girls should be featured, and it will help business to flash the names of Ken Maynard and Tarzan

FINE CLOTHES

First National Photoplay. Adapted by Benjamin Glazer from the stage play "Fashions for Men," by Franz Molnar. John M. Stahl. Length, 6,971 feet.

CAST AND SYNOPSIS

Earl of Denham	Lewis Stone
Peter Hungerford	Percy Marmont
Paula	Alma Rubens
Oscar	Raymond Griffith
Adele	Eileen Percy
Paul	William V. Mong
Alfred	Otis Harlan

Peter Hungerford's wife Adele decamps with his clerk, Oscar, and takes with her the money which was to save him from bankruptcy. Peter's patron, the Earl, offers him a post on the ancestral estate. Paula, formerly Peter's cashier, persuades Peter to secure a position there in order that she may become the Earl's mistress. Peter, realizing the situation, interferes with the Earl's plans regarding Paula, and finally leaves to retake possession of his shop at his creditor's request. Paula realizes she loves Peter and follows him back to the shop, where she takes charge of him and his affairs, forever.

MUCH of the subtlety and fine sardonic humor of Molnar have been brought to the screen in this picturization of his much discussed work. But on the whole the play does not lend itself well to filming, and there are some bad lapses in the continuity which make the story difficult to understand and your patrons are liable to find it a strain to follow the trend of events.

The characters have not been well established, and the motivation is not always clear.

The picture starts off well with a shot of flirtation between Adele and Oscar in Peter's shop on Christmas Eve. This culminates in the wife's declaration, not only that she loves Oscar, but that she has also purloined Hungerford's bankroll to set her lover up in business.

A touch of pathos enters here when poor Peter passes among his employees, including the perfidious Oscar, passing out slight tokens of Christmas cheer. From this point the story rambles along to discover Peter and Paula ensconced at Denham Towers in the employ of the Earl who is far more interested in Peter's erstwhile cashier than in Peter himself.

There is good humor in several of the Tower sequences which depict the efforts of the Earl to establish himself with Paula as a Lothario, and with the discerning Peter frustrating his lordship's efforts through inopportune appearances.

It is perhaps quite natural that Paula should prefer the wealth of the Earl to Peter's penury, and a touch of realism might have been added by having the hapless optimist entirely deserted. But no, there must be a happy ending, and thus we have Peter safely back in his shop, returned to him by beneficent creditors. And sure enough Paula enters garbed in purple and fine linen. The intimation is obvious, and it is never satisfactorily explained just how she came into possession of her chinchilla wrap, and so on, still remaining an honest working girl.

The titling has been very well done, and in some instances phrases from the play have been lifted bodily. The lighting and photography are excellent.

Raymond Griffith does well as the Judas-like clerk who seems absolutely thick-skinned and brazen. His interpretation of the part adds much to the value of the picture. Percy Marmont plays the boob role in a typical manner, and Lewis Stone is as nearly the villain as there is one. Alma Rubens renders a satisfactory performance as Paula, which is a somewhat different role from those she usually enjoys. Eileen Percy is convincing in a bit, and the remainder of the cast is entirely adequate.

Feature this as an adaptation of the Molnar stage success, and stress the names of the actors comprising the exceptionally strong cast. There are many obvious tie-ups that may be effected in connection with the title.

TRICKS

Davis Distributing Division Photoplay. Author and Scenarist, Mary C. Bruning. Director, Bruce Mitchell. Length, 5,000 feet.

CAST AND SYNOPSIS

Angelica (Trix)	Marilyn Mills
The New Foreman	J. Frank Glendon
Aunt Angelica	Glady's Moore
William Varden	Myles McCarty
Buck Barlow	William Lowery
Housekeeper	Dorothy Vernon
Red	Harry Valeur
Star and Beverly	Themselves

After a midnight spread of lobster and ice cream at a girl's boarding school Trix dreams that she is back on her father's ranch. She sees the new foreman detect Buck Barlow in the act of cattle-stealing. Expelled from school she returns to the ranch and her dream comes true. The new foreman rescues her from Barlow and his crooked accomplices, and in so doing wins her heart and hand.

THE work of Marilyn Mills and the stunts of the two trick horses Star and Beverly, are all that there is to lift this film to the level of an average Western.

The story is weak, and there are very few incidents sufficiently thrilling to hold audience attention. In the early sequences Angelica, who is nicknamed Trix much to her austere aunt's displeasure, is shown as a pupil in a fashionable finishing school. She disrupts the morale of the institution by instigating a midnight revel for the girls. In this scene they are shown partaking of a midnight luncheon consisting of ice cream, pickles and lobster. Nature takes its course, and the girls are much indisposed.

Angelica suffers from a nightmare in which she finds herself back on her father's ranch. There she encounters a new foreman who saves her from the advances of Bud Barlow, a cattle thief. Upon awakening she incurs the wrath of the school mistress who expels her. She returns to the old homestead, and actually passes through the experiences of which she has dreamed.

Some of the best shots are those of Angelica mounted upon her steed, and raising havoc by prancing through the guests that have assembled for a formal lawn party at her aunt's home.

The horses, Star and Beverly, add to the value of the picture because of the intelligence they display in doing their bits.

In one scene they assist Angelica to escape from a cabin in which she has barricaded herself to escape from Barlow and his accomplices. The horses accomplish this feat by tearing loose the wooded slats which have been nailed across a window.

One of the horses also helps his mistress by returning alone to the ranch and conducting himself in such a manner that it becomes apparent to the cow boys that the girl is in some difficulty.

The horse leads them at full gallop to where she is imprisoned by the villains, and they are in good time to administer a sound thrashing to the cattle rustlers.

Marilyn Mills, the featured player, is a mighty good looking girl who can ride like a whirlwind. She has plenty of opportunity to display her horsemanship, and does the best she can in an unconvincing story. J. Frank Glendon is the hero.

He has very little to do, but is satisfactory in his role. The comedy is supplied by Harry Valeur, a freckled face youth who goes through some amusing antics with a donkey while elad in comedy make-up.

Your best exploitation bets are the names of the star and those of the two well known horses. It is possible to attract added attention to your showing by stunt advertising, throwaways, etc., stressing the title of the film.

Coming Productions

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
Never Weaken	Harold Lloyd	2941	Aug. 2
Headlines	Joyce-McGregor	6000	Aug. 16
Keep Smiling	Monty Banks	5800	Sep. 6
Manhattan Madness	Dempsey-Taylor	5620	Sep. 20
His Buddy's Wife	Glenn Hunter	5600	Oct. 4
Under the Rouge	Moore-Percy	6055	Oct. 18
Camille of the Barbary Coast	Moore-Busch	6000	Nov. 1
Fifty-Fifty	Hampton-Barrymore	5531	Nov. 15
Children of the Whirlwind	L. B'ymore-de la Motte		August
The Greatest Thing	Tom Moore		Sept.
Never Weaken	Harold Lloyd	2327	August
Ship of Souls	Lytell-Rich	6800	Sept.
The Pinch Hitter	Glenn Hunter		
The Lady from Hell	Blanche Sweet		
Lover's Island	Hampton-Kirkwood		

ARROW

Title	Star	Length	Released
Range Justice	Dick Hutton	4500	Aug. 9
My Pal	Dick Hutton	4500	Aug. 30
Children of the Whirlwind	Ba'ymore-De La Motte		
Scandal Street	Kennedy-Welch		
The Substitute Wife	Jane Novak		
The Primrose Path	Clara Bow		
The Cleaner Flame	All Star		
The Mysterious Pines	All Star		
Tessie	May McAvoy		
The Un-Named Woman	Herbert Rawlinson		
Led Astray	Jane Novak		

ASTOR DIST.

Title	Star	Length	Released
Child Wives	All Star		
The Wrong-Doers	All Star		
Rouge's Riches	All Star		
Bad Habits	All Star		
The Harem Girl	All Star		
False Pride	All Star		
The Danger Line	All Star		
Wives At Auction	All Star		
Broken Homes	All Star		
The Lover's Oath	Ramon Navarro		
The Shining Adventure	Marmont-Ballin		

AYWON

Title	Star	Length	Released
His Greatest Battle	Kit Carson	5000	
Riding Wild	Kit Carson	5000	
Ride 'Em Cowboy	Kit Carson	5000	
Twin-Six O'Brien	Kit Carson	5000	
The Battlin' Fool	Kit Carson	5000	
The Pony Express Rider	Kit Carson	5000	
Oil and Romance	Gordon Clifford	5000	
Queen of Spades	Gordon Clifford	5000	
The Law and the Lady	Alice Lake	6000	

COLUMBIA PICTURES

Title	Star	Length	Released
S. O. S. Perils of the Sea		6000	Aug. 1
Sealed Lips		6000	Aug. 15
The Great Sensation		5000	Sept. 1
The Fate of a Flirt		6000	Sept. 15
The New Champion		5000	Oct. 1
Ladies of Leisure		6000	Oct. 15
The Price of Success		6000	Oct. 15
A Fight to the Finish		5000	Nov. 1
The Penalty of Jazz		6000	Nov. 15
The Handsome Brute		5000	Dec. 1
An Enemy of Men		6000	Dec. 15
The Unwritten Law		6000	Jan. 1
The Lure of Broadway		6000	Feb. 15
Midnight Flames		6000	Mar. 1

CHADWICK

Title	Star	Length	Released
American Pluck	George Walsh	5900	Aug. 15
The Unchastened Wife	Theda Bara		Sep. 1
Some Fun-Kins	Charles Ray		Sep. 1
The Prince of Broadway	George Walsh		Sep. 15
The Bells	Lionel Barrymore		Oct. 1
The Perfect Clown	Larry Semon		Oct. 15
Blue Blood	George Walsh		Nov. 1
The Transcontinental Limited	All Star		Nov. 15
The Winner	Charles Ray		Nov. 15
Winning the Futurity	All Star		Dec. 1
Count of Lourebourg	All Star		

CRANFIELD & CLARKE

Title	Star	Length	Released
Amazing Quest	Alma Taylor	5500	Sept. 30
John Forrest	Henry Edwards	5000	Oct. 31

DAVIS DIST.

Title	Star	Length	Released
Tentacles of the North	All Star	5000	July 27
The Courage of Captain Plum	All Star	4700	Sept. 28
The Gold Hunters	All Star	5000	Nov. 30
The Haunted Range	All Star	5000	June 8
Timber Wolves	All Star	4800	July 20
The Texan's Oath	All Star	4600	Aug. 31
The Grey Vulture	All Star	4800	Oct. 12

Title	Star	Length	Released
The Lights of Mojave	All Star	5000	Nov. 23
The Demon Rider	All Star		
Shackles of Fear	Ferguson	5000	
Trail of Vengeance	Ferguson	5000	
Phantom Shadows	Al Ferguson	5 reels	
Scarlet and Gold	Al Ferguson	5 reels	
"A Fighting Romeo"	Al Ferguson	5000	
"The Fighting Parson"	Al Ferguson	5000	
The Red Kimono	Mrs. Wallace Reid		
The Power of God	Wilson-Gerber		
The Mystery Box	Wilson-Gerber		
My Neighbor's Wife	All Star		
\$50,000 Reward	Ken Maynard		
Fighting Courage	Ken Maynard		
Under Fire	All Star		
Worst Man of the Troop	All Star		
From the Ranks	All Star		
Way of the West	All Star		
Apache Princess	All Star		
Tonio of the Sierras	All Star		
Warrior Gap	All Star		
Star Light Ranch	All Star		
Tricks	Marilyn Mills		
Peggy of the Secret Service	Peggy O'Day		
Peggy in Chinatown	Peggy O'Day		
Peggy from Headquarters	Peggy O'Day		
Peggy Under Orders	Peggy O'Day		
Peggy On the Job	Peggy O'Day		
Peggy In Danger	Peggy O'Day		
Peggy Takes a Chance	Peggy O'Day		
Peggy Scores a Victory	Peggy O'Day		
The Siren of Montmartre	All Star		
Dangerous Paradise	All Star		
The Affairs of Jean	All Star		
Parisian Foily	All Star		
The Pettlers	All Star		
Stolen Love	All Star		
The Price of Virtue	All Star		
Passion's Penalty	All Star		

F. B. O.

Title	Star	Length	Released
Twenty Years After	Richard Talmadge		July 5
The Bloodhound	Bob Custer		July 12
Tizonaz—The Firebrand	Evelyn Brent	7391	July 26
Drusilla with a Million	Kenneth Harlan		Aug. 16
If Marriage Fails	Jacqueline Logan	6006	Sept. 6
Parisian Nights	Hammerstein-Tellegen	6278	Sept. 27
Lady Robinhood	Evelyn Brent		
Jack, the Man	Bob Custer		
The Mysterious Stranger	Richard Talmadge		
The Live Brand	Evelyn Brent		
Wild Bull of Skull Mountain	Fred Thomson		
The Keeper of the Bees	All Star		
The Clean-Up	Richard Talmadge		
Dollar Marks	Harris Fraser		
The Face On the Air	Evelyn Brent		
Flaming Waters	All Star		
Her Father's Daughter	All Star		
Purchased Youth	All Star		
That Man from Arizona	Revier-Fairbanks		
The Wild Bull's Lair	Fred Thomson		
The Wise Guy	Maurice Flynn		
The Isle of Retribution	All Star		
A Poor Girl's Romance	All Star		
The Futurity Winner	All Star		
The Midnight Flyer	All Star		
When His Love Grew Cold	All Star		
Isle of Hone	Richard Talmadge		
The Last Edition	All Star		

FIRST NATIONAL

Title	Star	Length	Released
Rose of Monterey	All Star		
Out of the Ruins	All Star		
East of the Setting Sun	Constance Talmadge		
Shore Leave	Richard Barthelmess		
Clarissa and the Post Road	Colleen Moore		
Don Juan's Three Nights	Colleen Moore		
Joseph Greer and His Daughter	Colleen Moore		
Classified	Corinne Griffith		
Forever After	Corinne Griffith		
Ashes	Corinne Griffith		
Her Sister From Paris	Constance Talmadge		Aug. 2
Fine Clothes	Lewis Stone		Aug. 9
The Half Way Girl	Doris Kenyon		Aug. 16
The Knockout	Milton Sills		Aug. 23
The Scarlet West	All Star		
The Marriage Whirl	Corinne Griffith		
The Lady Who Lied	All Star		
The Dark Angel	Colman-Banky		
The Pace That Thrills	Lyon-Astor		
The Sea Woman	All Star		
The Beautiful City	Richard Barthelmess		
We Moderns	Colleen Moore		
Invisible Wounds	All Star		
Clothes Make the Pirate	Leon Errol		
Florie Meets a Gentleman	Barbara La Marr		
The Man She Bought	Constance Talmadge		
The Live Wire	Johnny Hines		
Mary Astor	Milton Sills		
The Unguarded Hour	All Star		
Red and Board	Doris Kenyon		
The Scarlet Saint	Doris Kenyon		
The Boss of Little Arcady	All Star		
A Husband for George-Anne	All Star		
Careers	All Star		
Paradise	All Star		

Production Charts With Release Dates of Coming Productions (continued)

Title	Star	Length	Released
Graustauk	Norma Talmadge		Aug. 30
Winds of Chance	A. Q. Nilsson-Lyon		
Rainbow's End	All Star		
Men of Steel	Milton Sills-Kenyon		
Viennese Medley	All Star		
Irene	Colleen Moore		
The Splendid Road	All Star		

FOX

Title	Star	Length	Released
Marriage	All Star	6000	
Lightnin'	J. Hunt-M. Bellamy	7000	
Havoc	George O'Brien	7000	
The First Year	All Star	6000	
Lazy-Bones	All Star	6000	
The Best Bad Man	Tom Mix	7000	
Seventh Heaven	All Star	8000	
The Lucky Horseshoe	Tom Mix	7000	
The Everlasting Whisper	Tom Mix	6000	
The Wheel	H. Ford-C. Adams	6000	
The Fighting Heart	George O'Brien	6000	
Part Tire Marriage	All Star	6000	
Siberia	All Star	7000	
Three Bad Men	Alma Rubens	6000	
The Dixie Merchant	Madge Bellamy	6000	
Kentucky Pride	All Star	6000	
When the Door Opened	All Star	6000	
The Timber Wolf	Buck Jones	6000	
Desert Valley	Buck Jones	6000	
The Trouble Hunter	Edmund Lowe	6000	
Thunder Mountain	All Star	6000	
The Johnstown Flood	Edmund Lowe	6000	
Thank You	All Star	6000	
East Lynne	All Star	6000	
The Silver Treasure	All Star	6000	

GOTHAM

Title	Star	Length	Released
A Little Girl in a Big City	All Star	6000	
The Police Patrol	All Star	6000	
His Master's Voice	Thunder (dog)	6000	
The Part Time Wife	All Star	6000	
One of the Bravest	All Star	6000	
The Shadow on the Wall	All Star	6000	
Hearts and Spangles	All Star	6000	
The Sign of the Claw	Thunder (dog)	6000	
Racing Blood	All Star	6000	
The Forest of Destiny	All Star	6000	
The Speed Limit	All Star	6000	

GERSON

Title	Star	Length	Released
Ten Days	Richard Holt	5000	
Too Much Youth	Richard Holt	5000	
Going the Limit	Richard Holt	5000	
The Canvas Kiss	Richard Holt	5000	
Easy Going Gordon	Richard Holt	5000	
Once in a Lifetime	Richard Holt	5000	

GINSBERG DISTRIBUTING CORP.

Title	Star	Length	Released
The Love Gamble	Lillian Rich	6000	
The Checkered Flag	All Star	6000	
Brooding Eyes	All Star	6000	
Raging Seas	All Star	6000	
Whispering Canyon	All Star	6000	
The Taxi Mystery	William Russell	6000	
The Millionaire Policeman	William Russell	6000	
A Desperate Moment	William Russell	6000	
The Phantom Express	William Russell	6000	
The Night Alarm	William Russell	6000	

JANS PRODUCTIONS

Title	Star	Length	Released
Married	All Star	6000	
Ermine and Rhinestones	All Star	6000	
The Roaring Forties	All Star	6000	
Man's Dangerous Age	All Star	6000	
Indiscretion	All Star	6000	
Other Men's Wives	All Star	5000	

INDEPENDENT PICTURES CORP.

Title	Star	Length	Released
Dangerous Odds	Bill Cody	5000	
Cold Nerve	Bill Cody	5000	
The Fighting Smile	Bill Cody	5000	
Love on the Rio Grande	Bill Cody	5000	
Bandit Tamer	Franklyn Farnum	5000	
Rough Going	Franklyn Farnum	5000	
The Drugstore Cowboy	Franklyn Farnum	5000	
The Galloping Dude	Franklyn Farnum	5000	
The Two Gun Sap	Franklyn Farnum	5000	
Double Barreled Justice	Franklyn Farnum	5000	
Dangerous Pleasure	All Star	6000	
When Winter Went	Raymond Griffith	5000	

LEE BRADFORD

Title	Star	Length	Released
Way Down the Swanee River	Mary Thurman	6000	
Wives of the Prophet	Mary Thurman	6000	

METRO

Title	Star	Length	Released
Mare Nostrum	Terry-Moreno		
The Virgin Flame	Ramon Novarro		
A Message to Garcia	All Star		
The Exquisite Sinner	Nagel-Adoree		

Title	Star	Length	Release
The Mysterious Island	All Star		
The Magnificent Bardelys	John Gilbert		
The Merry Widow	Murray-Gilbert		
The Mystic	Pringle-Tearle		
Nothing to Wear	Shearer-Cody		
The Reason Why	Pauline Starke		
Wrath	Starke-Nagel		
The Unholy Three	Lon Chaney		
The Big Parade	John Gilbert		
The Circle	Boardman-Tearle		
You Too	Eleanor Boardman		
Oh, You Woman	All Star		
Money Talks	Boardman-Nagel		
Lady of Leisure	Pringle-Tearle		
The Tower of Lies	Lon Chaney		
Lovely Mary	Sally O'Neill		
Pretty Ladies	All Star		
Dance Madness	Shearer-Cody		
The Charity Ball	Mae Murray		
The Barrier	All Star		
Behind the Screen	All Star		
Never the Twain Shall Meet	All Star		
White Heat	Windsor-Myers		
Time the Comedian	All Star		
An Exchange of Wives	All Star		
Patsy	Sally O'Neill		
Span of Life	Lon Chaney		
The Outsider	Lillian Gish		
The Temptress	All Star		
The Undying Past	All Star		
Merry Wives of Gotham	Marion Davies		
The Only Thing	All Star		
La Boheme	Lillian Gish		
Sally, Irene and Mary	All Star		
How Dare You	All Star		
A Little Bit of Broadway	All Star		
Brown of Harvard	Nagel-Boardman		
Women and Wives	Nagel-Boardman		
Dirty Face	Jackie Coogan		
Old Clothes	Jackie Coogan		
Sun Up	Starke-Nagel		
The Flesh and the Devil	Gilbert-Myers		
Buddies	Marion Davies		
The Torrent	Aileen Pringle		
Monte Carlo	All Star		
A Slave of Fashion	Norma Shearer		
Paris	Starke-Cody		
The Auction Block	Norma Shearer		
Don't	Sally O'Neill		

PRODUCERS DISTRIBUTING CORP.

Title	Star	Length	Released
The Road to Yesterday	Schildkraut-Goudal		
The Volga Boatmen	All Star		
Hell's Highroad	Leatrice Joy		
The Coming of Amos	Rod La Rocque		
The Wedding Song	Edmund Burns		
Brave Heart	Rod La Rocque		
Eve's Leaves	Leatrice Joy		
Red Dice	Rod La Rocque		
Made for Love	Leatrice Joy		
Three Faces East	Ayres-Ames		
The Untamed Gentleman	Rod La Rocque		
Silence	Lewis Stone		
Seven Days	Rich-Hale		
Madame Lucy	Julian Eltinge		
Her Two Men	All Star		
Steel Preferred	All Star		
The Million Dollar Handicap	Lillian Rich		
Without Mercy	All Star		
The New Magdalen	All Star		
Simon the Jester	All Star		
Clothes Make the Pirate	Leon Errol		
Fifth Avenue	Lewis Stone		
The Last Frontier	All Star		
Shipwrecked	All Star		
The Open Switch	All Star		
The Dice Woman	Priscilla Dean		
Forbidden Waters	Priscilla Dean		
The People vs. Nancy Preston	Priscilla Dean		
The Flame of Yukon	Priscilla Dean		
The Valley of Fear	Harry Carey		
The Man From Red Gulch	Harry Carey		
The Prairie Pirate	Harry Carey		
Roaring River	Harry Carey		
The Unknown Soldier	All Star		
The Prince of Pilsen	All Star		

PARAMOUNT

Title	Star	Length	Released
Beggar on Horseback	All Star		Aug. 24
The Street of Forgotten Men	Marmont-Brian		Aug. 24
The Ten Commandments	All Star		Aug. 31
Wild Wild Susan	Bebe Daniels		Sept. 7
Not So Long Ago	Bronson		Sept. 7
Wild Horse Mesa	Holt		Sept. 14
Coast of Folly	Swanson		Sept. 21
A Son of His Father	Love-Baxter		Sept. 21
The Man Who Found Himself	Vidor-T. Moore		Sept. 28
Trouble With Wives	Meighan		Sept. 28
Flower of the Night	Negri		Oct. 5
New Brooms	All Star		Oct. 12
Lovers in Quarantine	Bebe Daniels		Oct. 12
The Pony Express	Compson		Oct. 12
The Golden Princess	Bronson		Oct. 19
On Dress Parade	Ray Griffith		Nov. 2
The Best People	All Star		Nov. 9
The King	Bell-Meniou		Nov. 9
The Ancient Highway	Vidor-Holt		Nov. 16
Stagestruck	Swanson		Nov. 16
The Vanishing American	Dix		Nov. 16
Cabra	Valentino		Nov. 30

Production Charts With Release Dates of Coming Productions (continued)

Title	Star	Length	Released
That Royle Girl	All Star	5000	Dec. 7
The Shamrock	Meighan	5000	Dec. 14
Lord Jim	Marmont	5000	Dec. 21
A Kiss for Cinderella	Barrie-Bronson	5000	Dec. 28
Crossroads of the World	Negri	5000	Dec. 28
Womanhandled	Dix-Ralston	5000	Dec. 28
Polly of the Ballet	All Star	5000	Jan. 4 '26
Liberty Special	All Star	5000	Jan. 11 '26
Stage Door Johnny	Ray Griffith	5000	Jan. 11 '26
The Enchanted Hill	Vidor-Holt	5000	Jan. 18 '26
Conquered	Swanson	5000	Jan. 25 '26
The American Venus	All Star	5000	Jan. 25 '26

PYRAMID PRODUCTIONS

Title	Star	Length	Released
Judith and Deerslayer	All Star	6000	
Dixieland Days	All Star	6000	
Appleblossom Time	All Star	6000	
Red Heads and White Horses	All Star	6000	
Marriageable Girls	All Star	6000	
Greenwich Village	All Star	6000	

RAYART PRODUCTIONS

Title	Star	Length	Released
Racing Romance	Reed Howes	5000	
The Gallant Fool	Reed Howes	5000	
The Bashful Buccaneer	Reed Howes	5000	
The Action Craver	Reed Howes	5000	
Grinning Guns	Reed Howes	5000	
Fires of Youth	Reed Howes	5000	
Fighting Fortune	Reed Howes	5000	
The Goat Getter	Billy Sullivan	5000	
The Windjammer	Billy Sullivan	5000	
The Patent Leather Pug	Billy Sullivan	5000	
The Fighting Farmer	Billy Sullivan	5000	
Fighting Justice	Billy Sullivan	5000	
Billy from Broadway	Billy Sullivan	5000	
Lightning Fists	Billy Sullivan	5000	
The Knockout Kid	Jack Perrin	5000	
Starlight the Untamed	Jack Perrin	5000	
The Thunderbolt Strikes	Jack Perrin	5000	
Silent Sheldon	Mary Carr	5000	
Easy Money	Cullen Landis	5000	
The Beloved Pawn	All Star	5000	

SCHULBERG PRODUCTIONS

Title	Star	Length	Released
The Girl Who Wouldn't Work	All Star	6000	
Shenandoah	All Star	6000	
The Plastic Age	All Star	6000	
Lew Tyler's Wives	All Star	6000	
With This Ring	All Star	6000	
Parisian Love	All Star	6000	
Horses and Women	All Star	6000	
Ruthless Women	All Star	6000	
Eden's Fruit	All Star	6000	
The Worst Woman	All Star	6000	
Shopworn	All Star	6000	
The Aristocrat	All Star	6000	
Dancing Days	All Star	6000	
Studies in Wives	All Star	6000	
Exclusive Rights	All Star	6000	
Extravagant Youth	All Star	6000	
The Other Woman's Story	All Star	6000	
The Romance of \$1,000,000	All Star	6000	

TIFFANY

Title	Star	Length	Released
Souls for Sables	All Star	6500	Sept.
Lightning	All Star	6500	Nov.
Morals for Men	All Star	6500	Dec.
The Lodge in the Wilderness	All Star	6500	
Morganson's Finish	All Star	6500	
The Travis Cup	All Star	6500	
Tale of a Vanishing People	All Star	6500	
The Wrong Coat	All Star	6500	
The Dumb Head	All Star	6500	
The Life of a Woman	All Star	6500	
Marrying Money	All Star	5800	Sept.
Dollar Down	All Star	5800	Oct.
Age of Indiscretion	All Star	5800	Nov.
Where the Worst Begins	All Star	5800	Dec.
The Hurricane	All Star	5800	
Salvage	All Star	5800	
Three In Exile	All Star		
Pais	All Star		
The Silent Witness	All Star		
The Wild Girl	All Star		

TRUART

Title	Star	Length	Released
The Verdict	All Star		
The Torrent	All Star		
The Reckless Sex	All Star		
The Virgin	All Star		
The Throbbred	All Star		
Soiled	All Star		

UFA

Title	Star	Length	Released
Faust	Emil Jannings		
Metropolis	All Star		
Fifty Years Hence	All Star		
Tartuffe	Emil Jannings		
Tokay	Emil Jannings		
Blackguard	All Star		
Way To Strength and Beauty	All Star		
Siegfried	Paul Richter		
His Unknown Wife	Lil Dagover		

UNITED ARTISTS

Title	Star	Length	Released
The Gold Rush	Charlie Chaplin		Aug. 16
Don Q. The Son of Zorro	Douglas Fairbanks		Aug. 30
Little Annie Rooney	Mary Pickford		Sept. 13
The Bronze Collar	Rudolph Valentino		Sept. 27
Tumbleweeds	Wm. S. Hart		Oct. 25
The Untamed	Rudolph Valentino		

UNIVERSAL

Title	Star	Length	Released
A Slave of Fashion	Shearer-Cody		Aug. 23
Romola	Lillian Gish		Aug. 30
Never tthe Twain Shall Meet	All Star		Sept. 6
Sun-Up	Starke-Nagel		Sept. 13
The Mystic	Pringle-Tearle		Sept. 27
The Big Parade	Gilbert		Oct. 4
Pretty Ladies	Bell		Oct. 11
Lights of Old New York	Marion Davies		Oct. 18
Time the Comedian	Busch-Cody		Oct. 25
The Tower of Lives	Seastrom		Nov. 1
The Exchange of Wives	Boardman-Cody		Nov. 8
The Outsider	Lillian Gish		Nov. 15
Old Clothes	Jackie Coogan		Nov. 22
Paris	Erte Fashion Picture		Nov. 29
The Temptress	All Star		Dec. 6
The Exquisite Sinner	Nagel-Adoree		Dec. 13
The Circle	Boardman		Dec. 20
Mare Nostrum	Ferry-Malone		Dec. 27
Taming the West	Hoot Gibson	5304	July 5
Don Dare Devil	Jack Hoxie		July 18
Red Clay	William Desmond		July 26
California Straight Ahead	Reginald Denny	6000	
Spook Ranch	Hoot Gibson	6000	
Loraine of the Lions	Valli-O'Brien	6000	
The Titans	House Peters	6000	
Where Was I	Reginald Denny	6000	
The Arizona Sweepstakes	Hoot Gibson	6000	
The Home Maker	Alice Joyce	6000	
The Little Giant	Glenn Hunter	6000	
The Plot Thickens	Laura La Plante	6000	
My Old Dutch	Mary Philbin	6000	
Stella Maris	Pat O'Malley	6000	
The Whole Town's Talking	Hoot Gibson	6000	
A Hero on Horseback	Reginald Denny	6000	
On the Frontier	Norman Kerry	6000	
Peacock Feathers	Jacqueline Logan	6000	
Two Blocks Away	Murray-Sidney	6000	
Snowbound	House Peters	6000	
Sally in Our Alley	Mary Philbin	6000	
The Love Thrills	Reginald Denny	6000	
This Way Out	Norman Kerry	6000	
Chip of the Flying "U"	Laura La Plante	6000	
Under Western Skies	Hoot Gibson	6000	
The Still Alarm	All Star	6000	
His Sporting Life	Virginia Valli	6000	
His People	Alexander Carr	6000	
The Calgarl Stampede	Hoot Gibson	6000	

WARNER BROS.

Title	Star	Length	Released
A Man Without a Conscience	Rich-Louis	6850	
Eve's Lover	Bert Lytell-Rich	6700	
My Wife and I	Irene Rich	6700	
How Baxter Butted In	Devore-Moore	6700	
The Woman Hater	H. Chadwick-Brook	6500	
Tracked in the Snow Country	Rin-Tin-Tin	6700	
Bobbed Hair	Prevost-Harlan		
Golden Cocoon	All Star		
Hell Bent For Heaven	All Star		
The Limited Mail	All Star		
Wanted By the Police	Marie Prevost		
The Love Hour	All Star		
The Ranger of the Big Pines	Kenneth Harlan		
The Wife Who Wasn't Wanted	Irene Rich		
Rose of the World	All Star		
Satan in Sables	Lowell Sherman		
Woman Hater	Chadwick-Brooks		
The Yoke	All Star		
Lady Windemere's Fan	All Star		
Captain Alvarez	John Barrymore		
Bunker Bean	All Star		
Three Weeks in Paris	All Star		
The Silence of the Desert	Rin-Tin-Tin		
Red Hot Tires	Monte Blue		
The Pleasure Buyers	All Star		
A Waltz Dream	All Star		
The Man on the Box	Syd Chaplin		
Why Girls Go Back Home	All Star		
Below the Line	Rin-Tin-Tin		

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on
the Design and Improvement
of the House and Its Facilities.

Market for Illuminated Signs Shows Increase

Of the many varied types of illuminated lettering signs on the market, the Glo-Letr signs are finding a wider market every day. Every theatre has certain rooms or departments that should be emphasized and attention attracted by signs. The ordinary painted sign is visible for only a short distance; consequently illuminated signs are more effective. The Glo-Letr attracts particular attention because of its novel appearance and the fact that curiosity is aroused as to how the letters are illuminated, when apparently there is not space enough in the housing to conceal the necessary lamps.

These novel signs, manufactured by the Tablet & Ticket Co., of Chicago, are of an interior directional nature, taking advantage of the following principle of illumination.

The frame work is made of bronze and in the housing is concealed in the fifteen inch size two tubular lamps, which are placed above the edge of the glass. The glass is quarter inch plate, upon which is deeply sandblasted the desired wording. The rays of light from the lamps are thrown through

the edge of the glass. When these light rays strike the wording, the light is retracted or bent at right angles and is thrown through the face of the glass illuminating the lettering.

Behind the plate glass is black cardboard, placed there to form a decided contrast between the light of the letter and the blackboard. A bronze channel is used as a means of holding the glass in place and of forming a finish for the sign.

* * *

Artificial Flower Baskets Beautify Theatre Interiors

A special line of electric and non-electric artificial flower baskets for interior theatre decoration is manufactured for the amusement and motion picture industry. They embody the very latest designs, in the new flashy color schemes which make for great attractiveness. The very best of materials are used in the baskets and flowers. For the electric flowers, the stems are properly taped and leafed so as to resemble a Rose branch. Each electric basket is tested before leaving factory. Catalogs can be obtained from Oscar Leistner, 323 W. Randolph Street, Chicago.

PROJECTION HINTS

By WESLEY TROUT

Let's Be Fair in Our Work

Several weeks ago I visited a town in the middle west and called on several of the projectionists in the various theatres. In one of the theatres I called on a brother, who was projecting pictures with two Powers Projectors—6A's I believe—and was using Peerless Arc Controls. Now I firmly believe that every projection room should be equipped with Arc Controls, but I am against them for use where the projectionist depends upon the Arc Controls and the motors on the machines to do the entire work, and he pay no attention to the picture, the man doing this still remains in the rank and file of what is known as machine "operators," and not high class projectionists.

During my talk with the good brother on matters projectional—we talked about twenty minutes—he had just made a change over and was using two thousand foot reels—on some electrical troubles he had, and during that entire twenty minutes HE LOOKED AT HIS PICTURE JUST ONCE. THINK OF IT, JUST ONE TIME IN TWENTY MINUTES. The Arc Controls and projector motors were running the show. This man was A MEMBER OF THE I. A., he had fairly good knowledge of projection and electricity, but a little careless.

Brothers, this is UNFAIR TO YOUR EMPLOYER. The scale in this city was very good, and most of all of the projection rooms were very well equipped and large and roomy. Be fair to your employer by attending to your projectors and keep a careful watch on the screen that your picture is projected as it should be. Put in some of your spare time—not in the projection room—by reading and studying; apply some of that knowledge to your work. Spend a few dollars

and secure a good handbook, and file in a scrap book all the data you can on projection from the projection department of trade journals.

* * *

General Care of the Transverter

Be sure and keep the machine clean at all times. Keep the commutator clean and bright (but do not use any sandpaper or emery paper on it). If the commutator becomes dirty, hold a pad of coarse canvas or cheese cloth against its surface, while the machine is running, and when free of dirt, wipe the surface with a clean cloth, slightly moistened with pure vaseline.

Do not permit the carbon brushes to become too short, as disastrous sparking will be the result. A set of new brushes should be put in before the old ones become worn out too badly. The machine has ball bearings and they require a very small amount of lubrication. Use a good grade of grease in the grease cups. The three grease cups on the machine should each be given one turn once a month only. Use transverter grease in the grease cups. Don't use any other kind. Keep the floor around the machine free from oil and dirt.

* * *

P. O. Department Thanks Motion Picture Exhibitors

Motion picture theatre owners in the East have received a letter of thanks from the Post Office Department for their share in popularizing the new airplane service established recently between New York and Chicago. This co-operation took the form of special slides, prepared by the Radio Mat Co., Inc., bearing propaganda for the new service, which were displayed in various theatres throughout the East.

Some of the slogans carried on the gelatine slides were: "New York-Chicago Overnight Mail. It roars through the darkness while you sleep. Your message is private and bears your signature. Nine hours: Ten cents. Effective July 1st." "New York to Chicago, Chicago to New York. Overnight by air. Mailed in evening, delivered next morning." And "A thousand words for a dime, if it weighs not more than an ounce."

* * *

\$125,000 Theatre For Frisco

Figures are being received by Architects Miller & Pfueger, Lick Bldg., San Francisco, for the construction of a steel frame and reinforced concrete moving picture theatre building for the T & D Jr. Enterprises, Inc., at an estimated cost of \$125,000. The structure will be built in Polk Street, north of Green, San Francisco.



New Theatres Reported

Arch. Gustave W. Praeh, 1701 Union Trust Bldg., Cincinnati, Ohio, drawing plans on office bldg. theatre and store rooms 71 sty. and bas., State and Pearl sts. Owner, Samuel A. Kinnear, with Kinnear & Clark Co., Central Bank Bldg. Columbus, Ohio.

Moving Picture Theatre contemplated in West Federal st., Youngstown, Ohio. Owner, Warner Brothers, 1600 Broadway, New York City. Priv. plans.

Arch. J. S. Altschuler, Pierson Bldg., New Castle, Pa., taking sep. bids on theatre at Mercer st. Greenville Pa. Owner, the Mercer Square Theatre.

Arch. C. Sandbloom, 145 West 45th st., New York City, drawing plans on theatre at State st., Elmira N. Y. 1 sty. 70 x 82. Owner, H. & B. Bernstein, Regent Theatre, 109 E. Water st., or 311 Market st., Elmira, N. Y.

Arch. S. J. Issler 529 Courtland ave., Bronx, N. Y., drew plans on theatre, offices and ballroom at Prospect to Elm ave., Mount Vernon, N. Y. Owner, Evon Realty Co., care Henry Stone, 184 Broadway, New York City.

Moving picture theatre at Main st., Tottenville, N. Y., to be started at once. Arch. Hyman Rosensohn 188 Market st., Newark, N. J. Owner M. Levenson, Main st., Tottenville, N. Y. 1 and 2 sty., 66 x 183.

Stores and theatre being built at Franklin ave., Woodlawn, Pa. Arch. H. H. Lefkowitz, 424 Fourth ave., Pittsburgh, Pa. Owner, Meyer Fiman, 302 Franklin ave., Woodlawn, Pa. 1 sty. and bas., 50x100.

Theatre and apt. bldg. at Rankin, Pa. Arch. Chas. A. Bier, 219-6th st., Philadelphia, Pa. Owner, I. Rosenbloom, Bowman Bldg., Pittsburgh. 2 sty. and bas., 50x144.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

WANTED TO RENT OR LEASE SMALL PICTURE show in Alabama, Florida or Georgia. Robert Kiley, Jamestown, Tennessee.

Classified Opportunities

Rate 2 Cents a Word—Cash With Copy

At Liberty

AT LIBERTY—Expert photoplayer organist; by hand or roll; first class references. Address "Box 15" care of Exhibitors Trade Review, New York.

ORGANIST — POSITIVELY FIRST-CLASS MAN. Accomplished musician. Thoroughly experienced. Expert Picture Player and Feature Soloist. Good modern instrument essential. Orchestral Unit or straight Organ. Exceptionally fine library. Union. Address, ORGANIST, 4077 Manayunk Avenue, Philadelphia, Pennsylvania.

A-1 PIANIST; Cue pictures accurately; Some organ experience; Union; Vaudeville, orchestra or alone. Reliable; Married. Address: HINZE 2051 Orchard Street, Chicago, Illinois.

A-1 LEADER (VIOLIN)—Side. Long experience; pictures, vaudeville; fine library; reliable; neat. LEADER, 1 Walnut, Hudson Falls, New York.

EXPERT OPERATOR AND ELECTRICIAN with nine years' experience in big houses. Married. Wants to locate at once. Address Operator, Box 282, Mason City, Iowa.

MOTION PICTURE PROJECTIONIST with seven years' experience on Simplex, Motiograph and Powers machines. Can furnish references. Will go anywhere. Thos. Heltn, Nelson, Wis.

Want to Buy

WANTED—Motion Picture Theatre or Opera House, Furnished or Partly Furnished, in States of Oklahoma, Kansas or Missouri. Send full details. P. O. Box No. 499, Enid, Oklahoma.

For Sale

FOR SALE De Franne motion picture camera, four hundred foot capacity, also Williamson camera of one hundred foot capacity. Both good condition, with Pan and tilt tripods. Cheap for quick sale. Verner Hicks, Spring Valley, Illinois.

WE CAN EQUIP YOUR THEATRE complete, new or used goods, and save you money. Write for literature. Western Motion Picture Company, Danville, Ill.

FOR SALE—Bartola Grand Organ in A-1 condition; cost new \$5,500; used only four years; will sell organ installed or F. O. B. Ashland. If interested come or write at once; will sell it cheap. Royal Theatre, Ashland, Wiscnsin.

FOR SALE—Five reel feature, "When the Desert Smiles." Ed. Milanoski, 640 Fourth St., Grand Rapids, Mich.

FOR SALE AT A SACRIFICE Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

For Sale

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

WESTERN DRAMAS, \$3.50 PER REEL List. KEYSTONE FILM SERVICE, Altoona, Pennsylvania.

2 POWERS 6-A, 2 MOTIOGRAPHS, 54 Veneer Chairs, Gold Fibre Screen, Film Cabinets, Rheostats and other equipment. Cheap for quick sale. Mrs. Le Vitt, 6201 Woodlawn Ave., Chicago, Ill.

THEATRE CHAIR bargain. 1000 Brand new Four Dollar mahogany finish chairs. The backs and seats are one-half inch thick five ply, unbreakable steel standards. Large wooden arm rests, level or incline floor. Price \$2.50, act quick. C. G. Demel, 845 South State, Chicago.

FOR SALE—A modern fireproof theatre building, 50 x 140, equipped for road shows and pictures; building includes two stores and two flats; middle west town, county seat, 6,000 inhabitants; mortgage sale; can be bought for one-half original cost. Address Box 876, Fargo, N. D.

BAIRD PROJECTOR. "Peer of all Motion Picture Machines." Manufactured since 1914. Thousands installed every year and giving wonderful projection and service. Trade-in your old projector on the new BAIRD. Fully Guaranteed. You can have better projection and less repair bills by using a Baird Projector. Prices: Standard Arc Lamp and Equipment, shipped Freight Prepaid, \$775; Mazda Equipped and Cinephor Condensing System \$875; With Reflector Equipped Lamps, \$1125. All projectors are shipped Prepaid by Express or Freight to any of the States Below. Catalogue Free. Distributors of the Pannill Miro Picture Screen, A Mirror on Canvas. Silver or old Front; Made Any Size; Seamless, except in extraordinary sizes. Produces a clear and bright picture. Stationary, roll or drop curtain. Prices on application, also samples. Distributors of the "Phelco Perfect Arc Projector Carbons," finest carbons on the market. New price list just out. We sell the above products in the following States ONLY: OKLAHOMA, KANSAS, TEXAS and ARKANSAS. Mail all orders and checks to: THE W. TROUT THEATRE SUPPLY, P. O. BOX NO. 499, ENID, OKLAHOMA. (The Above is complete list of theatre supplies that we sell, wholesale and retail.)

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

POWER'S 6-A PROJECTOR \$175.—Motor Driven suit case projector \$75 Movie Camera \$40 Sept Spring Motor Movie Camera \$50 Eastman negative stock 3 cents a foot. Ray 296 5th Avenue, New York.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Free Mailing Lists
Will help you increase sales
Send for FREE catalog giving
counts and prices on classified names
of your best prospective customers—
National, State, Local—Individuals,
Professions, Business Firms.
99% Guaranteed
by refund of 5¢ each
ROSS-GOULD CO. St. Louis

HERALDS
On All Features—in Any Quantity
QUICK SERVICE—MINIMUM PRICES
Write for Samples and Prices
FILMACK COMPANY
736 S. WABASH AVE. CHICAGO

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

ARCUS TICKET CO. (RESERVED) FOLDED
352 N. ASHLAND AVENUE COUPON
CHICAGO, ILLINOIS
TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

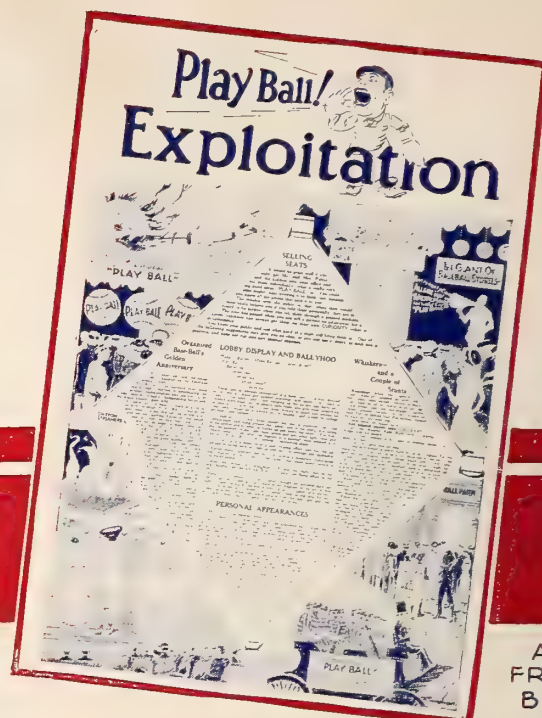
Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



A PAGE FROM THE BIG BOOK



A PAGE FROM THE BIG BOOK

"PLAY BALL!"

with **Allene Ray** and **Walter Miller**

From the story by **John J. McGraw**, Manager N.Y. Giants

*A big league business boomer
for a big league serial!*

Here it is. A giant Service Book for a giant among serials.

Fourteen mammoth pages crammed full of meat. No slush! No junk! Money coining stunts, dollar bringing tie-ups, all worked out for YOU by a real showman, a successful exhibitor, a man who knows the exhibition business up, down and sideways.

Superb line of paper, novelties, etc.

Here's a big serial. Go after it in a big way with the biggest Campaign Book yet issued.

Your copy is waiting for you. Send for it.

Directed by
Spencer Bennet

Pathéserial

Scenario by
Frank Leon Smith

TRADE



MARK

In This Issue: The Embassy Theatre

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE
CAUSE

THE
RESULT

THOMAS
MEIGHAN

in
"The Man Who
Found Himself"

with
VIRGINIA VALLI

Directed by ALFRED E. GREEN

PRESENTED BY
ADOLPH ZUKOR & JESSE L. LASKY

9
GREATER FORTY
Paramount
Picture

VARIETY
TOM MEIGHAN'S
LIFE CONTRACT

Thomas Meighan has signed a new
contract with Paramount
Last night Meighan
with famous players
calls for his
at the
for the
a

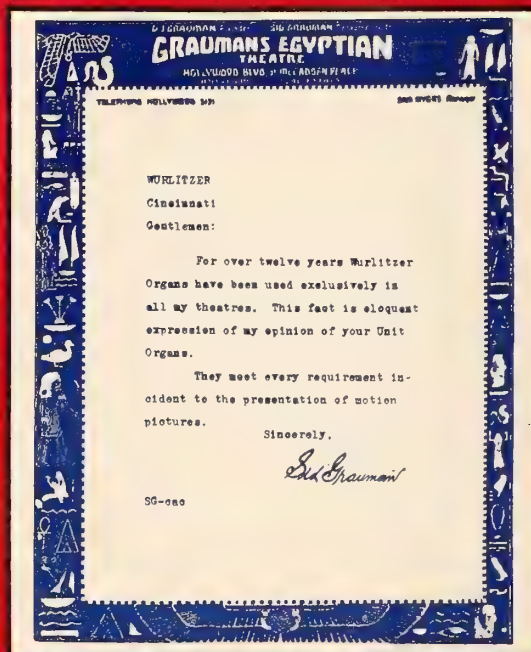
*Adapted from the
original story by*
BOOTH TARKINGTON

Scenario by
TOM J. GERAGHTY



WURLITZER UNIT ORGANS

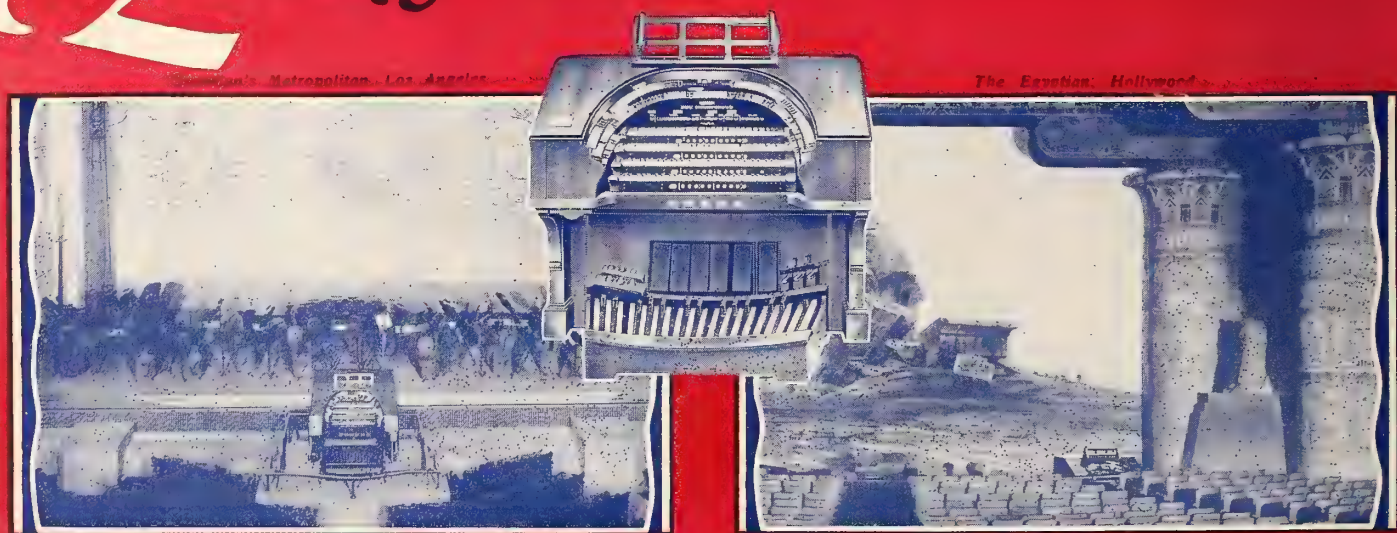
Send for the
new Wurlitzer
Unit Organ
Catalog.



WURLITZER
Grand Pianos
possess every re-
quirement of the
perfect piano for
theatre work -
Tone, Beauty,
Durability.
Write for Cata-
log.

"For
Over
12 Years"

SID GRAUMAN'S accomplishments and success
as a showman form an illustrious page in the his-
tory of the industry. . . . Another notable repu-
tation for leadership in exhibition methods that has
been established and continues to be maintained to
the accompaniment of the Wurlitzer Unit Organ.



The **RUDOLPH WURLITZER CO.**

CINCINNATI
121 East 4th St.

NEW YORK
120 W. 42nd St.

CHICAGO
329 S. Wabash

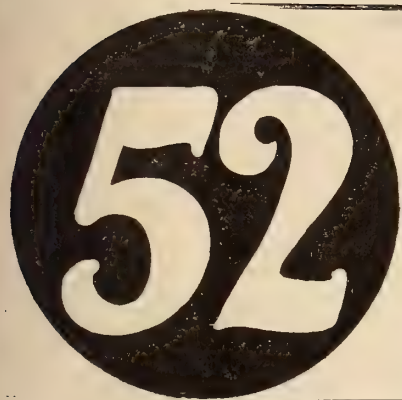
SAN FRANCISCO
250 Stockton St.

DENVER
2106 Broadway

LOS ANGELES
814 S. Broadway

And Forty Other Branches in Thirty-Three Cities

COMEDIES THAT WILL ADD **VITALITY** TO ANY PROGRAM



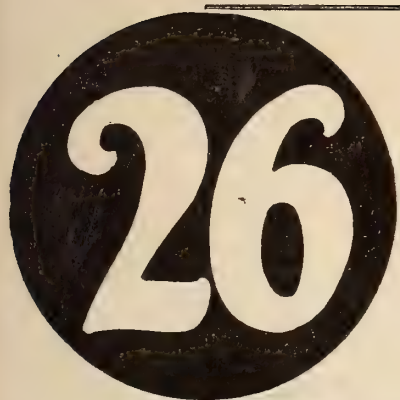
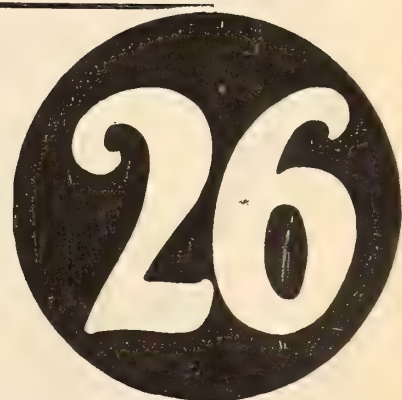
RIP ROARIN RIOTS
OF RISIBILITY

“HEY FELLAS”!

COMEDIES

The Doin's and Disasters of Young America

(Released Every Other Week)



“SHEIKS and SHEBAS”

COMEDIES

OF FLAPPER AMERICANS

(Released Every Other Week)

Made by McKnight-Womack Productions, Inc.

FOR

Davis Distributing Division, Inc.

J. CHARLES DAVIS, II, President

218 West 42nd Street

New York, N. Y.

Released
Through

VITAL EXCHANGES, INC.

except in Boston, New York, Philadelphia, Chicago, San Francisco and Los Angeles



**EXTRA SHOW!—To accomodate
the throngs, doors open 9 A. M.;
last show starts 10.25 P. M.**

This marvelous box-office attraction made it necessary to run extra shows at the Roosevelt Theatre in Chicago.

At the Imperial Theatre in San Francisco crowds stood in line from eight-thirty in the morning for the nine o'clock opening, and the theatre has been doing capacity business ever since.

NOW! Try the
Mats.

Smashing! Flashing! Dashing! Crashing!

**DOUGLAS
Fairbanks
IN "DON Q"
SON OF ZORRO**

Dare-devil Doug cracking a whip!
Stunts he never dared before!
Fights, romance, mystery, comedy.
120 minutes of thrilling action!

**Extra Show! To accomodate the
throngs, doors open 9 A. M.; last
show starts 10:25 P. M.**



**BALABAN & KATZ
Roosevelt
STATE ST. NEAR WASHINGTON**

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

Joseph M. Schenck, Chairman, Board of Directors



D.W. GRIFFITH *presents* SALLY OF THE SAWDUST

with
CAROL DEMPSTER
and W.C. FIELDS

*Adapted by FORREST HALSEY from a stage
story by DOROTHY DONNELLY*

What the Critics Say

"So excellent a film that a poor movie fan will be pardoned for shouting his head off in praise. A jammed house laughed and clapped."—Telegram.

"A good picture and an interesting picture as well. It is bound to be popular. Mr. Griffith never forgets the multitudes."—Post

"Pop" and "Sally"—between the two thousands who packed the Strand were swayed at will between mirth and poignancy."—Eve. World

"The picture is splendid entertainment."—Journal

"In a class by itself. We recommend 'Sally' as entertainment, a blend of misery, monkeyshines and majesty."—Chicago Daily News.

"A Picture of undoubted box-office strength. It ranks high as entertainment."—Chicago American

"Comedy in the keynote and it is good entertainment. The laughter it wins proves how its points get across. It makes 'em laugh."—Chicago Post



NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Charles Chaplin
D.W. Griffith
John Gilbert
Lillian Gish
Edna Purviance
Beverly Sills
Constance Talmadge
John H. Auer
Maurice Costello
John Harrington
John J. Reilly
John S. Black

NEXT WEEK!

EXHIBITORS

Offering---for the first time---a stan
schedule, filled with cashable
and advertising of

ONE OF THE BIG EVE

Don't

The First Monthly
SHORT SUBJECTS

Number of

TRADE REVIEW

standard publication on a once-a-month
aids to the booking, exploiting
good short pictures

ENTS OF THE SEASON

Miss It!



LOUIS B. MAYER
presents

John M. Stahl
PRODUCTION

"FINE CLOTHES"

with
LEWIS STONE PERCY MARMONT ALMA RUBENS
RAYMOND GRIFFITH EILEEN PERCY and WILLIAM V. MONG

From the famous stage play "Fashions for Men" by FRANZ MOLNAR.
Adapted by BENJAMIN GLAZER.
Art Director CEDRIC GIBBONS.
Cameraman FRANK OGDEN.
Asst. Director SIDNEY ALQUIER.

One of any year's finest of pictures. Never has there been seen such directing and acting as are found in this delightful story that surrounds a girl's search for happiness. From every angle of entertainment John M. Stahl's latest is a perfect creation.



A First National Picture

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
H. A. LINET, Exploitation Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

Vol. 18

August 29, 1925

No. 14

CONTENTS

PICTORIAL PRESENTATIONS

"THE GOLD RUSH".....	FRONTISPIECE
"THE MERRY WIDOW".....	34

FEATURE SECTIONS

"THE EMBASSY THEATRE".....	35
----------------------------	----

HIGHLIGHTS IN THE NEWS

HOCHREICH ASKS NEW CONTRACT FROM SEIDER.....	10
CHADWICK COMPLETES SEVEN.....	11
RED SEAL SELLS FOREIGN RIGHTS.....	11
NEW PATHESERIAL IN WORK.....	12
CHAPLIN SMASHES STRAND RECORD.....	12
FOUR NEILANS FOR PRO-DIS-CO.....	13
FITZGERALD IN INDEPENDENT FIELD.....	13
HUGH DAVIS JOINS DAVIS DISTRIBUTING.....	14
FANNIE HURST WINS LIBERTY PRIZE.....	14
ROWLAND REVIEWS COAST PICTURES.....	15
SCHENCK CALLS FILMS AMBASSADORS.....	15
LASKY SEES NEW PRODUCT.....	18
PRO-DIS-CO COMPLETES FIRST FIVE.....	18
M-G-M PRODUCTION AT FULL BLAST.....	18

REGULAR DEPARTMENTS

EDITORIALS.....	9
SALES NEWS AND PERSONALITIES.....	19
EXHIBITOR NEWS.....	20
PRODUCTION HIGHLIGHTS.....	23
EXPLOITATION IDEAS.....	24
BIG LITTLE FEATURES.....	28
BOX OFFICE REVIEWS.....	30
EQUIPMENT NEWS.....	46

Copyright 1925 by Exhibitors Review Publishing Corporation
Geo. C. Williams, President; Willard C. Howe, Vice President; F. Meyers, Treasurer. Executive and Editorial offices: Hearn Building, 45 West Forty-fifth street, New York. Telephone, Bryant 6160. Address all communications to Executive Offices. Published weekly at 34 North Crystal Street, East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription Rates: Postage paid per year, United States, \$2; Canada, \$3; Foreign, \$6; single copies, 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE
F. HEATH COBB
1432 GOWER ST., HOLLYWOOD

Nationwide
August
30th

Lillian
Gish in

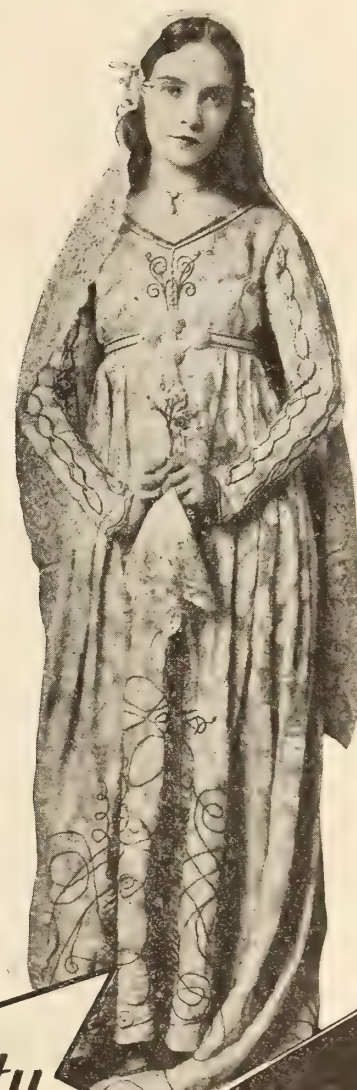
Romola

with DOROTHY GISH

directed by Henry King

An Inspiration Picture (Chas. H. Duell, Pres.)

The
Star
of
"The
White
Sister"
in
Another
Big
Hit.
It's
Just
One of



The
Quality
52

from
Metro-
Goldwyn-
Mayer



CHARLIE CHAPLIN
in "The Gold Rush"
A United Artists Release

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Editorial

WORD comes over the telephone to the effect that his friends in the motion picture business are opening campaign headquarters at 1600 Broadway, in behalf of the candidacy of Hon. James J. Walker, for Mayor of New York.

It looks as if this must refer to our own Jimmy Walker.

Which designation is more in keeping with the motion picture industry's very real affection for the man who is going to be the next mayor of the world's largest city.

It's a big job—one of the biggest jobs in this country.

It calls for a combination of ability, personal magnetism, courage and moral force that are rather rare. Jimmy Walker meets the specifications.

So this industry may be pardoned if it throws out its chest a bit, over the fact that the candidacy of a man who has aroused a remarkable wave of popular enthusiasm.

Regardless of political affiliations, we all have reason to be proud of Walker.

* * *

THERE are some wise folks in this business who have been very sure that the long interval between Chaplin pictures would be fatal to Charlie's prestige with the fans. Right now they are fairly busy trying to explain how it happened that "The Gold Rush" promptly broke the Strand's house record and provided an annoying problem for the traffic division of the police department. That it is a great picture seems to be the universal opinion. That it is a Chaplin, however, is even more important. Because therein lies a box-office value that

may be a mystery to the envious, but that is none the less tangible.

* * *

THE PREMIERE of Universal's "Phantom of the Opera" is announced for September 6 at the Astor Theatre, New York. That it will be one of the most interesting events of the season goes without saying. Because great expectations have been built for this one.

* * *

SERIOUS prospects arise in connection with the Connecticut film tax matter. With the tax of \$10 a reel sustained by the Federal Court, hope of relief must lie in appeal to the United States Supreme Court, or in some new form of test action. It is obvious that the industry as a whole could not stand up under such a burden as has been imposed by the Connecticut Act. It is likely, also, that if this legislation is upheld other states will try to levy similar taxes. Thus the issue becomes one for the earnest and immediate attention of every organization in the film business.

* * *

A LOT of rumblings about the uniform contract and its possible revision. Just what they signify is a hard question. But the work Joe Seider is doing, in behalf of the M. P. T. O. A., is serving to clarify the issue and to focus attention on the features of the arbitration system which, from the standpoint of a very large body of exhibitors, need fixing. This, in itself, is progress. And no one can fairly charge Seider with any motive other than that of securing for exhibitors a square deal.

Willard C. Howe

Seider Asked To Frame Contract By Hochreich

Vital Exchanges Plans To Use Instrument In All Dealings With Exhibitor Customers

DAVID R. HOCHREICH and his associates in the newly formed Vital Exchanges, Inc., have invited Joseph M. Seider, chairman of the Arbitration and Contract Committee of the Motion Picture Theatre Owners of America, to write a new distributor-exhibitor contract to be used by Vital Exchanges and exhibitors taking its service.

Mr. Seider has signified his willingness to offer Mr. Hochreich the requested new contract and doubtless he will embody in it these principles which will make for fairer arbitration between exhibitor and distributor. Mr. Seider is making every possible effort to deliver the new contract into Mr. Hochreich's hands at an early date.

The controversy between Mr. Seider and Charles C. Pettijohn, general counsel for the Film Boards of Trade and for the Motion Picture Producers and Distributors of America, is based, not so much on the uniform contract now in use, but on the methods of arbitration employed in making settlements provided for in the contract.

It is to be assumed, therefore, that Mr. Seider will frame his new contract so as to avoid such arbitration disputes. Taken in this light, the Hochreich-Seider contract, even in embryo, becomes an important instrument.

Mr. Pettijohn in a recent statement said: "The principle of arbitration cannot be improved upon, but the arbitration procedure can be." He adds that if arbitration can be perfected within the industry in the short space of three years, little more can be asked for.

Mr. Seider has taken this statement to be an admittance of the Motion Picture Theatre Owners' claims. Mr. Seider has also asked Mr. Pettijohn when the "improvements" are going to be started.

IN view of Mr. Seider's repeated statements that the methods of arbitration as now pursued are unfair to the independent exhibitor, it will be interesting to see what precautions he takes in drawing up a new contract. The clauses concerning arbitration will doubtless be those accentuated.

It is realized that one of the most serious problems within the industry today is the dissatisfaction that exists with the existing forms of contract between exhibitors and exchanges. The "uniform contract" has been in use for three years and while in many cases it functions properly it has furnished more cases for the F. I. L. M. Boards than any other one point of difference.

With the formation of Vital Exchanges, Inc., Mr. Hochreich and his associates determined that this state of affairs would not arise between his organization and the exhibitors of the United States and Canada. His announcement that Vital under the "live and let live" basis was no mere gesture, it was founded on the firmest of resolutions to live up to such a policy absolutely four-square.

Believing that the concrete wishes of the exhibitors of this country were well represented by the Contract and Arbitration Com-

mittee of the M. P. T. O. A., of which Mr. Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, is chairman, Mr. Hochreich wrote Mr. Seider as follows:

"I believe, with you, that fairness in the motion picture industry must begin with the buying and selling of pictures. The exchange-exhibitor contract must express, therefore, absolute fairness to both parties, and I feel that this is exactly what you have in mind, and it is also what my associates, J. Charles Davis 2nd and J. K. Adams, and I have in mind for our Vital contract with the exhibitor.

VITAL EXCHANGES, one week old, has already established itself in the distribution field by inviting Joseph M. Seider, Chairman of the Exhibitors' Arbitration and Contract Committee, to frame a new exhibitor-distributor contract.

Mr. Seider promises an early delivery. He will emphasize the arbitration clause.

Mr. Hochreich tells here why he wants a new contract.

Mr. Seider tells why he proposes to deliver one.

"I realize that a contract is the written evidence of the meeting of the minds of both parties at the time it is made, and we propose to meet our exhibitor friends squarely on the ground of the cleanest kind of fair dealing.

"Therefore, I put it up to you, as chairman of the Contract and Arbitration Committee of the Motion Picture Theatre Owners of America, to write the Vital contract with the exhibitors of America.

"It is the firm purpose of Vital Exchanges, Inc., not to become a member of the Motion Picture Producers and Distributors Association, or to become affiliated with F. I. L. M. clubs under their present rules and regulations, as we intend to keep our dealings with the exhibitor strictly confidential, and this is not possible under present conditions.

"Vital Exchanges, Inc., stands alone and squarely on an independent basis and it is our determination to win the complete confidence, respect and good will of the Motion Picture Theatre Owners.

"I feel that you will co-operate with us in the matter of writing the Vital contract in the same spirit for the cause of independence which brings about this request."

JCHARLES DAVIS 2ND, speaking for Davis Distributing Division, Inc., whose product Vital Exchanges will handle exclu-

sively, said: "Our company was formed for the purpose of giving the exhibitors better pictures for less money on a square deal basis. That has been our policy from the beginning and will continue to be. When Vital Exchanges was formed the short form equitable contract was one of the basic principles agreed upon between us.

"Mr. Hochreich has the full and hearty support of the Davis Distributing Division, Inc. We stand back of him and his ideas."

Mr. Seider's reply to Mr. Hochreich stated in part:

"We will make every effort to submit within the earliest possible time the form of contract requested by you in your letter of August 10th.

"We will submit a short, clear and ample contract. We will propose a system of arbitration with a view of eliminating the present collection agency that deprives the theatre owner of his property rights.

"The contract is the foundation for square dealing in the buying, selling and booking of pictures. By your asking us to write "our own ticket" you manifest and give concrete evidence of the sincerity of your statement that it is your purpose to conduct the Vital Exchanges, Inc., on a 'live and let live' basis.

"Please accept my sincere wishes for your success in your undertaking."

WHEN asked for information on this subject, Mr. Hochreich said, "I have absolute faith in the fairness of Mr. Seider and his committee and we will accept, without question, any contract which he draws up, because I know that it will be equitable to both sides. As outlined to me, this contract will all be printed on one side of the sheet. It will have no fine type clauses or jokers. The main points covered will be the name of the picture, the play date and the price and arbitration clause. This latter clause will have nothing to do with the so-called arbitration boards now in existence, but will cover the appointment of one man by each side and if these two cannot agree, a third man will be appointed by these two and both parties will be governed absolutely by the ruling of this committee.

"Thus, the Vital contract, which means 'Live and let live' for both exhibitors and exchange, will become a real bond of reliance and friendship."

Joseph M. Seider, and Oscar Neufeldt, chairman of the contract committee of the Independent Motion Picture Association of America, agreed upon August 24 as the date for conferences on a new equitable contract and arbitration system.

THIS meeting was a direct result of the Asbury Park convention of the New Jersey M. P. T. O., at which Frederick H. Elliott, general manager of the independents, pledged his association to appoint a conference committee not later than July 10.

CHADWICK COMPLETES 7 ON NEW LIST

*Semon, Ray, Walsh and Theda Bara Represented
in New Independent Productions*

Chadwick Pictures Corporation has completed seven productions of the large program which has been announced for the coming season. One production is now in work and two others will be started shortly by the west coast studios of this corporation.

"The Wizard of Oz," and "The Perfect Clown," two comedy productions starring Larry Semon, have been finished. "The Wizard of Oz" which is an adaptation of the world's famous fantasy by L. Frank Baum, has already been released and has established records in several of the key cities where it has shown. "The Perfect Clown" is an original story written especially for Mr. Semon which was directed by Fred Newmeyer who has been responsible for the direction of several of Harold Lloyd's most successful comedies. This production is now being edited and titled by Mr. Semon and Mr. Newmeyer.

"The Unchastened Woman," Douglas Loty's adaptation of the drama by Louis X. Anspacher, which marks the return to the screen of Theda Bara after an absence of five years, has been completed and will be released within another month. "The Unchastened Woman," which was directed by James Young, is one of the most pretentious productions ever made by Chadwick Pictures Corporation. The cast includes several popular favorites. Wyndham Standing plays the leading role opposite the star and the others include, Eileen Percy, John Miljan, Dale Fuller, Milla Davenport, Eric Mayno, Mayme Kelso and Frederic Kovert.

Charles Ray, who is returning to the type of rural comedy which established him among the great stars of the screen, has completed "Some Pun'kins," and "Sweet Adeline." Both of these pictures are from original stories written for Mr. Ray and are typical of his most successful comedies. Jerome Storm, who has directed more than twenty of Ray's best pictures, directed both these productions for Chadwick. The cast of "Some Pun'kins," includes Duane Thompson, Bert Woodruff, George Fawcett, William Courtright and Fanny Midgley. Another group of popular players will be seen in "Sweet Adeline." These include: Gertrude Olmstead, Gertrude Short, J. P. Lockney, Frank Austin, Sybil Johnson and Jack Clifford.

George Walsh, who will make a series of six American action romances for Chadwick Pictures Corporation this year, has completed two of them and is now working on the final scenes of a third. The first Walsh release will be "American Pluck" an adaptation by Ralph Spence of the popular novel "Blaze Derringer" by Eugene P. Lyle. J. Spence also wrote the titles. The cast of "American Pluck" includes Wanda Hawley in the leading role opposite the star, Sidney De Grey, Frank Leigh, Tom Wilson, Leo White and Dan Mason. John Gorman, director of several former Chadwick successes, directed "The Prince of Broadway" under the personal supervision of Hampton Del Ruth, who is now in charge of production for Chadwick Pictures Corporation in Los Angeles.

"The Prince of Broadway" which is a story of sporting life in New York, will bring to the screen many well known pugil-

ists and other athletes of renown. The cast includes, Alyce Mills, Frank Campeau, Alma Bennett, Freeman Wood, Dick Sutherland, James Jeffries, Tommy Ryan, and Bob Roper.

The third George Walsh release for next season's program will be "Blue Blood." "Blue Blood" is an original story written especially for Mr. Walsh by Harvey Clark. The cast of "Blue Blood" includes Cecille Evans, Philo McCullough, Joan Meredith, Harvey Clarke, Robert Boulder, G. Howe Black and Eugene Borden.

* * *

SAX SECURES TITLE TO "BUTTER AND EGG MAN"

Negotiations were completed whereby Sam Sax secured the screen rights to the title "The Butter and Egg Man," which will be produced as a Gotham Production in feature comedy length along the lines contemplated by the same company for "McFadden's Row of Flats."

The screen version of "The Butter and Egg Man" will be based on a magazine story by Peggy Gaddis, who is author of "The Part Time Wife," one of this season's Gotham Releases.

* * *

WARNERS BROADCAST ON TREASURY STEPS

The steps of the Sub-Treasury building in Wall Street, New York, were used for a unique radio program given on that site. This program was the contribution of Warner Brothers to the success of Greater Movie Season. The function in Wall Street was formally opened with a series of short addresses by a group of leading citizens.

Vincent Lopez was among the first to accept the invitation of the Warner Brothers to take part in the entertainment.

* * *

CARMEL MYERS CAST IN CHRISTIANSON'S NEXT

Harry Rapf, associate Metro-Goldwyn-Mayer studio executive, announced that he had assigned Carmel Myers the leading role in Benjamin Christianson's next production for M-G-M, which has not as yet been titled.

Owing to the fact that she has been enacting the role of Iras in "Ben Hur," under the direction of Fred Niblo, Miss Myers has not been able to appear in any other film production for the past several months.

* * *

POWELL DIRECTS STRONGHEART

Paul Powell has been engaged by Howard Estabrook to guide the noted canine star, "Strongheart," in a picturization of Rufus King's novel, "North Star," which will be released by Associated Exhibitors.

Powell recently returned to Los Angeles from San Francisco, where he directed a series of pictures. "North Star" is being adapted to the screen by Charles Horan.

Red Seal Sells Foreign Rights To Metro Goldwyn

Edwin Miles Fadman, president of Red Seal Pictures Corporation, announces the successful negotiation of a contract made with Arthur Loew, vice-president of Metro-Goldwyn, just before the latter sailed for Europe, that gives the famous "Out of the Inkwell" series, the creations of Max Fleischer, representation all over the world.

With the new contract, Metro-Goldwyn takes over the distribution of the "Inkwell" series in the following territories: France, Belgium, Switzerland, Holland, Spain, Portugal, Italy, Germany, Czecho-Slovakia, Austria, Hungary, Roumania, Poland, Egypt, Syria, Palestine, Russia, Sweden, Norway, Denmark, Finland, Mexico, Cuba, West Indies, Argentina, Brazil, Australia, New Zealand, India, Burma, Ceylon, China, Japan, the Philippines, South Africa, the Guianas, Yugo-Slavia, Bulgaria, Greece, Turkey, Colombia, Danish East Indies, Central America, Venezuela, Panama and Kingston.

With Red Seal operating its own exchanges in this country, and Pathe controlling the distribution rights in Great Britain, this virtually gives the "Inkwell" product representation all over the civilized world.

* * *

"TATOOED COUNTESS" FOR POLA NEGRI

"The Tattooed Countess," Carl Van Vechtan's novel, will be Pola Negri's next Paramount picture.

"The Tattooed Countess," will be directed by Mal St. Clair, whose latest released pictures are "Are Parents People?" and "The Trouble with Wives." St. Clair has just completed "The Grand Duchess and the Waiter."

"The Tattooed Countess" was published a year ago. Mr. Van Vechten is the author of "Peter Whiffle," "The Blind Bowboy," and other stories.

* * *

"PONY EXPRESS RIDER" SIXTH IN AYWON SERIES

Nathan Hirsh, president of the Aywon Film Corporation, announces that "The Pony Express Rider," sixth in his Western series, has been completed.

Kit Carson enacts the leading role. He is supported by Pauline Curley, Bud Osborne, Hal, Ferner, Edith Clifton, Oliver Jones and two Indian chiefs.

* * *

Through the courtesy of B. P. Schulberg, Alyce Mills has been loaned to Chadwick Pictures for the feminine lead opposite George Walsh in "The Prince of Broadway." Miss Mills has finished the principal role in Fred C. Windermere's production "With This Ring," a Preferred Picture scheduled for September release.

* * *

FLEMING RESIGNED BY F-P-L

That Victor Fleming will continue as a Paramount producer for several years to come was assured by the signing of a new long term contract between the director and Jesse L. Lasky. Although Mr. Fleming's contract still had a number of months to run, the new one was drawn up in order to complete arrangements for the coming year's production plans and to retain Mr. Fleming as a permanent member of Paramount's directorial forces.

"Green Archer", New Patheserial Goes In Work at Astoria Studio

**Allene Ray and Walter Miller, Co-Stars of "Play Ball," Again
Take Leading Roles, Spencer Bennet Directs**

A new Patheserial based upon Edgar Wallace's novel, "The Green Archer," is in production at the Long Island Studio in Astoria, L. I. Frank Leon Smith adapted the novel to the screen and Spencer Bennet is directing this ten-chapter screen play. Allene Ray and Walter Miller known to all Patheserial followers, again appear at the head of the cast, which includes Burr McIntosh, Stephen Grattan and Frank Lackteen.

"The Green Archer" blends mystery and romance. The acquisition of this best seller as the basis of a serial story is a continuation of the Pathe plan of securing the best possible story backgrounds for its continued-chapter plays. The current serial, "Play Ball," is based upon a story by Manager John J. McGraw of the New York Giants. Other recent Patheserials based upon the works of popular writers are "Sunken Silver" adapted from "Black Caesar's Clan" by Albert Payson Terhune, "Into the Net" by New York's Police Commissioner Richard E. Enright, "Idaho" which was adapted from "The Girl Vigilante" by Theodore Burrell,

and "The Way of a Man" by Emerson Hough.

Allene Ray has been featured in six previous Patheserials and has shared honors with Walter Miller in two recent chapter plays. Frank Lackteen, polite villain of many serials, again joins the Pathe ranks and Wally Oettel, who provided the comic relief in "Play Ball" continues before the Pathe camera. Burr McIntosh and Stephan Grattan are both veterans of stage and screen.

To insure the accuracy of the archery action in "The Green Archer," Pathe has engaged Earl B. Powell, nationally known as an expert, to instruct the cast in the use of the bow and arrow. Mr. Powell served as archery instructor for Douglas Fairbanks in "Robin Hood," and supervised the bowman in Cecil B. DeMille's "The Ten Commandments."

This serial based upon "The Green Archer" will probably follow "Wild West" on the Patheserial release schedule. The western serial will follow the current baseball chapter-film "Play Ball."

SCHULBERG SIGNS ROBERT FRAZER

**Will Have Principal Role in "The
Other Woman's Story"**

B. P. Schulberg signed Robert Frazer for the lead in his Preferred Picture, "The Other Woman's Story," which Gasnier will direct from the story by Peggy Gaddis. This brings Frazer to the independent market for the first time since his recent success.

During recent months Mr. Schulberg has sponsored the first independent appearance of five other prominent players, Anita Stewart, Bert Lytell, Ethel Clayton, Mae Busch and Alice Joyce.

Frazer has appeared exclusively in the past for Metro-Goldwyn with the exception of a few roles for other national organizations, for which his services were loaned. He is the first of several prominent players with whom Mr. Schulberg is now negotiating to appear in the new Preferred program to carry out his intention of supplying the independent field with talent commensurate in box-office power with that used by any other producing body.

Alice Calhoun will play the feminine lead in this film, while Helen Lee Worthing, David Torrence, Mahlon Hamilton and Gertrude Short are others in the cast.

* * *

FERDINAND EARLE'S ART TO EXPLOIT "BEN HUR"

The services of Ferdinand Earle, noted artist at the Metro-Goldwyn-Mayer studio has been enlisted to the cause of publicizing "Ben Hur."

With the assistance of Gordon B. Pollock, well known photographer, Mr. Earle is creating special photographic conceptions which will be used to advertise this production.

Specially painted backgrounds are being prepared by him before which Ramon Novarro and other characters of the productions are being photographed.

Lew Cody Signed On Long Contract By Metro-Goldwyn

Lew Cody has been placed under a long term contract by Metro-Goldwyn-Mayer. The contract is to take effect immediately.

During the past several months Metro-Goldwyn-Mayer have experimented with Lew Cody in light comedy roles which have virtually taken the country by storm. In "A Slave of Fashion," Cody has met with nationwide success as a subtle comedian. His future work for M-G-M will be chiefly along these lines in leading roles.

Among Lew Cody's more recent pictures are "So This Is Marriage," "Man and Maid," "The Sporting Venus," "A Slave of Fashion" and "Time the Comedian." His next pictures for Metro-Goldwyn-Mayer will be "Exchange of Wives" in which he will appear with Eleanor Boardman and Renee Adoree, and "Dance Madness," in which he will appear with Aileen Pringle.

* * *

PICCADILLY PASSES

**Warner Brothers, who recently acquired
the Piccadilly Theatre, New York, an-
nounced that the theatre's name would be
changed to "Warners' Theatre."**

* * *

"Plastic Age" Cast

A number of box-office names were added by B. P. Schulberg to the cast of the Preferred Picture, "The Plastic Age," a screen version of the novel by Percy Marks. Henry B. Walthall, David Butler and Joan Standing were signed by the producer and will be seen in three important roles. The leads are in the hands of Clara Bow and Donald Keith with the next parts of importance being played by Mary Alden and Gilbert Roland.

CHAPLIN SMASHES STRAND RECORD

**"Gold Rush" Tops 18,000 Paid
Admissions**

Charlie Chaplin's "The Gold Rush" has broken the box-office record of the Strand Theatre, New York, for a day's business, and bids fair to shatter the records for a week's business and a long run in the bargain.

On the opening Sunday the picture played to more than 18,000 paid admissions. The former Strand high mark was also held by a Chaplin picture, "The Kid," which played the house in February, 1921, having the benefit of cold weather, as against the heat of the first Sunday of "The Gold Rush."

Joseph L. Plunkett, managing director of the Strand, has put back the closing hour of the theatre. The house runs an extra show, from 11 till 12:30 at night, to accommodate the Chaplin crowds.

The Chaplin picture was inaugurated by a special performance at midnight the Saturday before the regular Sunday opening. Tickets were disposed of at \$3.30 top, including tax and though there naturally was a large amount of paper in the house the box-office business at this show was spectacular.

Among the film notables who attended the opening were Gloria Swanson, Richard Barthelmess, Mabel Normand, Constance Bennett, Hugo Reisenfeld, Will Rogers, Owen Moore, Robert Flaherty, Jesse L. Lasky, Major Edward Böwes, James Quirk, Josiah Zuro and John Wenger.

"Charlie Chaplin's 'The Gold Rush' broke all records since the house was opened seventeen years ago," telegraphed Aaron Jones, of Jones, Linick & Schaeffer, to Hiram Abrams, president of United Artists Corporation, after this new Chaplin dramatic comedy opened at the Orpheum Theatre, Chicago. "All I can say is that it is marvelous. Congratulations!" the message continued.

* * *

Chadwick Engages Reichenbach

Harry Reichenbach has been signed by Chadwick Pictures Corporation to handle special exploitation and publicity on the forthcoming program.

"The Wizard of Oz," two of the George Walsh series, "The Unchastened Woman," and two of the Charles Ray series are completed and ready for release. All of these productions are included in the 1925-1926 season program, and Reichenbach will be largely instrumental in exploiting them.

* * *

FROM FILMS TO LEGIT

C. R. Rogers has purchased from Mrs. Anna Shuss two frame buildings on North Center street, Corry, Pa., and later will raze them to afford space for an addition to the Grand theatre, at present a motion picture house. When remodeled the house will be used for legitimate attractions.

* * *

METRO-GOLDWYN DIVIDEND

The board of directors has declared a quarterly dividend of 1¼ per cent on the preferred stock of the company, payable September 15th, 1925, to stockholders of record at the close of business on August 31st, 1925.

* * *

Owing to the success of "The Rag Man," Jackie Coogan will hereafter devote himself to the production of comedy features. Al Austin, comedy specialist, has joined the Coogan staff as advisor to Eddie Cline, director, and the star's father.

FOUR NEILANS FOR PRO-DIS-CO RELEASE

New Contract Signed in Los Angeles by Director and Flinn

Under the terms of a new contract signed in Los Angeles by Marshall Neilan and John C. Flinn, Producers Distributing Corporation will release four Marshall Neilan productions during the current fiscal year, instead of two pictures, as originally planned.

This new contract makes Neilan an exclusive Pro-Dis-Co contributor and adds materially to the strength of the program which John Flinn has arranged since the first of the year. It also brings another big studio, the Marshall Neilan studio at Clendale, Calif., into the affiliation, which already includes the De Mille, Christie and Hollywood studios.

A compilation of Neilan's work recalls such pictures as "Rebecca of Sunnybrook Farm," "Miss," "The Little Princess," "Amarilly of Clothes Line Alley," and "Stella Maris," starring Mary Pickford. "Hit-the-Trail Holiday" and "Hearts of the Wild," with George M. Cohen and Elsie Ferguson, respectively, starred.

He then directed Mary Pickford in "Daddy Long Legs," Blanche Sweet in "The Unpardonable Sin," Anita Stewart in "In Old Kentucky." Each of these pictures have created records.

He also directed "The River's End," "Don't Ever Marry," "Go and Get It," "Dinty," "Bob Hampton of Placer," "Penrod," "Fools First," "The Lotus Eater," "The Strangers Banquet," "The Eternal Three," "The Rendezvous" and "Tess of the D'Urbvilles."

"The Sporting Venus," "Mike" and "The Sky Rocket," his latest, are yet to be released.

Neilan's first P. D. C. picture is yet to be determined though he has several stories in his possession. These include "Ladies of Leisure," "The Unwelcome Guest," "Ups and Downs," "The House with a Bad Name" by Perley Poore Sheehan; "Faith," by Olga Smith; Adela Rogers St. John's "The Consuming Fires" and "The Man With a Shady Past," by Arthur Somers Roche. Many of these stories have been published either in magazine or book form.

* * *

WARNERS TO OPERATE EASTERN LABORATORY

Warner Brothers are opening the former Vitagraph film laboratory in Flatbush, New York, in conjunction with their huge laboratory in Hollywood.

This does not mean that the Eastern studio is being opened for production purposes. Arrangements for the entire 40 pictures on this year's program are all to be made in Hollywood.

All film will continue to be developed in Hollywood, but one negative will be shipped East for print distribution in Eastern territory. The New York plant will be in operation in about sixty days and when in operation will employ 350 people.

* * *

Mal St. Clair, Paramount director and native son of California, is in New York for the first time.

* * *

Mildred Davis Returns to Screen

Mildred Davis (Mrs. Harold Lloyd) returns to the screen in "The Spoils of War," in which production she will play the feature feminine lead. Victor Fleming will direct the production for Paramount.

Marshall Neilan, who has signed a New Contract with Producers Distributing Corporation.



BARTHELMESS HOST AT TEC-ART STUDIOS

There are studio parties and studio parties, but Richard Barthelmess staged one on Wednesday, August 12, that was indeed unique.

Mr. Barthelmess is very busy making his new picture, the working title of which is "The Beautiful City". In several of the sequences the interior of a Chinese theatre is shown, and Chinese actors are depicted putting on a real Oriental drama.

Many of the real actors from New York's Chinatown were secured for these shots, and upon the occasion of the gathering mentioned, the men and women of the motion picture press were asked over to watch the slant-eyed thespians do their stuff.

The acting was strange enough to Occidental eyes, but the Chinese music registered upon white ears like a combination of a rasping file, a boiler factory, a flat-wheeled car and a screaming siren whistle. Mr. Barthelmess who is intensely interested in Oriental art explained to the gathering that each seemingly meaningless motion of the Chinese actors had a meaning all its own. The elevation of one foot indicated that the character was mounting his horse, in fact every wave of a fan carried a story to the Orientals that formed the audience.

Later Mr. Barthelmess staged a bang up battle with villain William H. Powell, who appears in the cast with Dorothy Gish, Frank Puglia, Florence Auer and Beryl Halley.

* * *

Richard Dix, having finished his work in "The Vanishing American," has arrived in New York to take up his star role in Paramount's "Womanhandled."

* * *

STILL TIME!

IT is not too late for exhibitors to join in Greater Movie Season. Several cities will not begin their drives before September, and many centers hitherto unorganized are only just now preparing to hold the celebration.

Although the national movement requires no further impetus, the Hays Office will maintain an organization to serve individual localities where the celebration is planned for later in the year.

FITZGERALD IN INDEPENDENT FIELD

First Production Will Be "Wives of the Prophet"

J. A. Fitzgerald Productions, Inc., of Harrisonburg, Va., started production of Opie Read's "The Wives of the Prophet," for the Independent market. The Lee-Bradford Corporation will handle the sales.

James A. Fitzgerald, is one of the pioneers of the industry. He entered the motion picture business in 1912, with the old Imp Company, when that company was the mainstay of Universal. He was the first to discover the film value of H. C. Witwer's writings.

For several months Mr. Fitzgerald has been working on the plans for this picture. He is now at work in Harrisonburg, Va., on exteriors.

The cast is as follows: Alice Lake, Ruth Stonehouse, Violet Mersereau, Jeanne Greene, Dorothy Henry, Edith Sherry, Jane Jennings, Niles Welch (the Prophet), Warner Richmond, Harlan Knight, Harry Lee, Ed Roseman, Leslie Hunt and Morgan Jones.

The cast was engaged by J. W. Crosby. Walter Sheridan, until recently location director of the First National Eastern Studios, is assisting Mr. Fitzgerald.

The camera work is in the hands of Lawrence A. Williams.

Interiors are to be made in New York, at a studio to be selected later.

* * *

Paramount Week Brings Impetus To Movie Season

Impetus will be added to Greater Movie Season by the eighth annual Paramount Week, which begins Sunday, September 5, and will be observed by from 7,000 to 8,000 theatres situated in approximately 2,000 cities in the United States. The keynote of the advertising for Paramount Week is "Continuing Greater Movie Season."

As in previous years, every exhibitor who books Paramount pictures for the solid week of September 6-12 will get the benefit of the free newspaper advertising which is scheduled for display in 3,500 newspapers. The size of the insertions will vary according to the number of theatres represented in a given city, but in no instance will the display space be under 845 lines, while arrangements have been made to allow for advertisements as big as 1,600 lines.

It is expected that the representatives of Paramount's division of exploitation will line up in many of the towns the single and double page co-operative advertisements which have marked the fact in previous years that Paramount Week is regarded by merchants as a local event and more than a theatrical anniversary. That this same attitude is held by the newspapers is borne out by the fact that a large proportion of the newspapers are using the event of Paramount Week to urge advertisers to increase display space on the grounds that not only are people drawn to the shopping and theatrical districts, but people from neighboring suburban and rural districts are attracted to town, as well.

* * *

Bebe Daniels will play the title role in "Polly of the Ballet," which is to be William de Mille's most pretentious 1925 production for Paramount.

HUGH DAVIS JOINS DAVIS DIST. DIV.

Becomes Assistant Treasurer After Labor Day

Hugh G. Davis, one of the veterans in the production of motion pictures, will join the Davis Distributing Division as assistant treasurer and chief accountant after Labor Day. He has been with Arrow Film Corp. for the past five years.

Mr. Davis' connection with the film business started in 1912, at which time he joined the old Consolidated Film and Supply Company Exchange in New Orleans. The next step was a change to Mutual, also in New Orleans, in the capacity of bookkeeper and cashier.

Then started the rapid "climb up the ladder" of responsibility, the first step being to Memphis as assistant manager of the exchange there; next to Charlotte, North Carolina, as manager, and in June, 1913, to the Mutual home office in New York to a position in the accounting department.

With the formation of the Syndicate Film Corporation to produce and distribute the famous "Million Dollar Mystery" serial, Mr. Davis left Mutual and was with Syndicate from its inception to its wind-up. The picture was made at the old Thanhouser Studio in New Rochelle and distribution was made through Mutual.

James S. Sheldon was president of Syndicate Film Corporation and Mr. Davis stayed with him for several years in the capacity of chief accountant, office manager, financial and confidential man. Succeeding the tremendously successful "Million Dollar Mystery" serial, this company produced and distributed "Gloria's Romance," starring Billie Burke.

With the passing of Syndicate, Mr. Davis then undertook the production and distribution of the Charles Frohman plays which were released through the Mutual.

Then when Mr. Sheldon took charge of the Mutual affairs in Chicago, Mr. Davis was again associated with him as long as that company remained in business. About five years ago he joined Arrow Pictures. At the time of his resignation, Mr. Davis was assistant treasurer and assistant secretary, as well as director of the Arrow Film Corporation. His resignation takes effect September 5.

In announcing his appointment, J. Charles Davis, 2nd, President of Davis Distributing Division, said, "I have known Hugh for a number of years and I know something of his ability. When he told me of his resignation from his present position, I was very much surprised but I certainly feel that our company is fortunate in being able to secure his services."

* * *

HUGHES CAST AGAIN

Lloyd Hughes, First National leading man, returned to New York to play the feature male role with Mary Astor in "The Scarlet Saint," which will be produced at the New York studio of First National.

* * *

DOTY SIGNED BY DE MILLE

Douglas Z. Doty, former editor of Century Magazine and rapidly becoming one of the screen's best known scenarists in Hollywood, has been placed under a year's contract by Cecil B. De Mille. Doty will join the De Mille writing staff as soon as he has completed "The King," which he is now preparing for Famous Players-Lasky, as a screen vehicle for Adolph Menjou.



Hugh G. Davis, Who Joins Davis Distributing Division in an Important Capacity.

Dierker Directing Second Picture For True Story

With the second Bernarr Macfadden True Story picture in production at the Pathe studio in the Bronx, the Macfadden Publications and Astor Distributing Corporation have launched a new and intensive exploitation campaign to bring True Story films directly to the attention of the 16,400,000 readers of the Macfadden magazines.

The second Macfadden picture is "False Pride." It stars Owen Moore with Faire Binney. In support of Moore and Miss Binney are Ruth Stonehouse, Bradley Barker, and Jane Jennings, who has "mothered" almost every film star in the industry.

Owing to the unexpected departure of Barton King for California, "False Pride" is being directed by Hugh Dierker, with Bernard McEveety as assistant and Charles Davis, John Brown and Fred Chaston on the cameras. King was under contract to go to California to produce a picture with Betty Compson when she was ready for work. It was thought he would have time to complete the Macfadden contract before leaving, but the producers of the Compson picture wired him the day he was to have begun work for Macfadden's company.

As a part of the intensive campaign to exploit the Macfadden True Story Films, "False Pride" will be published as a serial in four issues of "True Romances," one of the most widely circulated of the Macfadden publications.

In addition, placards are being sent to every newstand in the country where Macfadden Publications are sold, calling attention to the first Macfadden True Story film, "The Wrongdoers," which stars Lionel Barrymore and has a cast including Anne Cornwall, Henry Hull, Henry Sedley and Tom Brown, the boy actor from the New York stage success, "Is Zat So."

Full page advertising of Macfadden-Made Movies is being carried in nine of the Macfadden magazines, "True Detective," "Dream World," "Sportlife," "Dance Lovers," "Modern Marriage Problems," "True Romance," and a full page advertisement every week in *Movie Weekly*.

FANNIE HURST WINS LIBERTY'S PRIZE

Story Entitled "The Moving Finger" for Paramount Production

Announcement was made that Fannie Hurst, with a story entitled "The Moving Finger," won the \$50,000 story and scenario contest conducted by *Liberty Magazine* in conjunction with Famous Players-Lasky Corporation.

It also became known that Miss Hurst has been at the Famous Players-Lasky studio in Hollywood for several weeks working in collaboration with Walter Woods on the scenario of "The Moving Finger."

As previously announced, James Cruze will direct the picture version of the prize story. It will first appear as a serial in *Liberty*, following which the picturization will be placed on the market.

Miss Hurst's manuscript was chosen the winner over 100,000 submitted in the contest.

* * *

VITAL AND DAVIS CONGRATULATED

Many Endorsements Received From Independents

As soon as the news of the contract between Vital Exchanges, Inc., and Davis Distributing Division, Inc., announced last week became public, J. Charles Davis, President of the Division, began to receive wires from all parts of the country.

Among the wires received are the following:

"Your wonderful work in closing with Vital Exchanges fully appreciated. Will supply product that will meet most sanguine expectations of Vital Exchanges and you. Regards.

Aetna Finance Corp."

"Good luck to you and Vital Exchanges' sincerest congratulations.

Ben Wilson."

"Congratulations best wishes to Vital Exchanges and yourselves.

Marilyn Mills Productions."

"Congratulations on Vital deal with you one hundred percent.

Peggy O'Day Productions."

"Wish you every possible success in your new venture.

Lacy W. Kastner."

"Accept congratulations your big deal success.

C. B. McKnight."

"Congratulations to you and Vital Exchanges. We will deliver one hundred percent product to you both.

J. J. Fleming Productions, Inc."

"Congratulations and best wishes for the success of the Vital Exchanges. More power and good luck to you.

M. J. Mintz and Jimmy Bradford."

"Sincere felicitations and every anticipation that Vital Exchanges will infuse a lot of vitality into the independent market.

Rex Hedwig Laboratories."

"Congratulations and every good wish you can count on me for the best pictures I can make.

Ken Maynard."

"Good luck to you and Vital. Count on my best efforts always.

Al Ferguson."

ROWLAND REVIEWS COAST PICTURES

First National Executive Sees New Product

Richard A. Rowland, general manager of First National Pictures, is back in New York after a visit to the West Coast Studios. The purpose of his trip was to make a survey of the West Coast production activities and confer on future plans of First National with John E. McCormick, head of the Western division of production for that organization.

"I am enthusiastic over the forthcoming First National productions and those that are just being completed," says Rowland. "First National is enjoying a most successful season and our program is greater today than it has ever been before."

"The many production units of First National will be kept here and will be busy through the entire season," continued Mr. Rowland.

During his stay, the executive previewed Edwin Carewe's recently finished picture, "Dangerous Currents," Corinne Griffith's "Classified," "What Fools Men," directed by George Archainbaud; "The Dark Angel," directed by George Fitzmaurice; "Winds of Chance," the latest Fanny Lloyd production; Norma Talmadge's "Graustark"; Constance Talmadge's "Her Sister from Paris," and other product.

Mr. Rowland conferred with Frank Lloyd, Edwin Carewe, June Mathis, E. M. Asher, of Corinne Griffith Productions, and other producer-directors.

"I am highly pleased with the schedule of production that Joseph M. Schenck has mapped out for First National," said Mr. Rowland. "Needless to say, I feel that Norma Talmadge's 'Graustark' and Constance Talmadge's 'Her Sister from Paris' will be two of the outstanding pictures of the year. Mr. Schenck's activities are of greatest significance to the entire industry."

Albertine Rasch, dancer, cut short her European trip and arrived on the Olympic to direct the Faust ballet for the prologue of "The Phantom of the Opera," Universal's spectacular mystery-romance, which opens at the Astor Theatre, New York, September 6th. This ballet adds another highlight to an elaborate presentation in which Thurston the magician, has accepted Universal's challenge to produce a phantom and Gustav Hinrichs, the noted musical director, will conduct a full orchestra playing his specially arranged score.

* * *

COMPREHENSIVE TRAILER FOR PRO-DIS-CO RELEASES

John C. Flinn, vice president and general manager of Producers Distributing Corporation, has arranged for the preparation of a fifteen hundred foot "trailer" consisting of comprehensive scenes from the first ten productions to be released by Pro-Dis-Co during the 1925-26 season.

Prints will be sent to all Pro-Dis-Co exchanges as a direct-from-the-studio aid to the sales department, and it will be used as concrete evidence of the quality of the productions offered.

* * *

MRS. VALENTINO HERE

Natacha Rambova (Mrs. Rudolph Valentino) is in New York to arrange a release for "What Price Beauty," which she wrote and produced. She is accompanied by S. George Ullman, business manager for the Valentinos.

Pictures Are Our Ambassadors

By Joseph M. Schenck

Motion pictures constitute the greatest influence in the world today.

No other industry approaches the cinema in molding public opinion; no business, science or form of art plays such a part in the daily lives of the millions all over the globe. In matters of dress, trade and home life, motion pictures are without a peer when it comes to wielding universal influence. Producers are united in their determination that they shall be an influence for good.

Pioneering ahead of any phase of scientific progress, the screen invades every corner of the teeming cities and constantly advances into the farthestmost points of the earth.

In the remote regions of Africa, South America, the Far and Near East and the frozen North, millions who never saw an American automobile, an American home or any of our everyday necessities are familiar with these things through the medium of the silent drama. They do not know our language, but our ways and mode of life constantly are before them. That is why pictures made in the United States are the greatest trade missionaries, creating good will for American goods, and laying the groundwork for increases in industrial exports.

Motion pictures have erased the "backwoods" sections of our country. The people in the smallest hamlet see how New York, Paris, Los Angeles and London live, what they wear and eat. The screen has given a

new meaning to the expression, "Sisters under the skin." No more has the colonel's fair lady in Gotham any advantage over Mrs. O'Grady in Simpson's Corners when it comes to the latest styles. The ideas of the leading modistes are available everywhere. What is worn on the boulevards of Paris and New York's Fifth avenue are seen on Main street within a short time.

Take the youth of New England, Kansas, or Georgia, set him down any place and he would look like an American—not like a Yankee, a Middle Westerner, Northwesterner or a Southerner. The screen has wiped out geographical lines of dress and custom.

As an international salesman, motion pictures rank as America's greatest. People in far-off lands enjoy American conveniences because our motion pictures were the catalogs that sold them. They saw our products on the screen, visualized them in the atmosphere of their own communities and importers were quick to meet the demand. Many American exporters look upon motion pictures as their most efficient trade envoys.

Another and perhaps a more important phase, is the spirit of international good will promulgated by the silent drama. For the people of the world to see themselves as others see them is bound to heal misunderstandings and help abolish age-old hates. Ignorance breeds intolerance. Pictures stand alone as an international educational medium.

IT DRAWS! "THIRTY YEARS AGO"

Featuring "The Great Train Robbery"

REVIVAL OF "GREAT TRAIN ROBBERY" DRAWS

Ballyhoo as One of First Pictures Ever Made Does It at Providence

Providence, Aug. 11.

(Drawing Population, 300,000)

Old man weather helped the local showmen last week by throwing in a couple of fairly cool days. Weekend biz was reported as better than in previous weeks.

In addition to its two features, the Victory sprung a surprise feature in "The Great Train Robbery," a short "meller," which got quite a bit of publicity as one of the first motion pictures ever filmed. Incidentally it was among the best of the pioneers.

Last Week's Estimates

Victory (1,950; 15-40)—"The Teaser," "Under Fire" and revival of "Great Train Robbery." Latter stunt pulled well. Around \$4,500.

Rialto (1,448; 10-40)—"The Woman Hater" and "The Quick Change." Not bad at \$3,000.

Book by Wire or Letter
From

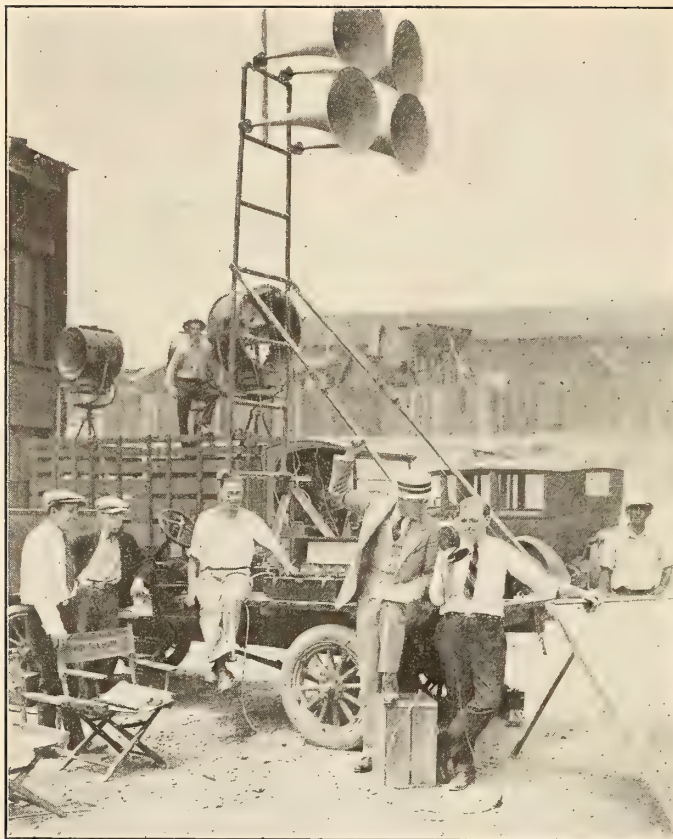
SHORT FILMS SYNDICATE
729 Seventh Ave., New York City

(OR PHONE LONG DISTANCE, BRYANT 9397)

"THIRTY YEARS AGO"
14 Mins.; Full (Special)
Loew's State, St. Louis

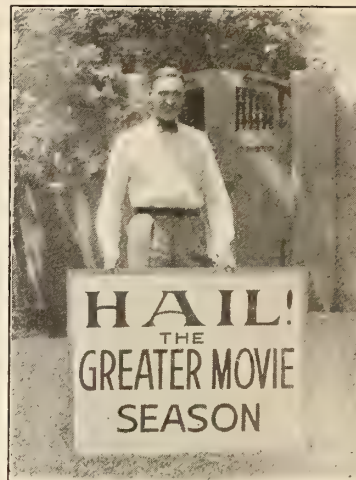
St. Louis, Aug. 7.

This act was worked in as part of the opening bill of Greater Movie Season and gave the folks a great flash-back to the toddling infant days of the motion picture. Regardless of the title, everybody from 20 years upward got a real kick out of it. The idea was to present one of the first movies ever made in the original and proper atmosphere of the opening stage set was the crude and gaudily-postered exterior of the "theatre," with the box-office bark-a-may, "drapping in all sorts of red-hot illustrated slides were cued to the song. The "feature pitcher" was "The Great Train Robbery," the epic-drama of 1900 and a product of the Edison studios. The audience made the action more vivid—seemingly—with some more whistling, stamping and pseudo-wisecracking, and the piano player helped by moving his fingers over familiar strains! Some more slides concluded the performance, the foots flashed on and the audience stretched and left. The old-time movie was reproduced faithfully in this presentation and the crowd ate it up. Reudel.



The radio displaces the megaphone in picture directing on the Warner Bros. lot. Roy Del Ruth, who is making "Hogan's Alley" for Warner Bros., issues orders while Monte Blue, the star, gives a demonstration.

"Sure I'll help. It's a great idea," said Maurice (Lefty) Flynn, F. B. O. star, when questioned about the Greater Movie Season.

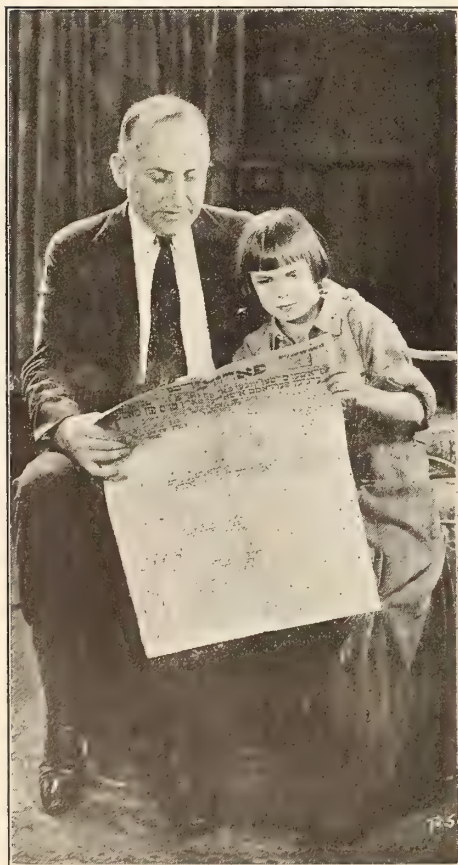


Sweet Blanche Sweet. First National's contribution to the beauties of filmdom, is actively engaged on eastern lots.

(Right) La Verne Lindsay, of Hollywood, takes a regular lesson in horsemanship on the paths in Central Park, N. Y., from an instructor of the Paramount Picture School.



Harry Goldberg, Omaha theatrical manager, visits Jackie Coogan at the Metro-Goldwyn-Mayer Studios where the youthful star is making his new picture, "Old Clothes." Jackie and his visitor found an item of interest in the Nile Edition of the Egyptian Daily News.

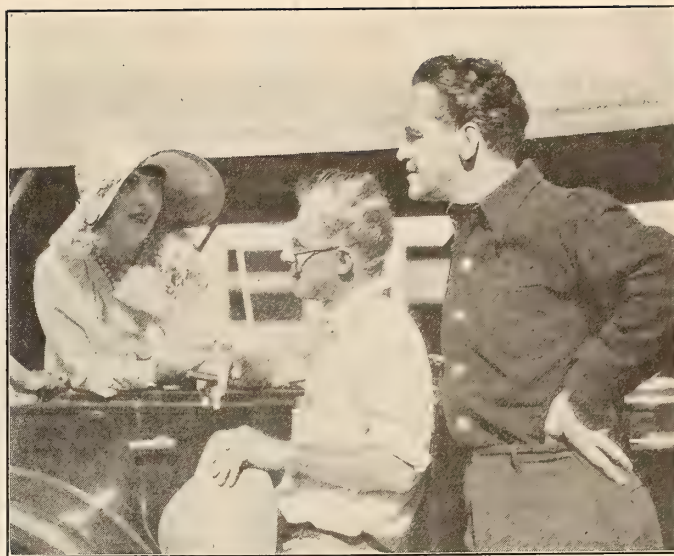


Chinese love bird attaches itself to the Universal star, Jack Dougherty. The bird is a gift from the Orient, and is very rare.



Hal Roach's "Our Gang" scoundrels think the Greater Movie Parade is just some more fun, and so they start out in one of their regular "toys."

A portrait done in celluloid. Joseph Schildkraut, who is playing the male lead in Cecil De Mille's "The Road to Yesterday" introduces his mother to his likeness on a strip of film.



"He must be home by six," Mr. Laemmle," says Helen Ferguson, recent bride of William Russell, now playing in Universal's new thriller, "The Still Alarm." Such is married life.

No. More Bath Robes. Shirley Mason, First National star, decrees the bath shawl, brightly colored and embroidered. Quite an improvement, say we, on first glance.



Something for the evolutionists to ponder over, thinks Julian Eltinge, new P. D. C. star, when he compares his Pekinese puppy with Bobby, the studio monk.

"Great Stuff" is the opinion of Bebe Daniels, Paramount star, when she recently looked over the posters made up for the Greater Movie Season campaign.



Below—Alice Calhoun, Dorothy Devore and the Costello sisters, Warner Bros. stars, enter into the spirit of the sands down on the California beach.



Lasky Sees New Product Great In Special Value

Returning from Hollywood where he spent four months supervising the heaviest production schedule in the history of the Famous Players-Lasky Corporation, Jesse L. Lasky, advised other officials of Famous Players that the group of pictures just finished in the Lasky studio exceeds expectations.

Before Mr. Lasky returned to New York he had seen either all or most of the film taken on these productions: James Cruze's picture, "The Pony Express," "The Vanishing American," the epic of the Indian; Hergesheimer's original story, "Flower of Night," starring Pola Negri; Raymond Griffith's comedy, "He's a Prince"; Clarence Badger's production, "The Golden Princess"; William de Mille's new picture, "New Brooms"; Sidney Olcott's production of the New York stage hit, "The Best People," and Irvin Willat's picture of James Oliver Curwood's story, "The Ancient Highway."

"I saw all of 'The Pony Express' in its rough form before I left the studio," said Mr. Lasky, "and I am firmly convinced that this picture is as great if not greater than 'The Covered Wagon.' Mr. Cruze has done a remarkable piece of directing.

"Another production which I saw in the studio the night before I left was Zane Grey's story of the red man, 'The Vanishing American,' in which Richard Dix does the greatest work of his career as the young Navajo Indian.

"Another picture I saw just before leaving Hollywood was 'Lord Jim.' This story is the

most famous of all Conrad's works, and because it is the favorite novel of so many of Conrad's admirers throughout the world we took particular care that it would be a faithful translation of the story as Conrad wrote it. Victor Fleming who directed 'Lord Jim' has caught the story of this great tale and has transferred that story to the screen in a way that makes this production one of the really big things which we have ever done.

"He's a Prince," is the first production which Raymond Griffith has made with his new comedy unit, and to me it is one of the greatest comedies that the screen has ever seen.

"Another picture that has been finished is 'The Golden Princess,' featuring Betty Bronson, Neil Hamilton, Rockliffe Fellowes and Phyllis Haver. Laid in California during the days of the gold rush in 1849, this picture was produced by Clarence Badger in the heart of the Sierras made famous by Bret Harte's stories of early California. It is not only a moving drama but this picture also has some of the most beautiful scenery I have ever seen on the screen.

"William DeMille was well into his production of the stage success 'New Brooms,' when I left. In this picture are Neil Hamilton, Bessie Love, Phyllis Haver and Robert McWade. Mr. DeMille will make a production which I feel will meet with great popularity.

"Pola Negri has come into her own in 'Flower of Night,' written especially for her by Joseph Hergesheimer."

* * *

M.-G.-M. PRODUCTION AT FULL BLAST

The high peak of summer production is being approached at the Metro-Goldwyn-Mayer studio where practically every department of the lot is working at full capacity.

Mae Murray is appearing in "The Masked Bride," adapted by Carey Wilson from Leon Abrams' original story. Robert Z. Leonard is directing Charlie Ray and Pauline Starke in "A Little Bit of Broadway," and John M. Stahl is directing an all star cast in "Memory Lane," adapted by Benjamin Glazer from Stahl's original story. This picture is to be released by First National.

Construction work on the gigantic Circus of Antioch set for "Ben Hur" is being rushed by a construction force of approximately a thousand men and Director Fred Niblo will film the chariot race sequence next month, using some fifteen thousand people.

King Vidor's "The Big Parade," is ready for editing and titling as are William Wellman's "I'll Tell the World" and Hobart Henley's "An Exchange of Wives." The following have been almost completely cut: "The Mystic," Christy Cabanne's; "The Midshipman," starring Ramon Novarro, and Victor Seastrom's "The Tower of Lies," co-starring Lon Chaney and Norma Shearer.

Edmund Goulding is beginning to cast for "Sally, Irene and Mary," and King Vidor is preparing for rehearsal of Lillian Gish's first Metro-Goldwyn-Mayer vehicle, "La Boheme," Christy Cabanne has been given his script of "Dance Madness" and the continuity of Director Benjamin Christianson's "The Light Eternal," has been delivered.

* * *

"Morals for Men," suggested by "The Love Serum," by Gouverneur Morris, will be the fourth of Tiffany's Big Twelve.

Pro-Dis-Co. Completes First Five Films For Season 1925-1926

With the first five pictures on the 1925-26 schedule completed, production activities for Producers' Distributing Corporation have been increased over one hundred percent, and four big studios are now being taxed to the limit of their facilities on twelve productions for fall and early winter release.

The Cecil B. DeMille studio at Culver City is on five pictures: "The Road to Yesterday," DeMille's personally directed production; "The Wedding Song," "Braveheart," "Eve's Leaves," and "Three Faces East."

At the Hollywood studios mobility is revolving around five other productions; "The People vs. Nancy Preston," "Simon the Jester," "The Man from Reg Gulch," "Fifth Avenue," and "The Last Frontier."

At the Christie Studio Scott Sidney and his staff of gag men are working day and night on Al. Christie's next big feature, "Madame Lucy" the French farce in which Julian Eltinge is featured, with Ann Pennington and a troupe of Christie headliners in the supporting cast.

* * *

Sam Sax Signs Newmeyer For Comedy Special

Sam Sax has signed Fred Newmeyer to direct "MacFadden's Row of Flats." Mr. Newmeyer is a comedy specialist and is known by his work with Harold Lloyd. Mr. Newmeyer will in all probability start the new production immediately after he has completed his present Douglas McLean picture.

One of the featured roles has already been assigned to Ford Sterling and it is very likely that Charles Murray will play opposite Mr. Sterling. Snitz Edwards has already been selected.

* * *

INSPECTOR ORDERS CHANGES

Numerous changes have been ordered in the construction, arrangement and equipment of every theatre in Batavia, N. Y., following a recent visit to the city by a state building inspector.



At the Recent Cinematographic Garden Party in London, the Staff of the Local Paramount Office Displayed this Attractive View of "Peter Pan Land."

Sales News and Personalities of the Week



Renown Personalities.
Left: Jerry Abrams, new Midwest District Manager for Tiffany and Truart.
Right: A. H. McLaughlin, Appointed by M. H. Hoffman to Succeed Abrams as Branch Manager of the Chicago Exchange.



ALBANY

Charles Walder, who was recently named as manager of the Fox exchange, resigned and left for Miami, where he will engage in the real estate business. He has been succeeded by James F. Dermody, of New Haven who was connected with the exchange there as manager for sometime past and who has been with Fox for about six years. Mr. Dermody brought with him to Albany, Austin Interrante, as salesman.

* * *

There was a change at Warner Brothers' exchange when Samuel Burns was supplanted by Joseph Klein, of Boston.

* * *

The Rialto, in Little Falls, formerly run by Robert Wagner, and which was sold to the Schine Brothers, reopened. Mr. Wagner has gone with Renown, and will work out of the Albany territory.

* * *

Lee Langdon, one time booker for First National, is again on Film Row, as the representative of the Freedom Film Company. If business warrants, the company will open an exchange here.

* * *

ATLANTA

K. C. Kingman, salesman for Paramount out of the New Orleans exchange, has resigned his position to travel for Warner Brothers, same territory.

* * *

E. M. Adams, formerly of the Monarch Manufacturing Company, Atlanta, is traveling the north Georgia territory for Famous Players. He succeeds R. B. Wilbanks in this work, who has resumed the duties of booking in the Paramount Exchange here.

* * *

Roy Campbell, who has been in the Alabama territory for Universal for the past year, has assumed the management of the two Universal theatres in St. Augustine, Florida.

* * *

Miss Sara Tarramano has been employed by H. G. Ballance to assist Mrs. English in her work in the district office of Famous Players.

* * *

MINIATURE "U" STUDIO

CHICAGO, Aug. 21.—Universal Film has created a large local interest with a small sized replica of the Los Angeles studio displayed in a local window.

KANSAS CITY

If the interest of the general public of Kansas City in Greater Movie Season can be gauged in accordance with the number of essays received by the Greater Movie Season Editor of the Kansas City *Star* during the first two weeks of the contest, then there is a whale of concern about the screen in Kansas City.

In selecting the essay judges the committee saw to it that virtually every civic and industrial phase was represented.

The judges were: W. M. Symon, manager of the convention bureau, Chamber of Commerce; Mrs. Eleanor Walton, chairman of the Better Films Committee, Women's City Club; Mrs. E. M. Metcalf, chairman of the Motion Picture Committee, Parent-Teacher Association; Katherine S. Prosser, Motion picture editor, Kansas City *Star*; C. E. Cook, business manager, M. P. T. O. Kansas-Missouri.

* * *

Clarence "Bones" Smith, former manager of the Tenth Street Theatre, Kansas City, Kans., has decided to try life "on the other side of the fence" for a while, having joined the sales force of Associated Exhibitors in Kansas City. He will travel in Kansas.

* * *

Not 99 per cent, but actually 100 per cent has been obtained by William Burford, of the New Burford Theatre, Arkansas City, Kans., in putting over a campaign in conjunction with "Old Home Week," he says. All civic and educational, as well as church organizations, co-operated.

* * *

SCHMIDT ASSUMES NEW DUTIES FOR F. B. O.

A. A. Schmidt, for the last three years West Coast Division manager of Film Booking Offices of America, Inc., was promoted to the position of West Coast representative of the company, to act as intermediary and contact man between the production department at the studio and executive offices in New York, in addition to his present duties with relation to distribution and sales.

The appointment of Mr. Schmidt to this post will permit B. P. Fineman, production manager, to concentrate all of his attention on production activities.

* * *

PELLA, Ia., Aug. 21.—Van Dyke and Young have re-opened the Alamo.

* * *

CLINTON, Ia., Aug. 21.—Harry Herman former salesman for Metro-Goldwyn, has become manager of the Orpheum Theatre, one of the A. H. Blank theatres.

1ST NAT'L MANAGERS ATTEND CONVENTION

Eschman Addresses Supervisors at New York Meeting

The First National sales convention was conducted at the Hotel Roosevelt, New York City, and was attended by supervisors and branch managers from the country over.

The business sessions were presided over by E. A. Eschman, who informed the convention completely concerning the details of the new First National product.

Among those in attendance were:

A. J. Herman, Albany; C. R. Beacham, Atlanta; T. B. Spry, Boston; F. J. A. McCarthy, Buffalo; F. P. Bryan, Charlotte; C. E. Bond, Chicago; R. H. Haines, Cincinnati; G. L. Sears, Cleveland; Leslie Wilkes, Dallas; J. H. Ashby, Denver; E. J. Tilton, Des Moines; F. E. North, Detroit; Floyd Brown, Indianapolis; T. O. Byerle, Kansas City; N. H. Brower, Los Angeles; Paul E. Krieger, Louisville; H. J. Fitzgerald, Milwaukee; L. E. Davis, Minneapolis; M. H. Keleher, New Haven; J. C. Vergesslich, New Jersey; L. Connor, New Orleans; S. W. Hand, New York; E. D. Brewer, Oklahoma City.

J. S. Abrose, Omaha; W. J. Heenan, Philadelphia; R. S. Wehrle, Pittsburgh; C. W. Koerner, Portland; Harry Weiss, St. Louis; William F. Gordon, Salt Lake City; Charles H. Muehlman, San Francisco; Fred G. Sliter, Seattle; Robert Smelter, Washington; E. H. Teel, Calgary; A. Gorman, Montreal; William J. Melody, St. John; B. D. Murphy, Toronto; W. H. Mitchell, Vancouver; J. C. James, Winnipeg; Fred Rodriguez, Mexico City; R. C. Seery, Chicago; H. A. Bandy, Cleveland; W. E. Callaway, New Orleans; Joseph S. Skirboll, Los Angeles; R. T. Nolan, Denver; C. J. Appel, Toronto.

* * *

SCREEN CLASSICS TAKE PREFERRED

Bachman Closes Deal for Minneapolis Territory

An exchange deal of importance was closed between J. B. Bachman, general manager of distribution for B. P. Schulberg Productions, and Screen Classics Corporation for the release of thirty Preferred Pictures in Minneapolis.

Screen Classics will take over the distribution of the ten current Preferred Pictures formerly handled by Friedman Film Corporation. These productions are "The Breath of Scandal," "White Man," "The Triflers," "Capital Punishment," "The Parasite," "The Mansion of Aching Hearts," "The Boomerang," "Go Straight!" "Faint Perfume," and "My Ladys Lips."

The new franchise also gives Screen Classics the rights to the twenty pictures on the new seasons schedule announced by Schulberg Productions.

* * *

COLONEL LEVY GOES ABROAD

Colonel Fred Levy, First National franchise holder of Louisville Kentucky, sailed on the Leviathan to enjoy a three weeks' pleasure trip abroad. During his sojourn he will visit the First National offices in London and Paris.

News of Exhibitor Activities

New Theatre in Pontiac, Mich., for Col. Butterfield

DETROIT, MICH., Aug. 21.—A deal was consummated between Messrs. D. R. and C. B. Wilson, Manufacturers, of Pontiac, and Col. W. S. Butterfield, president of the Bijou Theatrical Enterprise Company, whereby the Messrs. Wilson plan the erection of a new theatre in Pontiac for Mr. Butterfield at a cost of \$260,000.

The new theatre will be located on Saginaw Street, on a plot of ground sixty by one hundred and forty-five feet, across from the Oakland Theatre, which was recently purchased by Mr. Butterfield and the occupancy of which he will secure in about a year and a half's time.

At the same time Col. Butterfield announced that articles of association for the Bay City Theatre Company were filed and all arrangements have been made with contractors for the building of a new theatre in Bay City.

John Eberson has completed plans for the erection of the new theatre which will be known as the Capitol. The estimated cost will be \$350,000, and it will be the largest theatre and auditorium in Bay City.

Col. Butterfield announces that during the coming year he will build several other theatres in Michigan cities and increase his holding in the smaller towns. The Butterfield Circuit now comprises some forty-six theatres in Michigan.

* * *

ALBANY HOUSES USE BIG PRODUCTIONS

ALBANY, Aug. 21.—Motion picture theatres in summer resort towns in New York State are using the biggest pictures obtainable at the present time and report excellent business. "The Iron Horse" played at the Hunter Theater on August 17 and in Tannersville on August 18 and 19, the two houses being owned by Julius Byck, a deaf mute. In Saratoga Springs "The Ten Commandments" ran four days last week to capacity business at the Congress, owned by William Benton.

* * *

NEW BUFFALO HOUSE

Plans for the new motion picture theatre to be built at 1588-1598 Genesee street, including seven stores and offices, have been filed with the bureau of buildings in Buffalo, N. Y. The new house will be built by Barney Vohwinkel, who has operated the Oriole theatre for many years. When completed the house will be leased by the Shea Amusement company. The theatre and stores will cost \$350,000. The seating capacity will be 1710.

* * *

REISTER APPOINTED

George Reister has been appointed general manager for the Erie, Pa., division of the Rowland & Clark theatre interests.

FILM TAX UPHELD BY CONNECTICUT COURTS

Case Will Be Appealed to Washington, Hays Says

The special Federal Court, sitting at New Haven, Conn., has handed down a decision affirming the constitutionality of the Connecticut state law providing for a tax upon motion picture films brought into the state and also for censorship of pictures by the state tax commissioner.

In connection with this decision the special court refused an injunction filed by the Fox Film Corporation and the American Feature Film Company, Inc., of Boston, to restrain the tax commissioner from enforcing the law.

According to Will H. Hays, president of the Motion Picture Producers and Distributors of America, the decision will be appealed immediately to the Supreme Court at Washington.

The special court was composed of Federal Judges Henry Wade Rogers, Henry Goddard and Thomas Thatcher. George W. Wickersham represented the industry nationally when the case was first argued last month. Benedict M. Holden, of Hartford, Conn., counsel for the plaintiffs, also stated that the case would be carried to the Supreme Court.

The Connecticut tax is \$10 on the first thousand feet of film and 50 cents for each additional hundred feet. News reels, educational and scientific subjects are exempt.

The law became effective July 1 and taxing was to have commenced one week thereafter, but was postponed when the case was brought into court. William H. Blodgett, State Tax Commissioner, at that time notified all exhibitors to keep a record of films shown so that the tax could be collected in case the law was sustained.

Connecticut exhibitors are now, therefore, subject to tax on films received since July 8, unless a stay is secured pending the decision of the Supreme Court.

If the decision had held that films were interstate commerce and as such not subject to tax, it had been planned to move Connecticut exchanges across the state line into Port Chester, N. Y. However, the decision provides the tax on motion picture films "brought into the state."

* * *

ALBANY FILM BOARD SET FOR ANNUAL OUTING

ALBANY, Aug. 21.—The program of the annual outing of the Albany Film Board of Trade, to be held at Saratoga Lake on September 14, has been issued by A. J. Herman, who has been given the title of director of sports. The attractions will get under way at one o'clock with a baseball game between the salesmen and managers. There will be all sorts of events during the afternoon, concluding with a dance in the evening. The supply of 500 tickets has been nearly exhausted, giving some idea of the heavy demand that has come not only from this territory but from elsewhere throughout the state.

Managers of All Fields Combine in Los Angeles

LOS ANGELES, Cal., Aug. 21.—The Theatre Managers' Association of Los Angeles, believed to be the first organization in the United States embodying motion pictures, vaudeville and legitimate stage interests, has been formed here.

At a session scheduled to be held soon, a board of governors will be selected and officers chosen. Included in the personal of the organization are circuits whose headquarters are here and which control theatres in many other cities and states.

The newly formed association includes: West Coast Theatres, A. M. Bowles; Orpheum Circuit, Harry Singer; Baltimore Theatre, V. E. Kennedy; Ed Smith Productions and Mason Theatre, Jaques Pierre; Philharmonic Auditorium, George Smith; Orange Grove Theatre and Thomas Wilkes Interests, Sydney Miller; Frank Egan and Egan Theatre, Lee Parvin; Pantages Circuit, Carl Walker; Grauman's Egyptian Theatre, Sid Grauman; Majestic Theatre, Michael Corper; Famous-Players Lasky theatres, Frank L. Newman.

The primary motive of the association is to promote the best interests of theatrical activities in Los Angeles, both in a social and business way.

"It is a broad visioned plan for co-operation among those who have under their jurisdiction the management of theatres," declared a prominent member of the new organization. "Such interests as we control can best be handled through effective co-operation, a spirit that unquestionably dominates our new body."

* * *

SELL BIRMINGHAM'S RIALTO THEATRE

BIRMINGHAM, Ala., August 21.—The Rialto Theatre, located on Third Avenue, and formerly the property of the Mudd-Colley Amusement Company, was purchased by R. B. Wilby and R. M. Kennedy.

Mr. Wilby has been for a number of years district supervisor of the Southern Enterprise Company. Mr. Kennedy has been affiliated with the Marvin Wise Theatre for several years. He will be in charge of the Rialto as general manager.

The Rialto will continue to be a second run house, showing three changes of program every week.

* * *

B. & K. HOUSE OPENS

CHICAGO, Aug. 21.—The \$5,000,000 up-town theatre of Balaban & Katz, which seats 5,000, opened. A spectacular series of parades and free entertainment which drew 100,000 spectators on the north side, lasted all week. The entire north side of the city back the project.

* * *

ALBANY, Aug. 21.—Harry Rose, of Schenectady, has been named as district Manager of the half dozen or more houses in Troy, Rennselaer and Kinderhook, owned and operated by James Rose and Harry Windknecht.

F. & R. Company Buys Into Three Theatre Chains

MINNEAPOLIS, Minn., Aug. 21.—Finkelstein & Ruben are increasing their interests in Minnesota. The firm recently acquired a half interest in the Rochester Amusement Company, Rochester; the Colonial Amusement Company, Winona, and the Owatonna Amusement Company in Owatonna.

The three firms operate eight houses in the three cities mentioned.

* * *

M. P. CAPITAL HEAD IN THEATRE MOVE

WATERLOO, Ia., Aug. 21.—Frank R. Wilson, president of the Motion Picture Capital Corporation, the company which finances a number of Producers Distributing Corporation subsidiaries and other producers, is entering the exhibition field. He is listed as the president of the Frank Amusement Company of Waterloo, Ia., and is seeking control of ten or a dozen theatres in the territory here. Six theatres have already been acquired in Waterloo, Cedar Rapids, Clinton and Oelwein.

* * *

MOVIE PARADE IN MINNEAPOLIS

MINNEAPOLIS, Minn., Aug. 21.—Minneapolis ushered in Greater Movie Season August 15 with a parade a mile and a half long in which unique and elaborately decorated floats and seven bands took part. The parade was sponsored by local exhibitors and included floats representing the progress of motion pictures, various departments of the theatrical craft, and productions of the coming season. Theatrical attaches and officials took part in the parade and 5,000 free theatre tickets were distributed along the line of march. Among the organizations participating in the parade were Paramount, First National, Universal, United Artists, Metro-Goldwyn, Pathe, Fox and Vitagraph.

Theatres represented included the State, Strand, Garrick, Hennepin-Orpheum, Pantages, Gayety, New Lyric, New Astor, New Grand, New Unique, New Garden and several suburban houses.

* * *

Rialto Theatre R. M. Kennedy Buys

BIRMINGHAM, Ala., Aug. 21.—Richard M. Kennedy, for some years general manager of the Marvin Wise theatres here, purchased the Rialto theatre, from Messrs. Mudd and Colley, former owners.

Mr. Kennedy has assumed management and will continue the theatre's policy of presenting second run pictures. Associated with him in his new house is R. B. Wilby, who owns an interest in the Cameo Theatre here.

* * *

E. A. Eschmann, general manager of distribution of First National Pictures, announced the appointment of Gradwell L. Sears as manager of the Cleveland branch.

Mr. Sears has been with First National for a number of years as city sales manager and circuit sales manager in Chicago, positions that he held at the time of his transfer to Cleveland.

DELIVERY OF FILMS GETS ATTENTION

THE Motion Picture Theatre Owners of America, through its President, R. F. Woodhull, has petitioned the United States Postal Department, for prompt and careful handling of film accessories sent through Parcel Post. The letter is from Mr. Woodhull to Hon. George H. Moses, Chairman of the Special Joint Sub-committee on Postal Rates and speaks in behalf of the smaller exhibitors of the United States.

In the meantime the Hays office has received an offer from one of the biggest automobile manufacturers in the United States to inaugurate a national system of film delivery by uniform automobile trucks operating out of the larger key cities. The manufacturer would start with the eastern half of the United States in such cities as New York, Chicago, Boston and Philadelphia.

The Hays office was requested to forward data concerning all the ramifications of film distribution. It favors the scheme if it can be worked feasibly.

Bishop Manages Metropolitan in Winnepeg, Can.

WINNIPEG, Man., Aug. 21.—Harold Bishop, the new manager of the Metropolitan Theatre, has gathered about himself a strong group of staff, executives who are holding sway since the re-opening of the theatre. The new musical director is Albert Demkier, formerly assistant to Earle Hill, conductor of the orchestra at the Capitol Theatre here. George Parker, also formerly at the Capitol, has charge of the mechanical staff, while Harold St. John Naftel, well known in Western cities as well as formerly in Detroit and other American centers, is appointed the organist.

On ordinary days there are two periods of performances, one from 1 to 5 p. m., and the other from 7 to 11 p. m. Every Saturday afternoon children are admitted for 15 cents, but the regular prices range from 23 to 68 cents.

* * *

SILLS OPENS PHILADELPHIA GREATER MOVIE SEASON

Greater Movie Season in Philadelphia was officially opened by Milton Silks, First National star, who was the guest of honor and chief speaker at the formal opening held at Gimbel Brothers' Radio Station, WIP.

* * *

Vacation in Europe For Sig Samuels, et al

ATLANTA, Ga., Aug. 21.—Mr. and Mrs. Sig Samuels are the latest members of local film circles to turn Europeward for a vacation. They left New York on the S. S. Reliance, bound for two months on the continent. Their first visit will be to Mr. Samuel's mother in Breslau. Later they will spend several weeks in Paris and it is expected that October 1 will find them returning to the States.

Seattle Censors Would Shut Down All Night Houses

SEATTLE, Wash., Aug. 21.—The board of censors in Seattle is still trying to close up the all night moving picture houses. The board seems to be undaunted by several failures to carry through their program. They recently presented their case to the Religious Educational Workers at their weekly luncheon. The board does not give any direct statements or examples of why the theatres should be closed on indecency grounds, but rather hints at it. Public opinion seems to be with the exhibitors. The general idea is that the houses are properly patrolled by a matron and shelter people who might otherwise be walking the streets and getting into trouble.

* * *

Jack O'Bryan has been added to the sales staff of United Artists out of the Seattle office.

* * *

Frederick Babcock, formerly dramatic editor of the Denver Post, has joined United Artists Seattle staff as exploitation manager, assisting exhibitors in putting over the company's "Big Six."

* * *

L. W. Weir, western district manager for Producers Distributing Corp., is in Seattle. Mr. Weir has installed W. J. Drummond as local manager succeeding Chas. Feldman who resigned to enter business for himself. Mr. Drummond is an old timer in Seattle, having been representative for the Kleine interests (the old V. L. S. E.) in Seattle some five years ago. He has been with First National in Canada and produced pictures in California since that time.

* * *

W. K. Beckwith, former assistant manager of the Seattle Vitaphone exchange, has been installed as manager of Warner Brothers newly opened Portland branch, at 401 Davis Street. These quarters are temporary as the exchange will move into the new exchange building as soon as it is completed.

* * *

Warner Brothers have opened a new Branch exchange in Vancouver, B. C. under the management of A. Farquhar, who was formerly in charge of the Oregon territory for this company.

* * *

Division Manager Harry Lustig, of Warner Brothers, was in Seattle last week. Together with Manager H. A. Black he visited Spokane and Missoula, and is now in the Denver territory.

* * *

W. H. Rankin, an old timer in the Pacific Northwest territory has been appointed a member of the Seattle Warner Brothers sales staff.

* * *

Mr. Lawrence has arrived in Seattle from Los Angeles to become exploitation manager for the Seattle Fox Exchange.

* * *

Greater Features, Inc., has transferred from its Denver territory, W. K. Millar, who has been in that branch of the company's activities for some time. Mr. Millar will have charge of the saleswork in the Montana district. He will headquarter in Butte. Manager J. T. Sheffield of the Seattle headquarters, leaves for Butte where he will meet Mr. Millar.

* * *

KANSAS CITY, Mo. Aug. 21.—Ground was broken for the construction of the new \$275,000 theatre at Thirty-eighth and Main streets. Jack Roth is to be manager.

Metro-Goldwyn Takes Garrick

Minneapolis House Opens With "Unholy Three"

MINNEAPOLIS, Minn., Aug. 21.—Metro-Goldwyn assumed the management of the Garrick Theatre, opening with Lon Chaney in "The Unholy Three." The Garrick has been under the management of Finkelstein & Ruben, while Metro-Goldwyn pictures showed at the Lyceum Theatre last year.

William Perry, connected with Finkelstein & Ruben for several years, will have charge of the Garrick under the Metro-Goldwyn regime. Eddie Gallinagh, who has been doing press work for F. & R., will be in charge of Garrick publicity, and will assist with the stage presentations. Al Allard succeeds Mr. Gallinagh as publicity man for F. & R.

A portable stage, said to be the only one ever installed in a motion picture house in the northwest, is under construction at the Garrick. It is designed to accommodate a number of elaborate stage presentations which will be given in conjunction with the feature films.

* * *

The New Aster, Minneapolis, hitherto devoted to second run pictures, inaugurated its first run policy August 15 with "Lightnin'." It will show Fox pictures exclusively.

* * *

NEW F-P-L MANAGER AT WEST PALM BEACH

ATLANTA, Ga., Aug. 21.—Matt Witham who has been manager of the Alamo No. 2 for the past two years and a half, left to take charge of the Famous Players-Lasky theatres in West Palm Beach. Mr. Witham has put over a great deal of very successful business at the Alamo and has made himself one of the most popular members of the exhibitor circles in Atlanta.

* * *

CLARKE ON TOUR

Col. W. F. Clarke, vice-president of Cranfield & Clarke, Inc., left on a business trip throughout Canada by way of Montreal.

* * *

NO BERLIN HOUSE FOR ROXY

S. L. Rothafel has issued an emphatic denial concerning a story which has been given some circulation to the effect that he would build in Berlin, Germany, a new theatre for the Ufa Enterprises.

* * *

WHARTON, Tex., Aug. 21.—J. L. Santon opened his new Queen Theatre. The building cost in excess of \$200,000.

* * *

SAN ANTONIO, Tex., Aug. 21.—Contracts for the construction of the Aztec Theatre were awarded to local concerns. The Kelwood Company are the supervising architects.

* * *

EL CAMPO, Tex., Aug. 21.—Mrs. H. Boone is erecting a new theatre.

* * *

DALLAS, Tex., Aug. 21.—I. Wyll has purchased the Rex Theatre.

* * *

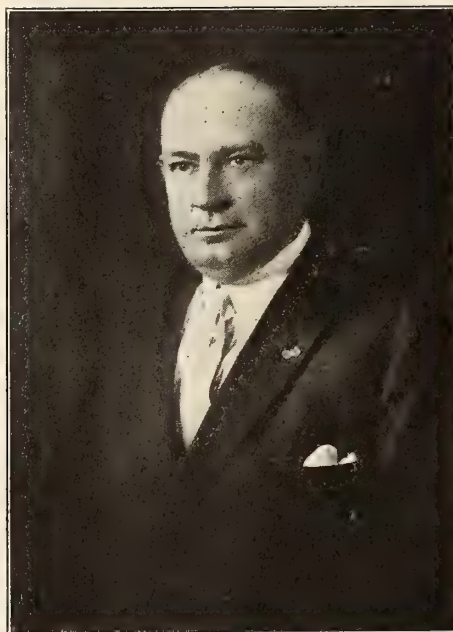
With the closing of a deal whereby "The Lost World" will be played over the entire Famous Players circuit, and another contract with Jensen and Von Merberg for Portland Seattle and Tacoma, First National announces that by the end of September this super-special will have been played in every key city of 25,000 and over.

Leon O. Mumford to Manage New Capitol, Newark

Leon O. Mumford, motion picture theatre manager since 1907, is general director of the executive staff of the new Capitol Theatre, Newark, N. J., which opens in September with Charlie Chaplin in "The Gold Rush."

Mr. Mumford leaves the directorship of the Gotham Theatre in New York, a 3,000 seat house situated at 135th Street, to assume his new duties.

In 1907 Mr. Mumford opened the Arcade Theatre on Broad Street, Newark, having managed, up until that time, the Manhattan



Leon O. Mumford, Veteran Exhibitor, Takes Charge of Big House in Jersey.

Theatre at Broadway and 33rd Street, New York, one of the present sites of Gimbel Brothers' store and the first house on Broadway to show motion pictures. He now makes a similar move from New York to New Jersey.

Mr. Mumford's most recent activities in Newark were at the City and Tivoli Theatres in the Roseville section.

One of the policies of the new Capitol will be to give "road show" features to the Newark public at popular admission prices.

* * *

43 PASS CENSORSHIP EXAMINATIONS

ALBANY, Aug. 21.—A total of 43 persons passed the civil service examination and are eligible for appointment to the position of reviewer on the New York State Motion Picture Commission. About forty failed to pass. The position pays \$1,800 a year in New York City and \$1,600 outside, together with expenses. Mrs. Catherine Siegrist, of Buffalo, topped the list.

* * *

George J. Walker, 8 Milton street, Buffalo, has been appointed manager of Shea's Court street theatre, succeeding the late Henry Carr.

* * *

"Borrowed Finery," by George Bronson Howard, the third of the Tiffany Big Twelve productions, with a cast including Gertrude Astor, Ward Crane, Louise Lorraine, Barbara Tennant, Lou Tellegen, Trixie Friganza, Taylor Holmes, Hedda Hopper, Otto Lederer and Pat Pendergast, is nearing completion.

Seattle Booms "Movie Season"

Prizes for Impersonations Feature of Parade

SEATTLE, Wash., Aug. 21.—Greater Movie Season is now in full swing, and Seattle has not been neglectful in its celebration. The first publicity given was in the form of a teaser campaign. In the newspapers and around on billboards appeared large figure eights. One by one messages were added starting with, "They're Better Than Ever." At the same time the press contained stories of moving picture activities and accomplishments. This pre-advertising ended in a big Movie Parade in which several prizes were offered, four, ranging from \$50 to \$10, for the best impersonations of movie stars in the parade by the public; and other prizes for the most attractive floats by the suburban houses.

Automobiles represented the exchanges. These were all decorated alike. The street was lined with crowds who seemed to delight particularly in a sketch given by a group which consisted of the red nosed bum, the beautiful woman or princess with a couple beautiful woman or princess with a couple of comedy policemen and the camera man carrying a fake camera. The cameraman was dashing around frantically shooting scenes.

With this parade opened Greater Movie Season and some unusually fine pictures at every Seattle house. Even the weather is supporting Greater Movie Season in Seattle as in the middle of the first week comes a streak of cooler and grayer weather to break up the heat.

* * *

W. D. Gross, of Alaska, has been spending several weeks in Seattle. Mr. Gross makes the Seattle trip semi-annually. He owns a large chain of theatres in Alaska.

* * *

The Ideal theatre at Pe Ell, Washington, has been sold to L. V. Cleworth, who lived formerly in Estacada, Oregon. The Ideal was owned before by G. D. Wilkinson.

* * *

The Washington M. P. T. O. at a recent trustee's meeting, set Wednesday, November fourth, for their annual convention.

* * *

Lincoln Theatre Sold to Feltmans

ALBANY, Aug. 21.—The Lincoln Theatre in Schenectady, N. Y., one of the best known residential houses in that city and operated for the past five years by Mrs. Catherine Farrell and her son, Harold, was sold to Jacob Feltman and Son, of Albany.

William Shirley and Myer Freedman, of Schenectady, are reported to have bought the Woodlawn Theatre of that city. Mr. Shirley was part owner of the houses in Farash Theatres, Inc., of Schenectady, and sold out to W. W. Farley for around \$150,000.

* * *

CEDAR RAPIDS, Ia., Aug. 21.—A. H. Blank has bought a half-interest in the Rialto Theatre.

* * *

TORONTO, Ont., Aug. 21.—The Regent Theatre re-opened with a new manager, Donald Brown, in charge. The Strand Theatre, a downtown theatre on Yonge street, re-opened under the management of Nester Lavene, who was formerly identified with the Star Theatre.

PRODUCTION HIGHLIGHTS

Gloria Swanson's Greatest Performance, Paramount Claims, is Given in Allan Dwan's "The Cost of Folly."



These Three Glimpses of Her Latest Characterization Show Her as "Pollyanna," the Girl, and the Girl's Mother.

GEORGE FITZMAURICE has completed production of "The Dark Angel," for Samuel Goldwyn presentation through First National.

* * *

BESS MEREDYTH, scenarist for "Ben Hur" as well as a long line of released successes, will adapt John Barrymore's "Don Juan" for Warners.

* * *

SCENES FOR Metro-Goldwyn-Mayer's "The Big Parade" were filmed at the Sawtelle Soldiers Home, near Santa Monica, Cal. This is the King Vidor war picture from Laurence Stallings' original.

* * *

EDITH ROBERTS and Wallace MacDonald head the cast of the Spitzer-Jones released, "Heir-Looms" which Pathe will release.

* * *

IRVING CUMMINGS will direct "Caesar's Wife," Corinne Griffith's next for First National.

* * *

AL GREEN is to direct "Spanish Sunlight," with Barbara La Marr and Lewis Stone, for First National.

* * *

EVELYN BRENT is at work on "Three Wise Crooks," for F. B. O., under Harmon Weight's direction.

* * *

FIFTEEN THOUSAND inhabitants of Dublin, Ireland, took such an enthusiastic interest in watching Tom Meighan work, or try to work, in the streets, that try to work was all he did.

* * *

FRED THOMSON, F. B. O. star, made his first "personal appearance" in the San Francisco Greater Movie Season parade.

* * *

JAMES J. JEFFRIES, Ad Wolgast and Tommy Ryan, all ring champions in their time, have been cast in Warners' "Hogan's Alley."

* * *

DOUGLAS GILMORE, actor, and a cousin to Lewis Stone, has joined the Metro-Goldwyn-Mayer stock.

* * *

BEN CARRE, technical director, and William Koenig, studio manager and former Minneapolis exhibitor, have joined the Warner production staff.

FRANK CAMPEAU has begun work at the head of the cast of picturesque Bret Harte characters supporting Harry Carey in his latest Hunt Stromberg production, "The Idyll of Red Gulch." Stromberg has signed an all-character cast to portray the Colonel Starbottle, Old Man Frisbee and John Falloner that Bret Harte made famous in the story of early Sacramento and the gold fields.

* * *

HENRY B. WALTHALL has finished his work in "Simon the Jester," Frances Marion's production for Pro-Die-Co., directed by George Melford and will start with B. P. Schulberg as the idealistic father of the hero in "The Plastic Age."



Ruth Stonehouse, who is playing in the J. A. Fitzgerald Production, "The Wives of the Prophet."

GLADYS BROCKWELL has been signed by Frank Lloyd to play one of the featured roles in "The Splendid Road," this producer's next film for First National release. Miss Brockwell has just finished "El Pasado," a Mexican story made by Sanford Productions, at F. B. O.

* * *

DALLAS FITZGERALD has just completed the direction of "Tessie" from the story "Tessie and the Little Sap."

AL ROGELL is making twin pictures for Universal in Deadwood, South Dakota. One of these is a modern story titled "Red Hot Leather," the other is a period story dated in 1876—both starring Jack Hoxie. Rogell is author, as well as director, of both productions.

* * *

JACK CUNNINGHAM, well known as the adaptor of "The Covered Wagon," and "Don Q" has just been signed by United Artists for its various producing units. Cunningham recently completed an adaptation of "The Barrier" for M-G-M and also the initial treatment of "The Black Pirate," Fairbanks' next.

* * *

MAUDE FULTON, author and star of "The Huming Bird" and "The Brat," has been added to the staff of Warner Bros. and is to devote all her time and talents to the writing of screen stories.

* * *

CLYDE COOK, directed by Stan Laurel, has finished his latest Hal Roach comedy under the supervision of F. Richard Jones. H. M. Walker has conferred the highly poetic title of "Moonlight and Noses" upon the production.

* * *

NORMAN DAWN, director and cinematographic expert, has been signed by Universal Pictures corporation. Dawn will act in an advisory capacity on matters of production and photography.

* * *

WILLIAM RUSSELL has completed his starring role in "The Still Alarm" which Eddie Laemmle directed for Universal. Aside from the suffering caused by several minor burns incurred during a thrilling rescue scene, Russell lost ten pounds during the filming of the picture.

* * *

MARSHALL NEILAN has signed Bobby Agnew for one of the starring roles in "Up and Down" which he will direct for M-G-M.

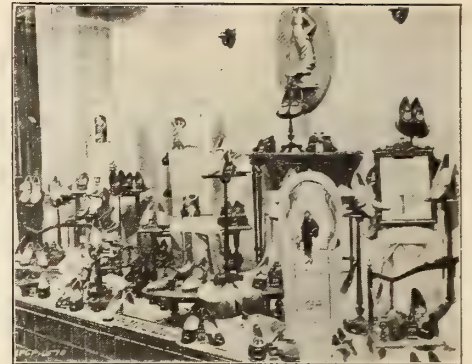
* * *

VIRGINIA BROWN FAIRE has completed her leading feminine role opposite Hoot Gibson in "The Calgary Stampede" which was filmed in Canada. She has been assigned one of the stellar roles in "His People" which Ted Sloman is directing for Universal.

To the left, a window display arranged for a jewelry store. No definite article of jewelry is mentioned, the appeal depending entirely upon the copy used. Below shows the fashion in which "Pretty Ladies," the Metro-Goldwyn-Mayer picture, was tied up with the Grebe radio.



The Walkover Shoes came in for a goodly portion of publicity when it was permitted to tie-up with a shoe-store display on "Pretty Ladies," a M-G-M film.



WHY IT SOLD

WHEN Loew's Warfield Theatre played "Pretty Ladies," the publicity department planned an "A to Z" campaign on it. The result was no more nor less than was to be expected—a sold out house for the length of the run.

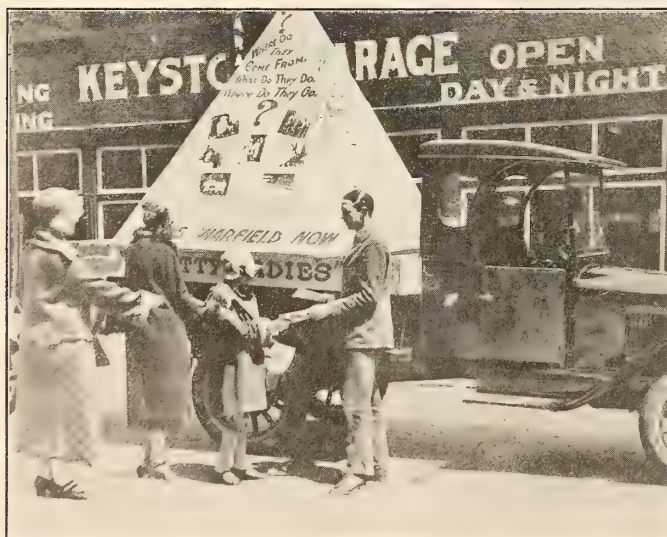
"Pretty Ladies" happens to be a good picture anyway. But any picture, given the same amount of exploitation, would not have reacted differently. The campaign was positive proof that the money house is the house that sells its pictures, rather than that which waits for the customer to come in.



EVERYTHING, from giant sheets to window tie-ups was used. On this page are several methods used. The window tie-ups are especially of interest, since they provide one of the finest methods. It is such tie-ups that are always advocated in the National Tie-up Section of EXHIBITORS TRADE REVIEW.

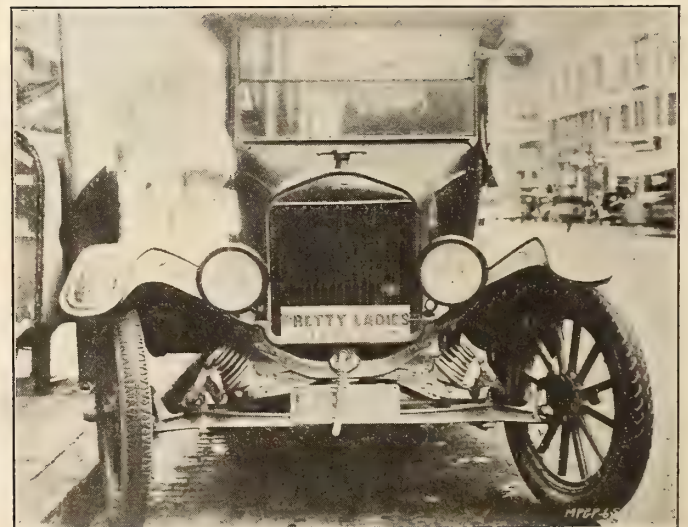
* * *

This giant poster to the left was enough to attract the attention of all but the stone blind. But then, the stone blind would not care about Metro-Goldwyn-Mayer's "Pretty Ladies" anyway.



A street Teaser Ballyhoo found great favor with the many passersby whose curiosity could no longer withstand the onslaught of exploitation on Metro's "Pretty Ladies."

Automobile stickers, ("Pretty Ladies"—Take a ride with me), went a long way towards acquainting everybody in town that Metro's "Pretty Ladies" was playing the Warfield Theatre.



"RECORD" BALLYHOO FOR PATHE'S "BLACK CYCLONE"

Theatre Manager Plays Safe

THE manager of the Howard Theatre, Atlanta, Ga., has put one over on his patrons in telling them about "Black Cyclone," the Pathe picture featuring Rex, the Wild Horse. Advertise? Sure! But he figures that there are a lot of people who won't stop to read all the copy, so he goes out into their homes and tells them about it.

Wait a moment. That's a fine stunt but it takes time. Figure it out for yourself. Talking to say, a thousand people at ten minutes a talk would take twenty-one eight hour days, and that's too much for any manager, however ambitious, to put in on one picture. So what does he do but go and have a little talk canned on a tiny phonograph record and have several thousand copies run off. He sends these out to his whole list, attached to a little card that is a further boost for "Black Cyclone" and lets curiosity do the rest. Here is what Howard's special Rex record relates:



LISTEN to what Elinor Glyn has to say about Rex, the Wild Horse, hero of 'Black Cyclone' which was at the Howard the week of July 27th: 'I have passed a perfectly delightful hour watching primitive nature and I advise all the fans who want to see that which makes the world go round—Love, Pride and Achievement—to go and call on Rex.'

"I should recommend all mushy sweet boys allowing little girls to boss them as they do, to go and see how Rex allures and yet commands his lady. It was no wonder she was in love with him. Don't forget to see 'Black Cyclone' at the Howard Theatre all during the week commencing July 27th."

Something New in Co-op Pages For Greater Movie Campaign

SOMETHING new in cooperative pages was devised by A. J. Sharick, Universal exploiteer, for the "Oh, Doctor," engagement at the Liberty Theatre, Youngstown, Ohio.

Sharick sold 11 ads of sizes varying from a quarter page to a single column, but instead of having them concentrated on one page, he had them laid out on two pages in regulation pyramid style with reading matter surrounding them. Each page carried a publicity story on

the picture, and each ad had "Oh, Doctor" inserted in a prominent place.

Novel Contest Pulls

A CONTEST was also run in connection with the pages. The announcement said that since the picture play dealt with a man who imagined he had all kinds of chronic ailments, the contest would be easy for an essay or outline of not more than 300 words on the theme: "Why should a person enjoy perfect health who patronized advertisers on this page and the page opposite?"

One of the requirements was that "each entry sent in must mention the article or articles advertised on these pages and tell why each should help to keep one healthy, and each advertisement on these pages must be covered in the essay."

Two cash prizes of \$15 and \$10 and a number of ticket awards were distributed among the winners.

* * *

75 FOOT BOARD USED

A feature of the unusually heavy billing given to First National's Corinne Griffith picture, "Declassé," by Loew's Vendome Theatre, Nashville, was a seventy-five foot billboard in the heart of the business district, at the corner of Eighth Avenue and Commerce street. All sizes of the paper except the 24's were used.



This perambulating 24-sheet was used to exploit B. P. Schulberg's Preferred Picture, "The Boomerang," during its New York premier at the Capitol Theatre. It costs about the same as if the sheet were on a regular bill-board, and it certainly requires no argument to convince one of the added value it has by its being moved around



Fox's "Havoc" played havoc with orthodox exploitation ideas when it played St. Louis recently.

Big Idea for Small Theatres

AN outstanding feature of the exploitation campaign that accompanied the St. Louis showing of "Havoc" was an auto parade that toured the streets for several days preceding the showing.

The auto parade was made possible by a tie-up arrangement with the Durant motor car company, who loaned fifteen new Star cars for the stunt. The cars bore large banners reading: "You

Won't Play Havoc If You Buy a Star," "Buy a Star and You Won't Play HAVOC With Your Bank Roll," etc. Other banners also carried the names of the cast, and play date.

Two laundry wagons, one car advertising a shock-absorber and two Chevrolets also took part in the turnout. The laundry wagons carried signs reading: "The National Laundry Won't Play HAVOC with Your Wash," with

the car demonstrating the shock-absorber, and the Chevrolets carrying similar Havoc signs.

The great length of this stunt touring all the principal thoroughfares attracted great attention, and undoubtedly contributed largely to the successful engagements of "Havoc" at the Kings and Rivoli Theatres. The parade comprised the biggest film exploitation stunt ever seen on the streets of St. Louis, and reflects great credit on Al J. Marks the publicity man who staged it, in co-operation with the Fox exploitation department.

* * *

Have One on the House

Free Drinks on the House Assure Return Visits

It's one thing to "get 'em in": and it's another thing to make them come again. Manager Levy of the Wilmer and Vincent's "Capitol Theatre", the biggest picture house in Reading, Pa., found one way to make them come back, more than once, at that.

Levy realized that summer months are hot, and that although the average American does want to see pictures, he should like to get at least an even break insofar as the comfort of seeing it is concerned. And so Mr. Levy fitted up a little bar in the theatre, serving grape juice and soda pop, on the house. The bar lacks only the old-time footrest to suggest the pre-Volstead days.

The cost of this stunt was very moderate, for a manufacturer of soft drinks has realized the tremendous advertising value of it, and provides the stuff at a very large reduction.



THE BAR USED BY MANAGER LEVY

Circus Paper For Circus Pictures

The use of circus paper for circus pictures is good showmanship. This has been demonstrated time after time, for there is something about the circus that sends a reminiscent thrill to the hearts of old and young.

A rattling good herald on "He Who Gets Slapped" recently featured all the old sawdust stuff in great style. It mentioned the clowns, the man-eating lions, the fearless bare-back riders, and every other act we are used to seeing under the big top.

Next time you show a film redolent of three ring atmosphere, feed the town some of this sort of exploitation, and you'll have as big a crowd as though you were really the proprietor of one of the "greatest shows on earth."

LLOYD HAMILTON

is a builder of added box-office business *all year round.*

Watch for the first Short Subjects Number of Exhibitors Trade Review next week and its Special Exploitation Section on

HAMILTON COMEDIES

*There are many Added Dollars for YOU in
the tie-ups it outlines*



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

370 Seventh Avenue, New York, N. Y.

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC. Will H. Hays, President.



The Big Little Feature



"The Wrestler"

Fox 2 reels
 Reginald Van Bibber Earle Fox
 Sylvia Florence Gilbert
 Col. Paddock Frank Beal
 The Duke Lynn Cowan
 Strangler Stranski Lionel Braham

Van Bibber and his friends are visiting the Duke in Russia. Van is forced to rescue Olga, the dancer, from the approaches of Strangler Stranski a champion wrestler. Fate helps him by having a heavy weight drop on the champ's head. Later Van is mistaken for Stranski because of altered captions in a newspaper. He has many adventures, but triumphs accidentally over all enemies and remains the hero of his fiancée Sylvia.

This is an exceptionally good comedy based on one of the famous Van Bibber stories written by the late Richard Harding Davis. It does not rely upon slapstick humor to win laughs, but tells a sufficiently logical story, and gets smiles through logically developed humorous situations.

Van Bibber is not the most courageous chap in the world, but he has a faculty for having situations forced upon him that demand heroics on his part.

Thus, when the dancer appeals for protection from the monstrous wrestler, and his own sweetheart urges him to the rescue, he cannot well refuse to take a chance. He does so, and Fate intervenes to help him conquer the strong man.

One of the most humorous episodes is that in which he is mistaken for the Strangler, because of a transposed caption on his picture, and is besieged on all sides by husky Russians who wish to throw him and gain the prize of 10,000 rubles which the Strangler has offered any successful opponent.

Exploit this as one of the Van Bibber series, stressing the name of the author, Richard Harding Davis, and featuring the name of Earle Fox.

* * *

"Educating Buster Brown"

Universal 2 reels

Buster and Tige awake and start forth for a busy day. Buster begins by impersonating a cop in order to obtain some extra delicacies from the cook. Tige interferes with the stunts upon which he is mounted and a meringue pipe is catapulted into the cook's visage. Arriving at school with Mary Jane and Tige, the kids indulge in antics that drive the teacher to desperation. He ejects Tige, who goes to the dog pound for his own gang. They return and rout the school master.

This is the first of a series of Buster Brown Comedies made by Century Comedies and released through Universal. They are based on the famous cartoons by R. F. Outcault. The Director is Charles Lamont, and the featured players are Arthur Trimble, Doreen Turner and Pal, who plays the part of the well known Tige.

If the remainder of the series are up to the high standard set by this one, screen patrons are in for some highly enjoyable entertainment, for the comedies will be something new and different. They have special appeal for children, but are not too childish to bring smiles to the lips of the grown-ups.

One of the best sequences in this one is that showing Buster and Tige in bed. They are annoyed by a fly and Tige's almost-human actions are good for many a chuckle. Another good shot has to do with the introduction into the school room of a large luscious Limburger cheese. The result may be imagined. To get even with the hard hearted school master, Tige captures a pole-cat and drops it into the class room. This breaks up the session. A good shot is that in which the dog carries the skunk past a fence upon which are perched three birds. As the aroma reaches the feathered victims, they drop dead one by one.

REVIEWED IN THIS ISSUE

Felix Trifles with Time	Educational
Watch Out	Educational
The Wrestler	Fox
My Own Carolina	Fox
The Sky Jumper	Fox
Educating Buster Brown	Universal
Buster Be Good	Universal
Butter Fingers	Pathe
Cold Turkey	Pathe
The Window Washer	Pathe
In Other Lands	Commonwealth
Babes in the Woods	F. B. O.
Shoes	Fox
A Business Engagement	Fox

The direction is excellent, and the kids deserve much credit for their interpretations. Tige is a great asset and supplies more than his share of the humor with which the film is loaded.

By all means use heavy exploitation on this worthwhile product. Stress the name of the famous Buster, tell folks that he has finally reached the screen, and mention the name of his creator, Outcault, the famed cartoonist.

* * *

"Butter Fingers"

Pathe 2 reels

Nick Alscock, captain and trick pitcher of the Bees base ball team, is compromised by the wife of his rival who is captain of a rival team. Nick is allowed to go free on the condition that he will lose the game. The manager of the Bees wagers five thousand dollars that his team will be victorious. In the ninth inning the score reads 103-100 in favor of the opposing team. Nick is at the bat and three men are on base, he hits a home run and saves the day.

This is a fast moving burlesque on base ball featuring Billy Bevan who pitches a wicked ball to the dismay of his opponents. Billy is assisted by Andy Clyde, Ruth Taylor, Kewpie Morgan and Madeline Hurlock. In one sequence Billy accidentally wanders into the bathroom harboring the wife of his rival. She leaves the room and Billy is forced to jump into the bathtub to hide.

Hubby deciding to take a bath, discovers Billy in the tub and forces him to agree to lose the game to his team. The trick pitching of Billy will bring forth a hearty laugh as the ball circles around the head of the catcher and comes back to Billy's glove.

Exploit this one as a burlesque on baseball and tie-up with a sporting goods store.

"The Sky Jumper"

Fox 2 reels

Reginald Van Bibber and his friends are spending some time at a winter resort where the principal sport is ski jumping. The champion in this line of endeavor is Van's rival for the affections of his sweetheart, Sylvia. The rival, Bert, badgers Van into a skiing contest, and although Van tries to avoid it, the champ shoves him from the starting platform and he careens madly over the course, winning through pure luck. Later he is inveigled into a ski race, which he wins because of his terror at being pursued by a pack of wolves and a bear.

This Van Bibber comedy is well gagged up and contains a number of very ludicrous situations. One big laugh is in that sequence depicting Van being victimized by his rival, and finally winning a ski-jumping contest by unintentionally looping the loop and shooting at tremendous speed to a recording breaking leap.

Another good situation is that in which Van finds himself chased by a pack of ravenous wolves. His only escape is through the use of his skis, and he fairly flies in fear of his pursuers. Escaping them he is happily removing the hated skis when a big bear decides to make a luncheon of him. Again he hurries on his way, and his precipitous flight carries him along the ski-racing course, and to victory over his opponent.

A tie-up with sporting goods stores will help get publicity for your showing of this picture and with all the Van Bibber series you should feature the names of the author, Richard Harding Davis, and the star, Earle Fox. The stories were immensely popular. The films will be more so.

* * *

"My Own Carolina"

Fox 1 reel

The titles tell the tale of a chap sitting in his office, gazing down into the canyons of the city, and pining for the hills of the Carolina that he loves.

We are shown the beautiful hills and dales of the Southland. Shimmering water falls, fast flowing streams, and quiet pools where one knows trout will obligingly rise to even a bent pin.

There are hunting sequences remarkable for showing some wonderful bird dogs rigidly pointing to where speckled feathered beauties wait to be served on toast.

It is a beautiful scenic, and cannot help but cause the city dwellers to long for Carolina, or some place equally alluring.

* * *

"Buster Be Good"

Universal 2 reels

Buster goes touring the town in his push-mobile and gets badly tangled in traffic. Escaping the police he is ensnared by a dog catcher after Tige, but gets away and calls on Mary Jane. They hear of a spiritualistic seance and get the rest of the kid gang to help raise havoc. The kids impersonate ghosts and goblins and succeed in breaking up the meeting. In the end Buster is caught by his dad, soundly spanked and makes a new resolution.

This is the second of Universal's Buster Brown Century Comedies adapted from R. F. Outcault's famous cartoons, directed by Charles Lamont, and featuring Arthur Trimble as Buster, Doreen Turner as Mary Jane, and Pal as Tige.

This one is not so funny as the first of the series, but nevertheless is superior to many short comedies and holds special appeal for the juvenile trade.

One of the best shots is that in which Buster aids Mary in the extraction of an aching molar through the simple means of attaching a sky-rocket to one end of a cord which is fastened to her tooth. When the rocket goes off out comes the offending tooth.

Another shot good for a laugh is that in which Buster and his car are both raised

(Continued on Page 29)


The House of FEATURETTES

When "THRU THREE REIGNS" played at the California Theatre.

"This vivid two-reeler walks away with the whole program."—San Francisco Chronicle.

"Mighty interesting film and good entertainment."—Examiner.

And all our Featurettes are like that!

729 Seventh Ave.,  N. Y. C.

Edwin Miles Fadman, Pres.

"Buster, Be Good"

(Continued from Page 28)

high in the air on a stream of water emanating from a broken fire plug.

The kid actors are fine and not a bit self conscious or strained. Tige the dog, deserves much credit for making these comedies a success. He is a wonderful animal, and his little bag of tricks are good for many a laugh.

Exploit this as a Buster Brown comedy adapted from the famous series of cartoons. Make a special appeal for juvenile trade, run Saturday morning matinees, and effect all possible tie-ups with articles manufactured for juvenile consumption.

* * *

"Felix the Cat Trifles with Time"

Educational 1 reel

This is another Pat Sullivan animated cartoon having to do with the adventures of our old friend, Felix, the cat, when he persuades Father Time to transport him for a day to the Stone Age.

Felix has various troubles with Mastodons, dinosaurs, and the various other monstrous beasts of the time, and is mighty glad when he is recalled to modern times.

This comedy is well up to the standard set by its predecessors, and will please both children and grown-ups.

* * *

"In Other Lands"

Commonwealth Pictures 1 reel

"Beyond the Alps Lies Italy," and this Post Nature Scenic transports us to the Eternal City, Rome. Here we see the ruined temple of Saturn, relics of Vespasian, Nero, Hadrian and other famous or notorious Imperators. The Forum and the Capitoline Hill where much of the history of the world was enacted are shown in all their crumbling grandeur.

Also there are glimpses of modern Rome, its arches, its great cathedral, the palace of the king, and the sacred Tiber, itself, to which many a gallant citizen of Rome made his obeisance.

These travel pictures are well worth additional exploitation. They are educational in the broadest sense, and will enable your townsfolk to become citizens of the world without leaving your theatre. Tie-up with the schools, the libraries, and where possible, travel bureaus.

* * *

"Cold Turkey"

Pathe 2 reels

Ray and Alice, newlyweds, are entertaining Ray's brother and a friend. Alice's mother arrives unexpectedly, and turns up her nose at the visitors arousing their ire. Alice spills alcohol into the soup and her guests become chummy. Mother's parrot hops into the turkey and starts to walk away causing every one to flee. Polly hides in the bed in which Alice and her mother are sleeping. The following morning Alice rolls out of bed onto a board and then falls to the ground. Ray's boss finds her and brings her into the house. Ray thinks Alice has not been true to him. Later his boss presents him with a contract and all ends well.

This is an amusing comedy of married life in which the mother-in-law, unlike other mothers-in-law, is welcomed royally by her son-in-law, Raymond McKee. Alice Day, Pat Harmon, Sam Lufkin, William McCall and Sunshine Hart complete the cast. The film is liberally sprinkled with laughs and comedy gags. Sunshine Hart as the mother-in-law supplies most of the humor. A parrot plays an important part. In one incident while the guests are joking, the turkey containing the parrot, rolls on the platter scaring the guests to such an extent that they run for protection. During the night the guests run amuck through the house chasing one another finally unearthing the cause of all their misery.

Exploit this as a Mack Sennett comedy; feature the cast.



Mr. and Mrs. Lou C. Hutt, explorers, spent two years in the jungles, filming "Wild Beasts of Borneo," the Special Adventure Production which Educational will release.

"Watch Out"

Educational 2 reels

Bobby, a college youth, accidentally comes into possession of the Czar's watch, a prize from the antique collection of Silas Creighton and his beautiful grand daughter. In endeavoring to return the watch he encounters the villain Razzputin and his henchmen who are after the watch at all costs. He has some wild adventures in avoiding them, but finally succeeds in frustrating their efforts, returning the time piece and marrying the girl.

This is a fast moving slap stick comedy featuring Bobby Vernon, who is supported by Jack Duffy, as the grandmother, and Frances Lee as the girl. There are some good situations dealing with Bobbie's antics in trying to retain the watch long enough to return it to the girl. But the chase episodes are much too long, and the sequences have been photographed in such a manner as to create a feeling of dizziness on the part of the onlooker.

There are one or two shots that are of questionable taste. One of these shows the melting of a wax figure that looks surprisingly human, and as the dummy gradually succumbs to the effects of steam, its eyes drop out and its features disintegrate. The impression created is not so good. In another scene a fish pops out of a gold fish bowl directly into the mouth of one of the characters.

On the whole, this effort is not up to the level of the usual Bobby Vernon comedies. Your exploitation should feature Bobby and Jack Duffy, and your advertising copy may contain humorous allusions to the Czar's watch and excerpts from the clever titles.

* * *

"Babes in the Wood"

F. B. O. 1 reel

This is a Dinky Doodle Cartoon that is about up to the average merit of the product. The remarkable part of these films is the combination of photography with the cartoons. Thus the creator of Dinky and his dog is shown with them, and they appear remarkably alive.

The boss tires of his pen children and abandons them in the woods, thence they are transported to another planet by a villainous cat and an evil old witch. The intent of the kidnappers is to feast upon the frightened duo, but first an effort is made to fatten them up. Fortunately the eyesight of the cannibals is not so good, thus Dinky and the purp fool them. Finally both victims are blown up to bursting point with a pump, but,

lo, instead of being consumed by the witch, they are wafted skyward and blow back to earth. Here they are greeted warmly by their owner who has already repented of losing his pestiferous friends.

Exploit this as one of the Dinky Doodle series and make a special play for the kid trade. A crowd of boys leading pups and bearing banners will call attention to your theatre's attraction.

* * *

"The Window Washer"

Pathe 1 reel

The moral, so-called, of this Aesop Fable is "Laugh and the World Laughs With You; Snore and You Sleep Alone." Which after all is as sensible as the film, and will doubtless get a smile.

The usual Chase sequence is present and in the fade-out the odd looking human being in the cartoon is seen being pursued by a horde of mice while he and the cat vie with one another to increase the distance between them and their enemies.

There is no plot, but the antics of the cartooned animals are pleasing and are sure to get laughs from the juveniles of all ages. The cat is shown in the guise of a window cleaner, and one of the mice help him along by polishing the farmer's specs while that worthy dozes.

Play this up as one of the fables, and make the characters that appear in the series popular and well-known in your town. Offer a prize for an additional moral to the film.

* * *

"Shoes"

Fox 2 reels

CAST AND SYNOPSIS

Rosine Heinestetter	.....	Marion Harlan
Johnny Atwood	.....	Harold Goodwin
Pinkney Dawson	.....	Brooks Benedict
Mr. Heinestetter	.....	Charles French
President of the Republic	.....	Harvey Clark

Johnny goes broke when he tries to raise cockle-burrs without stickers for cattle fodder. His rival Pinkney literally gives him the gate—the gate of his sweetheart's cottage—and Johnny departs to be Consul to a South American republic, where even the President doesn't wear shoes. Johnny receives an inquiry from the home town regarding the chances for opening a shoe shop, and believing it another of Pinkney's jokes replies that there isn't a shop in town. His sweetheart's father sinks his fortune in shoes, and Johnny by a clever stroke saves his fortune, puts Pinkney to confusion and wins the girl.

O. Henry, beloved of thousands, has finally reached the screen. This story was written by him, adapted by Beatrice Van and directed by Daniel Keefe. It is one of the best short comedies ever screened.

In the first place, there is little or no slapstick. A true O. Henry plot is well developed, and the surprise twist at the ending is such as brought the author fame, if not fortune.

The best sequence is that in which the President declares a fiesta, and the population dance barefoot at his behest. Johnny and his pal suggest that they do an American dance for the assemblage, and then cavort all over the place sprinkling the cockle-burrs which they have ordered shipped from the villain Pinkney. As they are shod, all is well, but when the natives, including the President, join the festivities and the burrs begin to register, pandemonium breaks loose.

Johnny comes to the rescue suggesting that shoes are the main need of the inhabitants, and the shop is sold out in no time at all. Then the President smells several mice and seeks the owners of the cockle-burrs. At this juncture Pinkney shows up with several ship loads and is introduced by his rival to the President. He receives a warm reception.

Exploit this as an O. Henry story, and do not hesitate to promise your patrons several thousand feet of merriment.

A BUSINESS ENGAGEMENT

Fox

CAST AND SYNOPSIS

2 reels

Helen	Kathryn Perry
Warren	Hallam Cooley
Peggy	Diana Miller
Trent	Babe Lawrence
Elliot	Bill Davidson
Taxi-driver	Hank Mann
Detective	Fred Kelsey

On Helen's birthday Warren has an important business engagement. He leaves after a scene, and Helen dashes after him in regretful mood, to take him the pocketbook he has forgotten. She spies him with a vampish woman, and herself meets Trent an old admirer. After many adventures it develops that Warren had been left with the girl by Elliot, his friend, who went in search of the third party to the deal who is none other than Trent himself. Through Helen, Warren secures his big contract and all ends happily.

THIS short comedy has enough plot for a feature. More than many. It tells an interesting story, is well motivated, the continuity is well nigh perfect, and the plot not too far-fetched. Incidentally it has been produced on a lavish scale for product of its type.

The story is one of the "Helen and Warren" series which have gained popularity in the newspapers, and which deal with the difficulties encountered by a young married couple who have not yet settled down to the bore-some understanding of long established matrimony.

One of the best scenes is that in which Warren follows Helen and Trent to the elevator which they take to dine on the roof of the hotel. The car stops at the eighth floor, as shown by the indicator, for another passenger to alight. In a frenzy of jealousy Warren suspects his innocent wife and runs berserk though the hotel.

There are many other humorous touches, such as the piqued wife denying that she ever saw her husband before when his peculiar antics attract the attention of the house detective as well as that of her escort, Trent.

Exploit this as a fine comedy and make the most of the possible tie-up with the newspaper stories. The series should be very popular, acquaint your patrons with the characters in this which is the first of the series.

* * *

Harry Langdon Gets New Leading Girl

Peggy Montgomery is the latest girl to appear opposite Harry Langdon, the popular Mack Sennett-Pathe star, showing promise of a successful career in films.

In a picture which preceded a preview of one of his own comedies, Harry Langdon, in company with Harry Edwards and Arthur Ripley, his director and scenario chief, respectively, was impressed very much with the personality of the attractive leading woman. He drew the attention of his companions to her, and together they watched her performance, with the result that the young lady was engaged to play Mr. Langdon's next feminine lead.

* * *

Critic Calls "Fables" Funny

"Paul Terry's Aesop Fable animal pictures are delightful old and young. I don't know of anybody who can't get a few health-giving chuckles out of each and every one," says Mae Tinee, critic of the Chicago Tribune.

"These comedies have consistently tickled everybody from grandpa down to the baby. They are unfailingly funny and clever as the dickens. Their creators are either wizards for ideas or victims of constant nightmares," is her enthusiastic comment on the series of animated cartoon shorts released by Pathe.

Evolution Stirs Critic

In a criticism published in the Baltimore *American* by Robert Garland of the picture staff of a bill at the local New Theatre, it was unusual to see the Red Seal short subject "EVOLUTION," the film which caused widespread interest recently during the Scopes trial, featured above the feature picture "Grounds for Divorce," in the review.

The head of the review was set in 14 point bold type and read: "Evolution Film Showing at New" Three quarters of the article was devoted to a detailed criticism of "Evolution" and in concluding his story, Garland said:

"Grounds for Divorce" is a pleasing little picture, but whatever you do, don't miss the film called "Evolution." Even if you know your Darwin backward, it'll be a revelation of what the movies can do in the way of educational entertainment.

Seven Comedy Companies At Educational Studio

The Educational Studio in Hollywood is going full blast on the programs for the 1925-26 season, no less than seven Jack White and other comedy units working on productions.

A new generator plant which will more than triple the former capacity of the electrical equipment of the huge studio, has been installed, permitting pictures to go ahead uninterrupted.

LLOYD HAMILTON has started work on his first production under the direction of William Goodrich. One big set in the Hamilton Comedy will be larger than anything else ever seen in this popular brand of two-reelers.

LIGE CONLEY'S Mermaid Company, under the direction of Norman Taurog, is working in a set which is a replica of one of the large roller skating rinks of Los Angeles. With him again this year is Estelle Bradley, his leading lady of last year. Stanley Blystone and Babe London are also in the cast.

STEPHEN ROBERTS is directing Al St. John in a Mermaid Comedy with Virginia Vance as his leading lady. Before the comedy is finished Roberts will have worked lions, tigers, mountain lions and elephants in a fast action story of married life.

LUPINO LANE is starting on his second picture of the series and will shortly go to a desert location where the exterior scenes of an African sequence will be filmed. Jess Robbins is directing.

THE JUVENILE COMPANY under the direction of Arvid Gillstrom is well into its first picture. The cast is composed of new youngsters secured through an advertising campaign in daily newspapers and by radio broadcasting.

TWO CAMEO COMEDY companies are also at work producing the first of a series of twenty-four of these popular single-reel comedies. Cliff Bowes is heading the company under the direction of Charles Lamont, while Phil Dunham, Jimmy Hertz and Helen Marlowe are in the company under the direction of Jules White.

News Reels in Brief

Kinograms No. 5109

Athletics The Rage with Girls Abroad—Stamford Bridge, Eng.—Fair entrants show wonderful skill in exciting field and track events. Women Race For A.A.U. Titles—Detroit—New York team wins all honors in outdoor swimming matches; the winners. Saint's Bones Are Brought from Rome—New York—Bishop Schrembs, of Cleveland, returns with remains of Christina the Virgin, Pope's gift. Eastern Regatta A Spectacle of Beauty—Marblehead, Mass.—200 yachts of all classes present magnificent picture in bay. Republicans Name Frank D. Waterman.—New York—millionaire manufacturer is chosen to run in mayoralty race. Discuss Paying U. S. \$480,000,000 debt—Washington, D. C.—Belgians confer with American officials on funding of obligation. Swedish Society Out for Racing Opening—Stockholm—New styles are seen as big throng gathers to pay homage to King Horse. Children Represent 12 Nations in Dance—New Haven—Youngsters in vivid pageant, also illustrate work of the Red Cross. Look Girls! Big oil men from the west—Tulsa, Okla.—Millionaire owners of famous wells dress in costume at annual reunion. Daring Log Rollers in Exciting Tilts—Washburn, Wis.—Crowds gasp as expert steppers compete in novel balancing tournaments.

International News No. 68

Rhodesia, Africa—Prince of Wales' farewell to Africa—"Dream Dance" expresses natives' sorrow over his departure. Lick Pier, Cal.—(Omit Boston) from sea-skis to plane at 60 miles an hour. Daredevil Al Stricker tries a new thriller and gets an ocean bath for his pains. Orleans, Mass.—(Boston Only)—Sword-fishing schooner on beach. Life-savers go to the rescue of stranded craft. Interesting Snapshots From the News of the Day—Nome, Alaska—Eskimos from many Arctic islands hold their annual high-kicking contest.

Le Bourget, France—French officers drink to the health of American flyers leaving for service against the Riffs in Africa. Rainier National Park, Wash. (Omit New York City, Chicago, Boston and Phila.) Summer tourists experience all the perils of Alpine mountain climbing exploring the Nesqually Glacier. Chicago, Ill.—Little Annie De Koven, from Olathe, Kansas (by Heck!) gives wicked Chicago the once-over with a couple of her home-town pals. London, England—John Daniel, 2nd, only gorilla in captivity, pays a visit to the London Zoo and enjoys himself immensely. New York City—(New York City Only—Here's an intimate glimpse of Frank D. Waterman, candidate for the Republican mayoralty nomination—in the role of granddaddy. New York City, Chicago, Boston and Philadelphia Only—Spectacular finish to abandoned gas plant. East Prussian-Polish Borderline—Mothers and babes exiled in aftermath of world war. Hundreds of German families evicted after vote gives territory to Poland in accordance with peace treaty. Geneva, Switzerland—20,000 gymnasts sway as one simulating "waving corn." Chanute Field, Rantoul, Ill.—Thrills galore in new parachute tests.—Pupils in air service make sensational jumps without the least danger.

Fox News No. 92

Southampton, L. I.—Society leaders gather at dog show. Yorktown, Texas—Did you ever see a cow take a bath? These hardy cattle of the plains have a plunge every six weeks. Phoenix, Ariz.—Here's how the luscious breakfast cantaloupe is raised and harvested in midst of the melon belt.

Lyons, France—Brothers who invented motion pictures pose for camera—Louis Lumiere, on the left, and August. Casper, Wyoming—Pipe line that will bring oil from distant fields to railroads is laid through miles of desert country. Berlin—The Germans have hit on a happy way to pay reparations—a tax on the beer they consume. Red Bank, N. J.—Enterprising boys invent new labor-saving device, profitable combination of lawn mower and bicycle. Calcutta, India—Thousands of followers of C. R. Dass, the dead Hindoo leader, gather in honor of his memory. Alcoa Heights, Va.—In a woodland setting, members of American National ballet perform their classical dances. West Point, N. Y.—The 1925 football team of United States Military Academy prepares for next Fall's hard schedule. Isle of Wight—Sir Thomas Lipton's yacht Shamrock wins Royal Cowes regatta from the king's entry.

BOX OFFICE REVIEWS

KENTUCKY PRIDE

Fox Photoplay. Author, Dorothy Yost. Director John Ford. Length, 6,597 feet.

CAST AND SYNOPSIS

Mr. Beaumont Henry Walthall
Mike Donovan J. Farrell MacDonald
Mrs. Beaumont Gertrude Astor
Greve Carter Malcolm Waite
Mrs. Donovan Belle Stoddard
Mike, Jr. Winston Miller
Virginia Beaumont Peaches Jackson

Beaumont is ruined when his mare falls while leading the field in the Futurity. Not only does he lose his money, but also his wife, who deserts him for the villain, Carter. Donovan, his trainer, takes care of little Virginia, his daughter, and retires Virginia's Future, the injured mare, to the stud, despite Mrs. Beaumont's orders that the mare be destroyed. The mare herself passes into the hands of a junk peddler, but is rescued by Donovan, now a police sergeant, in time to see her foal, Confederacy, win the Derby, and rehabilitate the fortunes of all concerned.

OFF to a flying start, "Virginia's Future," with J. Farrell MacDonald up, and Director John Ford as trainer, carries the colors of "Kentucky" Pride to box-office victory.

A unique story of the turf, this one comes straight from the stable, for the crippled mare herself is shown telling the tale to a bunch of yearlings in the blue grass pasture where she is docilely passing a contented old age.

The tale of her life is shown on the screen from the time when she was a long legged, awkward foal, through the terrible experience of losing the big race and breaking her leg, to the glorious moment when she witnesses the triumph of her colt in the far-famed Kentucky Derby at Churchill Downs.

The racing sequences are splendid. They are redolent of paddock and track, and there are a number of real racing shots, including that in which the leading "Virginia's Future" crosses her forelegs for a horrible spill. To add to the realism, the crowned monarchs of the turf pass in review. Such magnificent creatures as The Finn, Man o' War, Morvich, Fair Play, Negofol and others arch their glossy necks for the edification and entertainment of picture patrons.

There is drama, pathos, thrills, and a veritable wealth of comedy. The latter is supplied by that wonderful character actor, J. Farrell MacDonald in the role of the old Irish trainer, Mike Donovan, later Sergeant Michael Donovan of the police.

MacDonald's interpretation of this rich role surpasses his Corporal Casey of "The Iron Horse" if, indeed, such a feat be possible. He extracts every bit of humor from the part, yet never descends to obvious gags or strains in the least to get a laugh.

Henry Walthall is fine as the scion of a Kentucky family who topples from prosperity via the horse and card route only to arise from the lowly life of a race track boot-legger through the aid of the part-mutuel machines and confidence in his knowledge of horseflesh.

The remainder of the cast does its share in making this picture a fine racing melodrama, and very special mention must be given to John Ford, whose directorial cunning has made the tale realistic and absorbingly interesting.

Play this up as a fine tale of the track, make the most of the racing sequences, and feature the cast with special emphasis on the name of J. Farrell MacDonald. A racing lobby, whips, horseshoes, saddles, bridles, etc., will attract attention as will a bally of jockeys.

FORT FRAYNE

Davis Distributing Division Photoplay. Adapted by George M. Pyper from the novel by General Charles King. Director, Ben Wilson. Length, 5,000 feet.

CAST AND SYNOPSIS

Capt. Malcolm Leale Ben Wilson
Helen Farrar Neva Gerber
Mrs. Dauntun Ruth Royce
Royle Farrar Bill Patton
Col. Farrar Lafe McKee
Mrs. Farrar Minna Redman
Sergeant Rorke Lou Meehan
Crow Knife Joe De La Cruze
Col. Fenton Major McGuire

The renegade son of the Farrars is presumably dead the secret that he remains alive being shared by Capt Leal and Col. Farrar. The Colonel is slain in an Indian uprising. Years later Mrs. Farrar and Helen return to the post together with a mysterious Mrs. Dauntun, who in reality is Royle Farrar's wife. Meantime Royle to escape imprisonment has enlisted and is also sent to the fort, under the name of Grace. Helen's jealousy of Mrs. Dauntun is aroused because of secret interviews with Capt. Leale who has recognized her. Grace kills an Indian in a drunken brawl and the redskins rise to win vengeance. Grace is in the guardhouse when a flaming arrow fires the powder magazine nearby. Leale risks his life to save Grace but the renegade is fatally burned. Before death he secures the forgiveness of wife, mother and sister, and by his confession of identity smooths the way for understanding between Helen and Captain Leale.

FORT FRAYNE" is the second of the series put out by Davis Distributing Division adapted from the books by General Charles King. The production is well up to the high standard set by its predecessor, "Warrior Gap."

The stories have to do with the days when the noble redmen had not yet been reduced to earning a livelihood from the sale of beadwork and the making of personal appearance in wild west shows. They were a bitter lot capably led by chieftains who were fighting against the paleface encroachments on their homelands and hunting grounds.

And there wasn't much flash about the United States troopers who met these braves on their own territory and conquered them. There was a minimum of gold lace and a maximum of sharp shooting bravery. Thus the combination of trooper and redskin wrought into colorful melodrama and filmed against log block-houses and wooded hills makes unusual and interesting material.

In this instance a story has actually gained strength in transposition to the screen, for the picture is better than General King's popular book. The characterizations are in perfect keeping, from that rendered by Ben Wilson as the dashing captain of cavalry to that of the vicious coward Grace.

There are a number of thrilling encounters between the soldiers and their enemies and two especially good shots of life in the tepees. One of these shows the squaws busily engaged in piling faggots at the feet of three hapless white captives, and the other shows the braves in a real honest-to-goodness war dance. The Indians are real, too, and their painted visages are such as to strike terror to the heart.

Neva Gerber is clad in the attractive costumes of the period, which are most becoming to her. She is an appealing figure and makes much of her role. Ruth Royce is the wronged wife, and Bill Patton the terrifying villain. One of the best bits is contributed by Joe De La Cruze as a friendly Indian.

In exploiting the production effect tie-up with public library and book shops on General King's novel. Play up the period costumes and use them in ballyhoo.

PEACOCK FEATHERS

Universal-Jewel Photoplay. Author, Temple Bailey. Adapted by Svend Gade and James O. Spearing. Director, Svend Gade Length, 6,747 feet.

CAST AND SYNOPSIS

Mimi Le Brun Jacqueline Logan
Jerry Chandler Cullen Landis
Andy Fuller Ward Crane
Uncle George George Fawcett
Hayes Edwin J. Brady
Lionel Clark Youcca Troubetzkoy
Mrs. Hayes Aggie Herring
Mrs. Le Brun Dunbar Raymond

Mimi Le Brun, parasite daughter of impoverished aristocracy, leaves her wealthy fiancé to elope with Jerry who inherits a ranch which he has never seen. The property is far from sufficient to make them in comfortable circumstances, and Mimi is keenly disappointed. She decides not to quit, however, and tries to do her share. Andy, the jilted suitor, visits the ranch and persuades Mimi to return to the big city with him. Meantime Jerry is injured in a snow slide, and Mimi perceives his signal fires. The great fact of her love for him dawns upon her and she heads a rescuing party. Andy leaves Mimi and Jerry happy in their love.

THIS is a passable picture which should offers a moderately entertaining evening. The plot is quite obvious, although in early sequences one might be led to suspect that Director Gade had a trick or two up his sleeve with which to give the film a different twist toward the end. For instance, the young artist Clark points out the wealthy Fuller to the impecunious writer, Jerry, and remarks: "In real life that is the chap who wins the girl." And his statement is quite true, for no Mimi in this world of monetary standards would have forsaken affluence to share a tumble-down shack either in Athlone or the open spaces of the Southwest.

There are a number of interesting shots, and perhaps the best of these is that depicting the utter disillusionment of the young couple when first they glimpse the ramshackle building that Uncle George has described as a veritable castle in Spain. The girl believes she has been tricked into marriage. Jerry is deeply hurt. He knows she believes him a cheat, and is himself resentful of the hoax which his uncle has played.

There is a thrill in the sequence showing Jerry caught with his new-cut Christmas tree in a mountain snow-slide, and some good comedy is afforded by the foreman, Hays, his good wife, and their several brawling offspring. The scene of the first dinner at the ranch house is at once humorous and pathetic. Mimi insists upon dressing for dinner, and then is forced to submit to having her soup flavored with the thumb of Mrs. Hays.

Jacqueline Logan is equally seductive as the society peacock and the little amateur milkmaid who sallies forth to milk a docile bossy and encounters the male of the species, much to her dismay.

Cullen Landis is rather a weak sister as a Yale man with writing aspirations, and does not carry conviction in the role of Jerry Chandler. Ward Crane, as usual, is a competent heavy of the not too villainous type, and the supporting cast is satisfactory. It is of special interest to watch the handsome young Prince Youcca Troubetzkoy in his bit as a wealthy and talented artist.

There are some good pulling names in the cast, and the title may be featured in your exploitation. Throwaways of peacock feathers, even paper ones, will impress folks, and you may also renew the old question as to whether a girl should marry for love or for money. Feature the snow slide sequence.

SUN-UP

Metro-Goldwyn-Mayer Photoplay. Adapted from the stage play by Edmund Goulding and Arthur Statter. Director, Edmund Goulding. Length, 5,819 feet.

CAST AND SYNOPSIS

The Widow Cagle	Lucille La Verne
Emmy Todd	Pauline Starke
Rufe Cagle	Conrad Nagel
Sheriff Weeks	Sam De Grasse
The Stranger	George K. Arthur
Pap Todd	Arthur Rankin
Bud	Edward Connelly
Bob	Bainard Beckwith

The Widow Cagle has a deep seated hatred for the government because both her and husband were killed by revenue agents. Her son Rufe goes to the war and is reported dead. She shelters a deserter who proves to be the son of Zeb Turner who shot her husband. Rufe returns alive and she wants him to kill Turner's son. He declines, but upon hearing that Emmy, his sweetheart, has been attacked by the Sheriff he sets forth to "get" him. He administers a frightful beating to that worthy but instead of killing him turns him over to the law for vengeance and himself secures the appointment of sheriff. He lines the hill folk up on the side of law and order and teaches them the glory of their country. There is promise of happiness for him and his mother and sweetheart.

A FINE photoplay, "Sun-Up" may prove a bit heavy as entertainment for the average picture-goer. It offers excellent acting, real plot, a wealth of dramatic situations, but its entire atmosphere is sombre and brooding. There is but a flash or two of comedy to penetrate the shadows that enshroud the bitterly narrow lives of the hill-people.

The tale bears all the earmarks of authenticity, and seems a true to life record of the lives of that peculiarly illiterate class who for generations have hidden themselves away in the Southern mountains to wage feudal warfare against the government and one another.

The undying, unreasoning hatred for all representatives of law and order is vividly depicted, and the pitiful ignorance of the mountaineers is pathetically shown. The Widow Cagle is told that France is about forty miles the other side of Asheville, and sardonically remarks that it seems a long way to go for a fight when there are so many opportunities closer to home.

Some of the finest shots show this grim-visaged creature rocking interminably to and fro, puffing on her corn-cob pipe, brooding upon her wrongs, and pondering on matters that she is destined never to understand.

Other fine sequences are those depicting the return of Rufe from overseas. He departs a real, died-in-the-wool "Hill Billy," and returns a typical, swaggering, self-confident product of the army. He braggingly tells of his exploits with the Huns, and mounts his mother's grizzled locks with a helmet that he has captured from the enemy, after telling in thrilling pantomime how his opponent was bayoneted. After being made sheriff, to the blank astonishment of his clansmen, he tells them that they are to sing the national anthem every sun-up whether or not they know the words.

Lucille La Verne in the role of the Widow Cagle contributes one of the most brilliant screen characterizations of the season. Her interpretation of the part adds new laurels to those already won in her rendition of the role on the speaking stage.

Conrad Nagel was never more happily cast than as Rufe. He is always sincere and convincing, doing some of the best work he has performed in some time. Pauline Starke is also excellent as the half-wild creature of the wooded hills. She is never out of character for an instant, and brings the natural grace and beauty of the open to her role. In many sequences her appearance is reminiscent of Gloria Swanson at her best.

Play up the work of the featured players, and make the most of the fact that the picture is an adaptation of the successful play.

WINDS OF CHANCE

First National Photoplay. Author, Rex Beach. Adapted by J. G. Hawks. Director, Frank Lloyd. Length, 9,554 feet.

CAST AND SYNOPSIS

Countess Courteau	Anna Q. Nilsson
Pierce Phillips	Ben Lyon
Rouletta Kirby	Viola Dana
Sam Kirby	Hobart Bosworth
Poleon Doret	Victor McLaglen
Laure	Dorothy Sebastian
Count Courteau	Philo McCollough
McCaskey	Fred Kohler

Pierce Phillips joins the Alaskan gold stampede and is trimmed clean by a shell game operator. He secures work packing luggage for Countess Courteau, and a mutual love develops. Finally she admits still being wedded to the Count, and Pierce salutes forth prospecting only to go broke again. He returns to Dawson and gets work as a gold weigher in a gambling and dance hall. Here he is made the victim of a frame-up by Courteau and his old enemy McCaskey. The Countess secures the evidence to acquit him, Courteau is killed and McCaskey lynched. Pierce's friend Rouletta stakes a rich claim, and after marrying Rouletta, shares his prosperity with Pierce and the Countess.

SOME day there may be a film that can sustain interest through ten reels. "Winds of Chance" does not. It can easily be cut to 8,000 feet or less, and if this is done it will afford excellent entertainment. Rex Beach's novel has been closely followed. Perhaps too closely, for the book itself is inordinately long-winded and Director Lloyd has deemed it necessary to include every bit of the story in his picturization. Thus, much seemingly extraneous matter has been introduced and the action surrounding the lives of the leading characters is somewhat lost in the shuffle.

Once again we cross the Chilkoot Pass, stop at Camp Linderman, hurry on to White Horse, and plunge through the Klondike ice to grub for gold in the eternal silences of Alaskan granite. We meet lots of Bob Service's sourdoughs—"dog dirty and loaded for bear." We again enjoy the ribald hilarity of the dance halls, and the thrill that comes from watching the little ball roll round and round, or the slender fingers of the faro dealer manipulating the box of fate.

There are fights, the sort in vogue where gunging, ear biting and hobnailed boots are considered essential parts of the manly art. There are sudden flashes of death from the blue barrels of Mr. Colt's dread inventions. There are girls with hearts of gold and men with hearts of stone. And over all the mad whirl of tawdry humanity, tower the snow-topped hills frowning down in disapproving austerity.

The comedy is provided by two old-timers who are eternally battling over trivialities, and yet love one another with the affection that is born of long periods of exile from civilization. There are two other characters who help with a few laughs.

The best performance in the production is contributed by Victor McLaglen as the huge, colorful Canuck with a smile as broad as his shoulders, and a heart as strong as his arms. He laughs and sings his way through the Arctic horrors, and wins a hill of gold through pure accident.

There are lots of big names in the cast and they should help materially at the box-office if properly featured. Ben Lyon is not too convincing in the role he essays, nor is Anna Q. Nilsson happily cast. Hobart Bosworth, as the one-armed gambler, is realistic, as is Viola Dana in the part of his treasured daughter. Dorothy Sebastian is good as a dance hall vamp, and Fred Kohler is a sinister villain.

Sell this one to your patrons as a gripping drama of the Alaskan gold rush of 1897. Make the most of the big names in the cast. Throwaways of little bags of "gold dust" will attract attention. Tie-ups with sporting goods stores and furriers will get window space. A ballyhoo of a sourdough with pick, shovel and a burro will make them look. A banner may read "Just blown into town by 'Winds of Chance,' meet me at the City Theatre."

THE GOLD RUSH

United Artists Photoplay. Written and directed by Charlie Chaplin. Length, 8,700 feet.

CAST AND SYNOPSIS

The Lone Prospector	Charlie Chaplin
Black Jim McKay	Mack Swain
Black Larsen	Tom Murray
Georgia, the Girl	Georgia Hale
Jack Cameron	Malcolm Waite
Hank Curtis	Henry Bergman

The Lone Prospector challenges the icy blasts of Alaskan storms in the never-ending search for gold. He endures hunger, devastating lonesomeness, the ignominy of neglect, heart-aches and heartbreaks, but still carries on with unfailing good humor, courtesy and ingenuity. Falling desperately in love with Georgia, a girl of the dance halls, he arranges a New Year's eve celebration at his cabin in her honor. His pathetic efforts at decoration are pitiable, and when all is in readiness, his guests fail to appear. Eventually, however, luck smiles. Black Jim, who is suffering from amnesia, recovers his memory and is able to again locate the mountain of gold with the aid of the lonesome one. The two return to civilization with much purple and fine linen, and the prospector is able to gratify his every wish including that for Georgia's love.

A GAIN, hail Chaplin! The sad comedian has once more brought the utter artistry of true genius to the screen. "The Gold Rush" is not "Shoulder Arms." Nor yet is it "The Woman from Paris." It is not like anything else. The story is a gossamer thing, fine and colorful as a butterfly's wing, and as delicately fragile. There is a wealth of good comedy material, mixed with pathos by the hand of a master. Some of the humor is utterly impossible. Some of it is Chaplin-esque slap-stick. But all of it will reap a reward of laughter—the sort of laughter that is a little louder than usual in order to stop a sob or a sigh.

Consider that sequence which shows the little cabin of the pathetic prospector swept unknown to him to the very edge of a precipice. As he walks from one side of the room to the other the whole edifice teeters back and forth like a balanced rock. And finally it crashes headlong over the canyon's edge just as the derbied figure, debonair in misfit clothes and bamboo stick, steps from the rear door to safety.

You will not soon forget the futile efforts of the ridiculous little man to decorate with tawdry tinsel the shabby interior of his shanty-like home. And all for the sake of a dance-hall girl whose love is as light as a snowflake, and as lasting. The appointed time arrives. The guests do not. The melody of ribald songsters rises Rabelasian from the dance hall rendezvous where Georgia and her horde hold high revel. The echoes of their hilarity pierce the prospector's heart. But with a courage that would do credit to a better cause, he declines to be deprived of his festival. In imagination he entertains, and is indeed the life of a sombre party where he planned such gaiety.

Then triumph. Poverty passes forever with the rediscovery of the golden mountain by the prospector and his friend. They are shown in gorgeous luxury, and "Solomon in all his glory is not arrayed like one of these." The cigar-snipping millionaire is a second Monte Cristo. The world, indeed, is his, and with the homage that may be won with gold, comes the affection of Georgia.

Chaplin is superb. He is a comedian, true yet he is also a great dramatic artist, and in this production he has so well mixed the elements, that the world of celluloid must bend the knee. Georgia Hale is ideal as the feminine lead. Pleasing in appearance, she lends her characterization a certain wistfulness that is in perfect keeping with the tempo of the film. The support is excellent. There are a few crudities in the production. Judicious cutting would help by speeding it up, but these are minor faults, and critics must not carp.

Exploit Charles Spencer Chaplin first, last and always.

FACTS ABOUT THE BIG EVENT

1. Opening night, Wednesday August 26, at 8.45 P. M.
For this performance each seat is priced at five dollars plus tax.
2. Thereafter, two performances daily at 2.45 and 8.45 P. M. Prices two dollars to one dollar plus tax.
3. All seats reserved.
4. Worlds premiere of "The Merry Widow", Erich Von Stroheim's production featuring Mae Murray and John Gilbert. A Metro-Goldwyn-Mayer Picture.
5. The famous score from the Henry W. Savage stage success by Franz Lehar will accompany the picture.
6. There are only six hundred seats in the theatre and it is best to purchase tickets right now for any performance you desire to attend.
7. The Embassy Theatre Box-Office is now open, or if you desire, you may order seats by mail.

(signed) *Gloria Gould*

EMBASSY THEATRE
Bryant 1616 Broadway at 46th Street



Scenes from Eric Von Stroheim's Production, "The Merry Widow," for Metro-Goldwyn-Mayer. A brilliant film version of the famous Franz Lehar - Leon Stein operetta, as produced by Henry W. Savage on the stage.



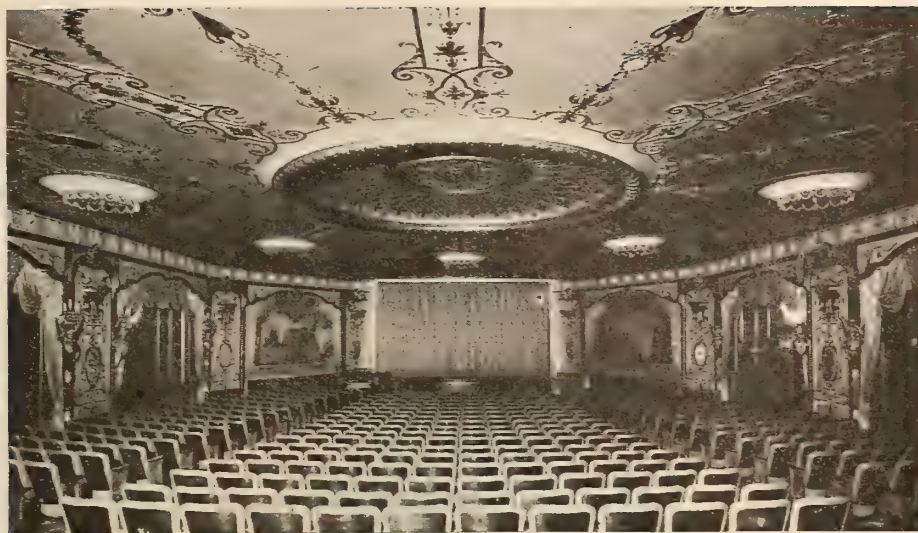
Mae Murray and Jack Gilbert co-star in Von Stroheim's magnificent portrayal of life in a Continental Court. They are supported by such well known players as Tully Marshall, George Fawcett, Hughie Mack, Dale Fuller, Edward Connelly, Roy D'Arcy, Count Conti and Josephine Crowell.



"The Merry Widow"

The Metro-Goldwyn-Mayer Production chosen by Gloria Gould to open the New Embassy Theatre.





The New Embassy Theatre, as seen from the rear of the house

Embassy Theater Will Be Watched by Exhibitors

Innovations of New M-G-M Home Explained by Maj. Bowes

IN announcing the opening of the Embassy theatre, at Broadway and 46th street, New York, Major Edward Bowes, vice-president of Metro-Goldwyn, believes it will prove one of the most novel and interesting motion picture houses to be found anywhere in the country.

In the first place, he has named Gloria Gould, well known society girl, daughter of George J. and Edith Kingdon Gould, managing directress, and Miss Gould will direct the theatre with a staff made up entirely of women, this in itself being a distinct innovation and one that will be watched with interest by the theatre owners all over the country.

Long Runs Featured

Seating six hundred, the Embassy will be of the "intimate" type. All seats will be reserved and it is planned to play attractions on the long run policy at two dollars, top. Metro-Goldwyn-Mayer pictures will be presented at the Embassy with the premiere film presentation being the screen version of the famous operetta, "The Merry Widow," in which Mae Murray and John Gilbert are featured and which was made under the direction of Erich von Stroheim.

The Embassy will be controlled and operated by the Metro-Goldwyn Dis-



Major Edward J. Bowes—The leading spirit behind the Embassy Theatre.

tributing Corporation. The opening promises to be a gala affair, more so than any theatre along Broadway in many years past. Society will be well represented due to the fact that Gloria Gould is the managing directress; screen and stage stars and literary folk

as well as civic and national officials will be in attendance. Society matrons and debutantes will act as ushers and program girls on the opening night, the exact date not having been set as yet, although it will be some time the latter part of August, probably the 26th.

Maj. Bowes Explains

IN speaking of the opening of the Embassy and its policy as concerns the Metro-Goldwyn-Mayer Distributing Corporation, Major Bowes said:

"It is our intention to make the Embassy the most novel place of its kind in the world. For that reason we engaged Miss Gloria Gould as managing directress. I feel that if Miss Gould cannot make a success of the Embassy Theatre, then no other woman can. She showed what we call 'good salesmanship' when she selected 'The Merry Widow' as her opening attraction, after she had viewed a number of available pictures that have recently been completed at our Culver City studios. Although only nineteen, she has already proved herself a most capable business woman, as well as a literary artist, wife and mother."

The Embassy is well located, with entrances on both Broadway and 46th street, in the very busiest of New York's famous theatrical district.

Gloria Gould Chosen to Manage Embassy

THE cause of feminism and the advance of the modern women in professional and commercial fields; into the commanding spheres of endeavor formerly occupied by mere man; has received a decided impetus with the announcement that Gloria Gould, the young and talented daughter of George J. and Edith Kingdon Gould and grand-daughter of Jay Gould, is to be the managing directress of the new Embassy Theatre, the finest playhouse in New York.

The astounding features of Miss Gould's ascendancy into the ranks of theatre showmen are first, that she has had no previous experience in that particular line of work and second, being only 19 years of age, she is the youngest person, either male or female, to have ever achieved the distinction of directing a modern motion picture theatre, and that in the great metropolis of the world. Third, she has definite ideas about the ability of women to run a theatre, and proposes to give those ideas full play and to make them a dominant feature in her conduct of the affairs of the Embassy.

In Full Charge

THE appointment of Miss Gould, who represents one of the most distinguished families in New York Society, to the position of managing directress of the small, intimate and cosily decorated Embassy, promises to lend distinction and increased attraction to the preview and long runs of Metro-Goldwyn-Mayer Productions to be featured.

In discussing her appointment, Miss Gould said:

"I propose to make the new theatre preeminently smart, in the type of attractions played and in the conduct of the theatre itself. Long run presentations will be the rule, rather than week to week changes. Everyone knows that the legitimate theatre in many instances has long catered to the highest type and class of audience with worthwhile productions that will appeal to the best element, willing to pay the most for the best. So why not the motion picture? We will therefore concentrate all our efforts on the feature special

Nineteen Year Old Society Girl Put in Charge By Maj. Bowes. Picks "The Merry Widow" for Opening



Underwood & Underwood

MISS GLORIA GOULD

production itself and its musical accompaniment."

OTHER film houses in this city and throughout the country now feature prologues, musical and other diversissements, news reels, comedies, scenics, trailers and what-nots, the feature itself often receiving the scantiest attention. This will not be the case at the Embassy. There will be but two performances a day, a matinee and an evening performance

with all the seats reserved. Every patron of the theatre will receive personal attention of the most efficient kind and an intimate atmosphere will be created between the management and its patrons. They will come to the Embassy to see the presentation of a feature production, without wasting time sitting through a long drawn-out program of variegated entertainment. There are to be no prologues, no news reels, no comedies or scenics. Occasionally we will present some soloists of distinguished note, before starting the feature. During each performance there will be an intermission of about ten minutes. The price of all seats will be \$2.00."

Theatre Run By Women

BEING a staunch believer in the brilliant future of women in the business world and their ultimate conquest of specialized fields now controlled by men, the personnel of the Embassy will be made up entirely of women. I know them to be much more efficient than men; they have greater ideals and capacity for work and are not prone to take things for granted, merely resting content to abide by established and worn-out customs."

"A picked staff of usherettes, between the ages of 16 and 20, blonde and petite, is now being selected. Every other employee of the theatre will be a woman and we may even have a woman motion picture operator. I propose to take a personal interest in the work and welfare of each and every employee, and to make their work as agreeable as possible. For the premiere of "The Merry Widow," which I have selected to open the theatre, the usherettes will wear ballet costumes in keeping with the picture, and appropriate music, based on the Franz Lehar score, will be prepared.

If the success of Miss Gould counts for anything, it is a sure indication that staid and plodding business men are due to take a back seat in modern business, and make way for a rush of feminine captains of industry and motion picture theatre managerettes.

(Continued on page 37)

Embassy Theatre Another Monument to Thomas Lamb

Well Known Architect Outdoes Past Efforts

ONE of the most interesting little theatres of the city, the Embassy at Broadway, 46th and 47th Streets, the work of the office of Thomas W. Lamb, well known architect, will open its doors to the public on or about August 26th.

Most unusually beautiful and practical, the Embassy offers something new in motion picture theatres to New York film patrons. The entire house seats but 600 people and is situated on one floor, there being no balconies, mezzanines or boxes. Upon entering the theatre, one finds the side walls of the lobby and vestibule treated in marble, embellished with bronze display frames, mirrors and decorative plaster. The vestibule is provided with a richly carved circassian walnut and marble advertising kiosk, instead of the usual ticket booth. The ticket office is placed in the lobby.

The playful lines of Jean Berains, French baroque, have influenced the motives of wall and ceiling design. Arcade-like side aisles, a feature of this house, gives access to auditorium and stage. Wide and graceful arches between richly ornamented piers out-

line the wall decorations, consisting of six paintings, reproducing Gobelin, the subjects of which are chiefly architectural. These and two similar paintings flanking the proscenium and concealing the organ enclosures, are creations of Mr. Arthur Crisp, mural painter.

THE feature of the profusely ornamented ceiling is a large indirectly lighted dome, which is surrounded by a number of illuminated art glass panels. The color scheme of the house is exceedingly harmonious. The carmine and gold trimmed piers blend well with the ceiling, the draperies of luxurious silk damask, the carpet and all other furnishings. The chairs are covered with tapestries with carmine lacquered arms and black lacquer and gold standards and backs. The aisles are wide, the seats roomy and comfortable.

The Ladies Retiring Rooms and Mens Smoking Rooms are accessible from the lobby. The walls are canvas covered, depicting subjects in decoration of the Chinese Chippendale and

(Continued on page 38)



Thomas W. Lamb

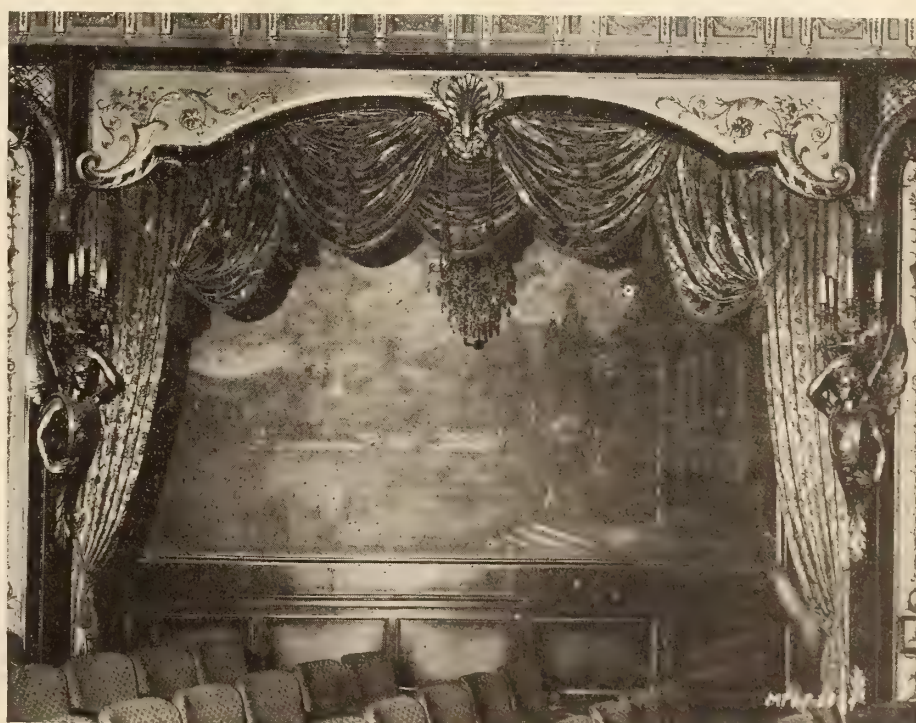
Gloria Gould Lays Managerial Plans

(Continued from page 36)

"Good system will also characterize the management of the house. My ideal will be to have everything running in first-class order, without a single hitch anywhere. Perfect performance will be the watchword, from the moment of entering the theatre until the last flicker of the picture. Patrons will find no delay in being seated properly and the programs will commence on time. I have never had the opportunity of putting my ideas into practical operation, but I firmly believe they will take hold here and find favor with discriminating theatre goers who want only the highest type of motion picture entertainment."

Perfect Manager

MISS GOULD, in private life, is the wife of Henry A. Bishop, Jr., a New York broker, and she has been married two years. She is a shining example of the successful modern woman of the new generation, at one time assuming the obligations of wifehood, motherhood (she has a baby daughter), and business management, signalized by her appointment at the Embassy. She looks after her home in Greenwich, Conn., and an apartment in New York, commuting each day to the city. In addition she finds time to fulfill her part in the life of a smart New York Society woman and also goes in for aesthetic dancing and newspaper and magazine writing. She devotes an hour each day to the study and practice of Russian Ballet dancing and plans some day to do professional work along that particular line.



Mr. Arthur Crisp's Murals decorate the walls.

Equipment Accessories Procured From Howells Cine Co.

Absolute Confidence Placed in Products and Service

THE important work of equipping the projection department of the Embassy Theatre, one of the most distinctive and novel houses of its type anywhere in the world, was placed in the hands of the Howells Cine Equipment Company, Inc., of New York City, probably the largest and most comprehensive theatre supply firm in the Eastern territory, if not in the country.

Not only were they chosen to supervise the installation of mechanical equipment because of the quality and durability of products specialized in, but also because Service is the keynote and watchword of this organization. The equipment installed is considered the finest of its kind in the United States today. Everything is modern and the best that money could buy.

Simplex Projectors Chosen

The projection machines installed consist of three Simplex special model projectors, with all latest improvements, such as, outside shutter bearings, and brackets; 3000 foot magazines; double snap switches; 200 ampere knife switches; double bearing intermittent movements; film footage indicators, pedestal tilting device and other modern appliances. The machines in themselves are handsomely finished and engraved with highly polished nickel surfaces and fittings.

The light source in this theatre is through the famous Sperry Sunlight High Intensity Arcs, of which there are three installed in this theatre, and which give absolute sunlight on the screen. The current used in the booth will run from 75 to 150 amperes, D.C., according to the density of the film itself. Four special rheostats are installed in a special compartment underneath the booth. The special spotlight has a boomerang attachment with automatic slide color, iris and cutoff plates. It is the Balluna type spotlight.

THE operator can, at will, increase or decrease the illumination on the screen through a remote control panel board in front of each machine, which consists of a remote control handle with five ampere steps, all back of board type. On the front of this panel is mounted a Peerless Film Speed indicator, an Ammeter and a Voltmeter, all nickel plated.



Joe Hornstein
General Manager of Howells Cine Co.

Film-Safe Used

All precautions against fire hazards have been taken in this theatre by the installation of an American Film Safe Cabinet. It is the only cabinet manufactured in the U. S. that has the approval and Underwriters Label. Film could be ignited in each compartment of the Film-Safe, of which there are ten, and it would not cause the fire to spread to any of the other compart-

ments. The film would burn itself out and the odor and smoke would not remain as there is a special duct which runs from the film safe cabinet to the open air.

The lenses in this theatre were especially made Cinephor Projection Lenses such as are made by Bausch & Lomb and the clearest definition will be obtainable through their use. The carbons used in the Sunlight Arc are the famous High Intensity Carbons, well known for their long life and extreme brilliancy. The "Orotip," copper-coated negative carbon for high intensity use, recently perfected by the National Carbon Company are in use by the projectors. The screen is the Raven Haftone, similar to the others now in use in Broadway theatres.

Despite the smallness of the Embassy and its limited space for operation and performance, the new theatre at Broadway and 46th and 47th Street, will render a type of performance in every way adequate; comparing favorably with those furnished by its larger competitors, with the up-to-the-minute equipment installed by Howells.

THE leadership of the Howells Cine Equipment Company, Inc., over all other competitors in the Eastern territory can be directly attributed to the business ability and personality of its guiding spirit—Joe Hornstein.

BEAUTY OF EMBASSY UNSURPASSED

(Continued from page 37)

Francis I periods for the ladies' room and men's smoking rooms respectively.

Special attention has been given to the illumination by proper balance of direct and indirect lighting. Electricity being the valuable servant for the satisfactory operation of the theatre, consideration has been given the importance of light as the most valuable medium for creating effective means of decoration and atmosphere.

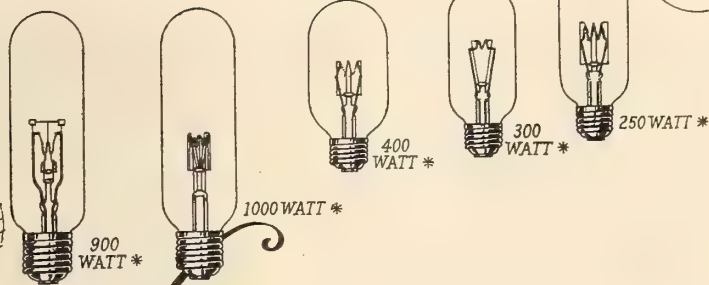
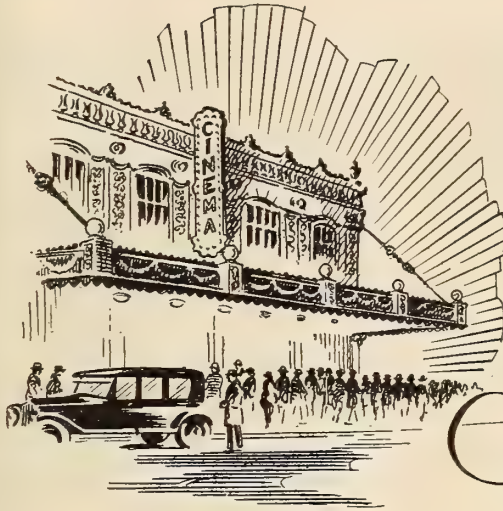
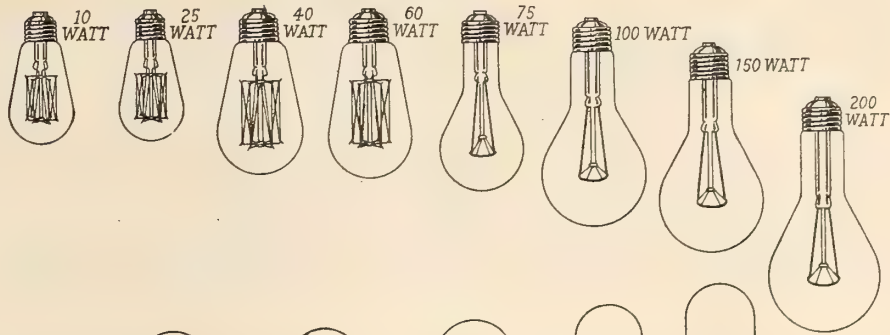
The lighting fixtures were especially designed for this theatre, consisting of bronze and cut crystals.

The marquise over the entrance is also especially designed to vary from the general marquise in effect. Public

telephones are provided in the rest rooms off the lobby.

The latest and most effective heating and ventilating system has been installed to insure a clean and comfortable atmosphere at all times and under all conditions. Air vents are installed at the bottom of all the columns on the extreme sides.

It took courage on the part of the architects and decorators to attempt the extensive use of red for the interiors of a modern theatre, but the effects as obtained with black and gold blended into the red or carmine, go far toward making this house one of the most uniquely beautiful anywhere



For
Every Theatre Use!

THE theatre demands the best there is in illumination. It must be properly and attractively lighted to give a pleasing expression to the decorative scheme of the house. Correct theatre lighting calls for not only the best lamps, but for a thorough knowledge of illumination in the application of these lamps to the particular requirements of every playhouse.

There are Westinghouse Mazda Lamps for the lounge, parquet, signs, marquee, lobby and restrooms. These lamps may be had in many sizes and colors to meet your own exacting needs. In addition, there are motion picture projection lamps which render the same good service that is characteristic of all Westinghouse Mazda Lamps.

Our Illumination Bureau will be glad to help you with your theatre lighting problems.

* Westinghouse Mazda Projection lamps.

WESTINGHOUSE LAMP COMPANY

150 Broadway, New York, N. Y.

Sales Offices and Warehouses Throughout the Country

For Canada: Canadian Westinghouse Co., Ltd., Hamilton, Canada

Westinghouse

BALLUNA SPOT FOR LIFE OF THEATRE

The Balluna spotlight, which has formed part of the project equipment at the New Embassy theatre, is one of the finest pieces of apparatus of its type, and is manufactured by Henry Messtrum of New York.

The spot lamp is complete, on adjustable ball bearing stand, fitted with counter-balance weights. Front equipped with inter-changeable condensor mounting to permit use of long or short focus allowing for flood spot lighting or scioptian effects. It has an iris dissolver, automatic curtain dissolver, color boom-rang, all controlled from rear of lamp.

Burner, heavy 100 ampere long trim, lamp house fitted with double doors on each side with observation glasses on sides and at rear. Quick change lever on sides of lamp to permit pre-determined setting for any action size of spot or flood.

There are more than 100 of these spotlights in use throughout the country, such houses as the Hippodrome, Capitol, Rivoli, Strand, Keith's, Loew's, and all the major circuits of the country making use of them. It is the only lamp of its kind built like a real machine, not merely an assemblage job, but a manufactured product. The machine is guaranteed to last the life of any theatre.

American Seating Company Builds Chairs to Architect's Specification

Next to the type of attractions and programs which will be offered at the new intimate Embassy Theatre, nothing will go further toward attracting a character class of patronage, than the beautiful opera chairs which were furnished and installed by the American Seating Company of Chicago. Comfort came first in the thought of the sponsors of the newest film palace on Broadway, and comfort has been the fundamental principle of the seating organization.

Six hundred of the finest and most luxurious seats (the total seating capacity of the house), were designed for this theatre, harmonizing perfectly with the interior color and decorative scheme of the house, as laid out by the architect, Thomas W. Lamb. The color scheme is Carmine Red and black, harmonizing with the interior decorative treatment. The chairs are equipped with steel springs and upholstered

Embassy Projectors Use Cinephors

**Bausch and Lomb Cinephor Lenses
Manufactured with Same Care
as Camera Lenses**

The three latest model Simplex projectors now in the booth at the Embassy are equipped with Cinephor projection lenses manufactured by the Bausch & Lomb Optical Company of Rochester, N. Y.

These lenses are generally conceded to be the premier projection lenses on the market, furnishing four big lens requisites—definition, flatness of field, illumination and maximum contrast between black and white, due to their superior correction. These lenses can be quickly brought to a sharp, definite focus, which seems to be quite impossible with the average projection lens.

The Bausch & Lomb lenses are unusually well corrected for spherical and chromatic aberration. The close attention of experts is given to the grinding and polishing and each lens is subjected to a severe test before leaving the works. Cinephors are regarded in the factory as a work of precision optics, in the same class as their high grade photographic anastigmats and are handled with the same care as the camera lenses. All Cinephor Lenses are mounted to insure durability and absence of lost motion, and are so critically tested and so uniformly dependable that purchasers find it unnecessary to make any selection for quality.

cushions and backs. The ball bearing hinges with which these opera chairs are equipped are perfect in action, noiseless and practically automatic, permitting the seat to fold perpendicularly and allowing the occupant of the seat to stand between the arms, affording full passageway between the rows. A clear view of the screen and stage will be afforded patrons from every seat in the house.

The honor of equipping the Embassy with the finest theatre seats on the market today, is but another triumph for the American Seating Company and their L. N. Olmsted, who supervised the work of planning and installation. They have added the Embassy to a long list of America's best theatres.

The management of the Embassy Theatre is to be congratulated in having selected an organization of such note and authority in cementing the future confidence and patronage of its clientele.

PRECAUTION TAKEN TO FIREPROOF HOUSE

Every precaution in the construction of the Embassy Theatre was taken to make the new home of Metro-Goldwyn-Mayer Special Productions absolutely modern and fireproof. In line with this policy which no modern theatre neglects, American Film-Safe equipment for the prevention of conflagration in the projection booth, was selected to fulfill a very necessary need in this department of the theatre.

The American Film-Safe is a highly developed and efficient medium for housing and protecting motion picture film. It is the only container on the market today which offers a proper

(Continued on Page 44)

Rambush Again Chosen For Decorative Art

ARTHUR CRISP DOES MURALS

The interior wall and ceiling decorations of the Embassy theatre were designed by the Rambusch Decorating Company, an organization which has had thirty years experience in working on the principal theatres of the country.

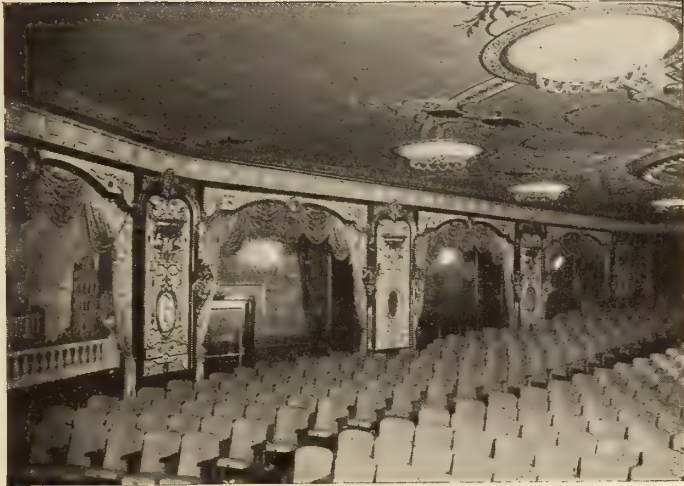
The color design finds its motif entirely from the Watteau room of the Chateau de Bruschal (Bade) of the French period of Louis XIV. Arthur Crisp, mural painter of note transferred a series of old French paintings taken from canvasses of the old masters to the walls of the theatre.

The color scheme of the carvings is of red and black lacquer of early Chinese design. Beautiful crystal chandeliers adorn the ceilings and the walls, and harmonize with the rest of the sumptuous fittings. The ceilings, a light cool gray and gilt, are in direct contrast with the over-elaboration of the lower walls.

The lighting effects throughout the house are to be in subdued tints such as flame amber and other pastel tones. There will be no white or blue lighting used, and it is believed that this is a distinct innovation with motion picture theatres.

The whole interior design was planned to make the Embassy ultra-distinct and pleasing, reminiscent of the Salons of France in the hey-days of the Louis Kings.

The Colony and the Piccadilly are two of the newer theatres on Broadway which were also decorated by the house of Rambusch.



*As usual—
Broadway's
Newest and
Most modern
Theatre*

THE EMBASSY
Has Chosen
American Seating Company
Theatre Chairs

American Seating Company

NEW YORK

Offices in All Principal Cities

Installation Everywhere

Organ Installation Awarded to M. P. Möller Company

Three Manual Console Built of Red Mahogany

EACH new theatre which joins the growing ranks of beautiful show houses in America, usually boasts of the fine organ which it has installed, but it is doubtful if any of them can surpass, in fineness of construction and tonal qualities, the mammoth Concert Organ now installed

at the Metro-Goldwyn-Mayer Embassy Theatre, by the M. P. Moller Company of Hagerstown, Md.

For the purpose of equipping the Embassy with the best organ that money could buy, the M. P. Moller Company was called in because of their reputation for building the finest obtainable. Ernest Luz, who supervised the installation and who was called upon to make his specifications, was greatly surprised when he walked into the smallest of modern motion picture playhouses he ever saw and was faced with the problem of specifying an organ of such tremendous size in so small a theatre, as was desired for the Embassy.

The Worlds Largest COMMERCIAL SIGN MAKERS

STRAUSS & CO.'S SIGNS have been installed in all of the Loew Theatres as well as most of the better type theatres throughout the country.

Strauss Signs point the way to better theatres.

STRAUSS & CO.

Telephone:—Chickering—4210-14 616-28 West 43 St.
NEW YORK CITY

Difficult Feat

IT took intense engineering skill to accomplish the task, inasmuch as, after the specifications had been accepted and construction on the organ began, city officials inspecting the theatre forced a severe handicap upon the builders of the organ by requiring additional ventilating systems to be constructed in the space originally allotted for the use of the organ proper. However, by clever changes in the architectural layout they were able to put in the same organ in the small space. The result is that the architectural placement of this organ has never been equalled anywhere in the theatre business. There is positively twice as much organ in the allotted space in the Embassy as any organ builder would admit possible.

A Thing of Beauty

THE Embassy organ is possibly the only organ in which the three manual console, at a great amount of expense and labor, has been built of solid red mahogany, fitting in particularly with the entire color scheme of the inner theatre. It is an unusual feat of theatre construction. This particular type of organ has been specified and advocated for years by Ernst Luz, and it contains all possible modern tones, yet keeps unto itself the dignity and refinement of what is expected in a real organ.

The creation of moods rather than blatant effects are created with the Moller and no instrument that has ever come into the hands of the musician is able to touch the emotions of men in so many ways as this mighty concert organ of the Embassy Theatre.

THE EMBASSY

THE NEWEST THEATRE ON BROADWAY, NEW YORK

HAS SELECTED

WELSH CURTAIN CONTROLS

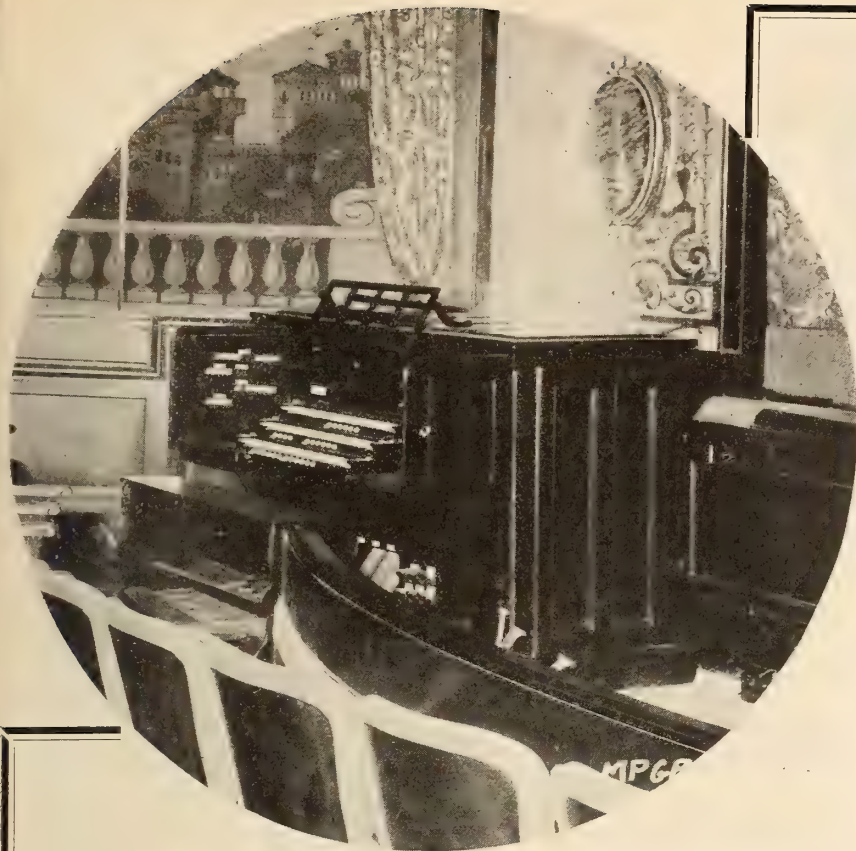
After Investigating Every Other Device of Its Kind on the Market.

THE MOST SILENT, SIMPLEST OPERATING CURTAIN CONTROL OBTAINABLE.

J. H. WELSH

270 WEST 44 STREET

NEW YORK CITY



The **EMBASSY**

**NEW YORK'S NEWEST
THEATRE**

**IS EQUIPPED
WITH ONE OF
THE FAMOUS**

M. P. MÖLLER

CONCERT-THEATRE ORGANS

The last word in Theatre Organs.

The one organ with musical resources for every mood of the photo-play for accompanying the orchestra, and which in addition, challenges the repertoire of the best organists as a concert instrument.

The product of the world's largest factory, it stands supreme in workmanship, mechanism and tone, and is priced right.

Made in various sizes to suit individual requirements.

Every organ backed by an absolute guarantee.

Möller Organs are standard equipment in all Loew Theatres, and are the selection of many other leading exhibitors.

Send for prices and specifications

Factory and main office,
HAGERSTOWN,
MARYLAND

1203 Loew Bldg.,
1540 Broadway,
NEW YORK.

1204 Franklin Trust Bldg.,
PHILADELPHIA.

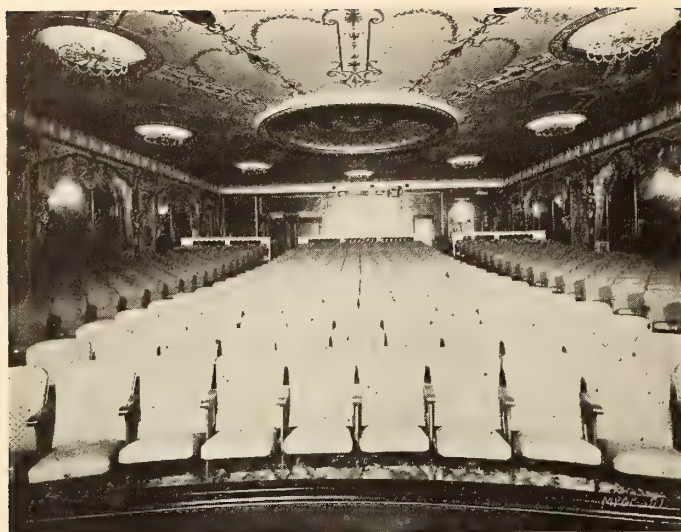
109 Ponce De Leon Place,
ATLANTA.

6054 Cottage Grove Ave.,
CHICAGO.

208 Insurance Exchange
Bldg.,
LOS ANGELES.

1630 Euclid Ave.,
MEMPHIS.

Strand Theatre Bldg.,
OAKLAND,
PITTSBURGH.



The Embassy Theatre, seating but six hundred, is one of the finest examples of the new "intimate" type.

J. H. WELSH DESIGNS SPECIAL CURTAIN CONTROL MACHINE

Master Designer Calls on All His Past Experience and Knowledge to Invent a Perfect Control System

Nothing but the finest; was the standard set for the Embassy Theatre when it was built, and to that end the task of equipping the stage with apparatus for opening and closing the curtains and drops was allotted to J. H. Welsh, designer and builder of mechanical and electrical stage equipment.

World-Wide Use

A contrivance personally designed and constructed by J. H. Welsh was installed. It is the J. H. Welsh Remote Electric Dray Curtain Control Machine and the J. H. Welsh Noiseless Steel Track, this apparatus being already used in hundreds of theatres throughout the United States and abroad, there being even a set in use in Hong Kong Theatre, China.

26 Foot Steel Track

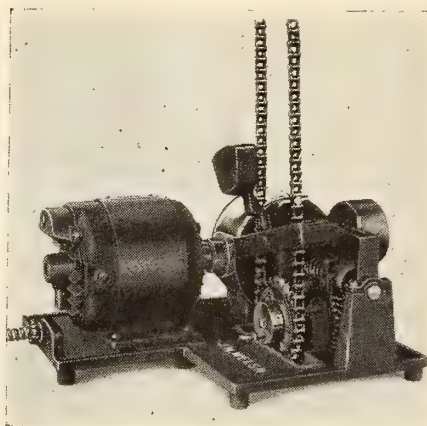
For the Embassy, a control machine and a 26 foot steel track from which the curtains hang, was installed, the entire job requiring but two days' time. The machine is built on a grey iron base 13x16 inches and is a single unit, all parts substantially built and aligned. The driving mechanism consists of a leather cone attached to motor shaft. The driven mechanism consists of two adjustable friction discs of cast iron. This combination of leather and iron causes the noiseless and sure operation.

Complicated Switches Eliminated

Uni-directional $\frac{1}{4}$ H.P. 110/220 Volt motor eliminates any complicated wiring systems and switches. The mechanical eccentric thrust on the friction disk shaft gives directional opening or closing motion to the curtain travel,

thus instituting a mechanical device that is operated electrically without making any changes. The curtain is controlled from any point desired on the stage.

The steel tracking used by Welsh employs a rotary fibre disc, different from other rotary track systems, making for noiseless and smooth operation.



The tracking is fabricated of $2\frac{1}{2} \times \frac{5}{8} \times \frac{3}{16}$ channel steel, with specially prepared and polished maple lining firmly secured on lower lip of channel. Curtain Travellers have rotating Fibre Discs spaced 12" apart. Best grade $\frac{1}{4}$ " steel Tiller rope is furnished as draw line for the curtains. Other inferior track systems used manila or hemp rope which has not the lasting and dependable quality of the steel. Double pulley sheave at one end and single pulley sheave at the other, form an endless line that cannot jump or jam. The fibre discs riding over maple slides assure noiseless operation and long life.

Absolute Safety from Film Fire Assured

(Continued from page 40)

degree of protection against film fires, protecting not only the film housed within it, but the surrounding property as well.

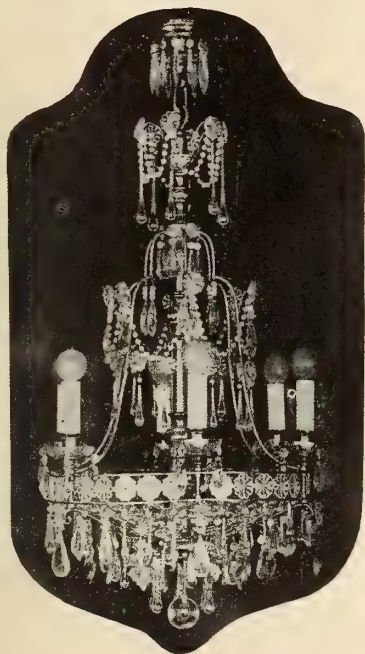
In the Film-Safe, each film is housed in a separate and completely insulated compartment, there being no communication between it and any other compartment. Each of these compartments is individually vented to the outer air, thus affording complete protection both internally and externally. Films are suspended in the compartments in a film carriage which is automatically moved forward when the door to the compartment is opened, thereby making each reel of film easily accessible for handling. Thus, because of the intimate character of the Embassy, and the limited amount of space allotted to each unit of the theatre, it is easily understood why the American film-safe was chosen. Primarily because it prevents fire and because it conserves all the available room for film storage. The door to each compartment closes and latches automatically, practically sealing the film within a completely insulated cell, vented to the outer air through an automatic pressure relief valve.

The insulating medium used in Film-Safes contains the principle ingredient of "Kieselguhr" or diatomaceous earth, which is conceded to be most efficient heat insulating material known to science. This material when in a semi-fluid state is poured into the steel shell of the safe and allowed to set, then baked until it becomes a tough, strong, monolithic structure, surrounding each film compartment individually. It also maintains humidity in the film it surrounds, thus averting brittleness.

By reason of its unit construction, the Film-Safe System when once installed can easily be added to or rearranged, thus constituting a veritable film library



FILM SAFE USED IN EMBASSY



THE
LIGHTING FIXTURES

IN THE NEW

EMBASSY THEATRE

WERE INSTALLED BY

BLACK & BOYD

*BLACK & BOYD Lighting Fixtures Have Been
Installed in Over 600 Other Prominent Theatres*

A Few of Our Installations Follow:

Capitol Theatre, New York City
Rivoli Theatre, New York City
Piccadilly Theatre, New York City
Strand Theatre, New York City
Albee Theatre, Brooklyn

B. F. Keith's Orpheum Theatre,
St. Louis
B. F. Keith's Orpheum Theatre,
Kansas City
B. S. Moss' Regent Theatre, N.Y.C.
S. Z. Poli Theatre, New Haven

BLACK & BOYD MFG. CO.

NO. 17 EAST 47TH ST.

NEW YORK CITY

ALL LOEW'S THEATRES

USE

National Projector Carbons

FURNISHED BY

Howells Cine Equipment Co., Inc.

JOE HORNSTEIN, Gen. Mgr.

740 7th AVENUE

NEW YORK

PATHEX WINS RECOGNITION

Practical Little Projector Makes Strong Bid For Popularity



The projector—handy and complete, has but one adjustment.

PRINT YOUR OWN

A practical and unique printing equipment is now on the market, manufactured by the Globe Type Foundry of Chicago. It enables small moving picture houses to produce their own house programs and announcements in their spare time, and any other printed material not furnished by the distributors of film.

Wide awake managers of small-town theatres are finding this type set valuable, again and again, in keeping down printing costs and preparing advance information for their patrons and newspapers.

Theatre Musicians Hail New Symphonic Color Guide

YEARS OF RESEARCH AT LAST PROVE FRUITFUL

The latest development in motion picture musical circles and perhaps the greatest boon for showmen yet devised, has begun to create widespread interest and approval among theatre owners and managers throughout the country. It is "THE SYMPHONIC COLOR GUIDE" created by Ernest Luz, the musical director of the Loew Theatrical Enterprises. The principles of the new Luz symphonic color guide are embodied in a handsome booklet published by the Music Buyers Corporation of New York and its contents is chock-full of pertinent and money-saving facts for exhibitors.

Many years of intense research and study of motion picture musical presentation on the part of Mr. Luz led to the discovery of a simplified device, employing colors as its basic principle. When used in conjunction with the thematic music cues in use up to the present time, it is possible for the management of a theatre to render invaluable assistance to its own music departments. With the symphonic color guide, and without any particular musical training or lengthy study of musical detail, managers are enabled to further the cause of better and

ONE of the most important developments in recent years in the field of motion picture equipment has just been announced with the release on the market of a new camera and projector designed exclusively for non-theatrical purposes. The handling of each machine has been so simplified as to be almost automatic; and because of this facility of operation, the invention is expected to accomplish much in the popularizing of the motion picture in such circles as have not already been won to the screen.

The American sponsors of the invention have been organized as the Pathe, Inc., which is a subsidiary of Pathe Exchange, Inc., one of the oldest established companies in the motion picture industry. Pathe, Inc., is promoting the new camera and projector in America under license from Pathe Cinema of Paris, the patentees. The invention has already been demonstrated to be a positive success in France and other European countries, where many thousands of the Pathe sets are being sold monthly.

The invention comprises a motion picture camera and projector so small as to be enclosable in a small sized handbag, the combined weight of both machines being about five pounds. Both camera and projector are the acme of scientific construction and engineering technique and represent the fruits of over twenty-five years of continuous study and experimentation. The specially manufactured film stock to be used in this apparatus is an innovation in the American market and is declared to be vastly superior to the slow-burning stock now available for non-theatrical uses. The entire Pathe set including motion-picture camera, projector



Nothing could be simpler than shooting with this camera.

and accessories, is procurable at less than \$100 retail.

The Pathe camera is 3 $\frac{3}{8}$ inches long, 4 $\frac{1}{8}$ inches high, and 1 $\frac{1}{2}$ of an inch wide. The lens is an f3.5 nonadjustable, fixed focus anastigmat. Close-ups of objects in motion can be made at five feet, and the camera can be used immediately thereafter to photograph distant views without any focus adjustment. A calibrated lens adjuster permits the operator to vary the diaphragm opening in accordance with light conditions. A chart, simplified for the use of the amateur, indicates at a glance the proper lens adjustment to be employed. A view finder is conveniently located on top of the camera. A footage indicator on the side of the camera shows automatically how many feet of film have been exposed and how much remains in the film magazine to be used.

The film stock employed in the Pathe camera and projector is of the reversible variety; that is, the negative film exposed in the camera is reversed by a special process to a positive. Accordingly, the same film is used in the projector that has been previously exposed in the camera. The film magazine contains thirty feet of film, is light-proof, and can thus be inserted in the camera in full daylight. The individual frame is $\frac{1}{4}$ by $\frac{3}{8}$ of an inch, and there are 1,100 such frames in the thirty-foot reel, making the Pathe reel equivalent to 69 feet of standard film. A special feature of the Pathe film is that the perforations are located in the center of the film strip between the individual frames instead of on the edges, as in the case of the standard film. A pull-down claw, seated directly in front of the film track and below the lens, engages and disengages in these perforations as the crank is turned, thus drawing the successive frames of the film in line with the lens aperture. The film magazines can be procured at any Pathe agency at less than \$2 each. When the entire thirty-foot reel has been exposed, the film magazine is removed from the camera and forwarded to the Pathe laboratory, where the film is developed and returned at no extra cost to the owner in a ready-to-use reel for the projector.

The Pathe projector, like the camera,

(Continued on Page 47)

closer musical synchrony to screen action.

It is the intention of the Symphonic Color Guide to be a device wherewith success in photoplaying would be assured to the capable and advanced musician in every community, regardless of the lack of what is termed "showmanship." In these days, the public expects symphonic or operatic form in Musical synchrony to photoplay all of which is unnecessary when the Symphonic color guide is put into use.

To give a symphonic or operatic impression, the music score must have as a basis, correct themes or motifs, properly placed and

(Continued on Page 48)

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

THINK IN COLORS

SEE IN COLORS



DO IN COLORS

WIN WITH COLORS

**INDISPENSABLE FOR CORRECT
MOTION PICTURE
MUSICAL PRESENTATION**

Not an Encyclopedia or Book

—BUT—

**A PRACTICAL METHOD
FOR OBTAINING MUSICAL RESULTS
WHICH WILL INCREASE YOUR
BOX OFFICE RECEIPTS**

—*—
FOR PARTICULARS WRITE DIRECT TO

MUSIC BUYERS CORP.

1520 Broadway, New York

“DE LUXE” Interchangeable FLASH SIGN

(Flashes on and off)

**AN IDEAL
DISPLAY SIGN**

FOR YOUR

DAILY PROGRAM

The most practical, most effective and lowest priced display of its kind on the market.

Can be placed on the stage, in the lobby, over the ticket booth or in stores around your neighborhood.

The sign inserts are to be painted on transparent paper by your sign man. This paper is obtainable in six different colors.

The patented mahogany frame in front of the sign box, which is 15 inches wide and 24 inches high, and consists of two frames hinged and grooved together, grips the inserted paper and tightens it stiff as a drumhead.

An ideal publicity medium that is being used extensively by Chicago Exhibitors. Ascher Bros. have several for each one of their 15 theatres.

Price \$10.00 F.O.B. Chicago
In lots of 6—\$8.50 ea.

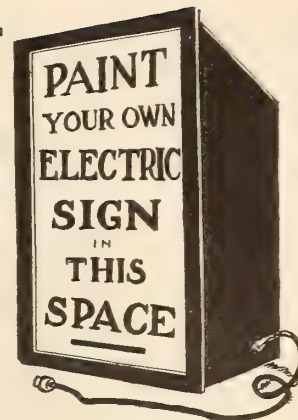
100 Sheets Transparent paper in assorted colors, \$2.50.

Mail check with order or shipment is sent C. O. D. Can be returned after five days tryout if not satisfactory.

DE LUXE STUDIOS

833 W. Washington St.

CHICAGO, ILL.



PATHEX WINS RECOGNITION

(Continued from page 46)

combines to a marvelous degree efficiency of operation with compactness of space. The projector is 12½ inches high and is fastened to a base 7 inches long and 3¾ inches wide. It has all the essential mechanisms of the standard projector—lamp house, upper and lower magazines, adjustable lens, shutter, intermittent, and an ingenious arrangement of cogs and friction rollers to assure a steady pull on the film strip as it is drawn by the pull-down claw before the projecting lens. The projector is equipped with a 12-volt lamp, current for which is secured from the ordinary house circuit by merely plugging into a convenient outlet or lamp socket. Pictures can be projected on as small an area as the human hand with perfect visibility. A sheet or wall space up to 3 by 4 feet can be used with the same clarity of detail. An especially ingenious feature of the Pathe projector is an “automatic stop,” which halts the movement of the film at such frames as contain sub-titles and holds the film in check until the spectator has had time to peruse the reading matter. In this way, a sub-title takes the space of only one frame or at the most two frames, thus effecting an immense saving in footage over the standard projection.

The Pathe Company has prepared a wide variety of interesting subjects in ready-made exhibition form for home projection. These subjects, which are procurable at a very moderate cost at the same stores handling the camera and projector, cover animal life, industry, art, science, drama, comedy, sports travelogues etc. These exhibition films are provided in two sizes—thirty or sixty feet long. They require only the use of the projector, the camera being employed for such

original motion picture photography as the amateur photographer may wish to make.

The Pathe camera and projector have already been placed on sale in leading stores throughout the East and have met with an enthusiastic response on the part of the public. The sponsors of the invention look to it as the most effective medium yet devised to spread the mission of the motion-picture to those who had not yet been won over to the support of the screen.

* * *

Stanley Frame Company Carries Good Line

The displaying of your current and forthcoming productions means much in putting over your house. Generally, people passing by are interested in your presentation. They wonder what you are showing today and tomorrow and the next day and even the following week. It is your duty to give them this knowledge. If you can do it elaborately, do so. If not elaborately, do it in a plain, business-like manner. Frames for your lobby displays attract the eye and in this Stanley Frame Co. is considered exceptionally good.

* * *

Reflecting Arcs

The exhibitor who is careful in his choice of product gives a great deal of attention to his projection room. This is as it should be, for after all, this is one of the important links in his theatre. In choosing reflecting arcs, he will find the equipment at the American Reflecting Arc Company, of Boston, satisfactory.

**\$25.00
PER YEAR**

**GIVES
YOU
ABSOLUTE
PROTECTION**



**AGAINST FIRE
IN YOUR THEATRE**

A Marvelous New Device

Send for Full Information

**The CLEVELAND
Film Protector Corp.**

811 Prospect Ave. CLEVELAND, O.



**WELDED WIRE
REELS**

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

VALLÉN - VALLÉN

VALLÉN - VALLÉN

Pat. Applied For
THE PERFECT CURTAIN CONTROL

We don't have to praise our tracks—our customers do it for us—each new customer is a new booster—join them and use the best,

E. J. VALLÉN ELECTRICAL CO.,
AKRON, O.

VALLÉN - VALLÉN

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

"A practical and compact telephoto, 9 1/4 in. focus, f: 6.3—with precision focusing mount and hood. Fits any standard camera."

MICROMETER MOUNTS

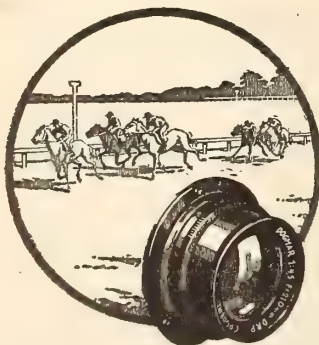
For precision focusing—one mount for several interchangeable lenses if preferred.

TRICK DEVICES

We are headquarters for movie trick devices—round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Tell us your camera name when you write us.

Our DOGMAR for speed work and the old reliable DAGOR are standards for still photography. DOGMARS are used for telephoto effects on movie cameras. Write for the new Goerz lens booklet.



**C. P. GOERZ AMERICAN
OPTICAL CO.**

317 E. 34th St., New York City

Strauss Signs for Embassy

CONSIDERED WORLD'S GREATEST SIGN MAKERS

Strauss & Company, the widely known constructors of electric and painted outdoor signs for buildings of every description have prepared exterior illuminated signs for the new Embassy Theatre, similar to other display signs hanging down the fronts of Broadway Theatres, for which work they contracted.

All the Marcus Loew houses in New York have been equipped with electric display signs constructed by the Strauss Company. They are the world's biggest sign-makers of every description and they are called upon to contract for theatres in every city in the United States.

MUSICIANS HAIL NEW MUSIC GUIDE

(Continued from Page 46)

repeated, as are essential to the screen story, or as required to create proper atmosphere, emotions or moods. This, at the present time, is a costly procedure, compelling the theatre manager or musician to purchase, in duplicate, many compositions, or sacrifice the better and correct synchrony.

The new guide not only makes the symphonic and operatic form of synchrony a fact, but it also makes unnecessary the purchase of any composition in duplicate, at the same time reducing the cost of music in the score by one-half, and increasing the efficiency of the score three hundred percent. The beauty of the new system is that the use of thematic music cues is continued as heretofore, as they cost exhibitors nothing. With the color guide, repetition is simple and substitution of numbers less frequent. The color classifications are used as a medium for creating a universal picture music intelligence in your theatre, promoting the idea of synchrony to emotions, moods, etc.

The basic colors of red, white, dark blue, dark green, yellow, black, brown, purple, orange, gray, light blue and light green have been utilized by Mr. Luz in his new system to render an easy musical analysis of moods and emotions. The classification of these colors, together with their illustrative value in picture playing, immediately suggests a symphony of colors, which, when placed according to screen suggestions, automatically creates a symphony of music that cannot fail to be synchronous.

While the symphonic color guide is primarily intended to make possible the easy repetition of two or more numbers in the same music score, without purchasing duplicate copies, thereby affording the musician a greater latitude for the placing of numerous themes, it is also applicable to the scoring of the entire picture.

Mr. Luz has made practical the use of colors toward setting up of a musical score from a cue sheet by placing proper color tabs on the selected themes or compositions, interspersed with color cue cards, which immediately places at the musician's disposal the desired piece of music at the right time.

The cost of the Symphonic Color Guide is a very nominal one, when the saving in music purchases is considered, and is practically the first and last cost, the guide being used over and over again with the same effect. The new guide has been something which musicians have wanted for many years and the device is as simple to use as it was to produce.



Lattice Hanging Baskets for Theatre Lobbys & Stage Set

Booklet mailed upon request.

**Schroeder Art Flower
Mfg. & Decorators,**
6023 Superior Ave.,
Cleveland, O.

S. O. G.

CONDENSERS

COMBINE
HEAT RESISTANCE
AND
SUPERIOR
OPTICAL QUALITIES

They are more highly polished than others.
They are of extreme clearness and do not discolor.
They do not absorb light rays, or rays of photographic value.

The S. O. G. factory is affiliated with the famous Goerz Works of Berlin

Sole Distributors:

Fish-Schurman Corporation
45 West 45th Street 1050 Cahuenga Avenue
New York City. Los Angeles, Cal.

Also Sole Distributors of:

**Goerz Motion Picture Raw
Stock**

Simplex Ticket Register Installed in Embassy

Among the other modern equipment installed by the Howells Cine Company in the Embassy, which Gloria Gould will manage, is the Simplex Ticket Register for the box-office in the lobby. This automatic ticket seller manufactured by the World ticket and Supply Co., Inc., of New York, embodies every known demand of the exhibitors of the country, and will render adequate service at the new house, as it never forgets, works fast, makes no mistakes and protects the money.

Each unit of the Simplex is complete in itself and has its own operating mechanism. Its construction also makes possible an evenly balanced machine when in operation, as with the individual units the load on the motor can be distributed so that it is not closing all the knives at the same time, nor being stalled if all the keys happen to be down at the same time.

The construction also permits the operation of all the units at the same time and in case two different priced tickets are requested by a patron, the cashier does not have to wait while one set of tickets issues before pressing the button for the others. Every movement is a positive in each unit and there is no depending on spring actuated clutches for the proper functioning of the movements of each unit. The feed wheel of each unit is designed so that no matter what wear takes place in the mechanism, the tickets are always cut at the proper place.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without any binding in the magazines. This also leaves an unobstructed view of the tickets in the magazines so there is no guess as to the quantity remaining. One of the chief advantages of the open design is that in case a ticket strip is broken in the bundle, the magazine does not have to be removed from the machine to rethread, as the movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine rethreaded without even opening the retaining strip.

The top of the register is so constructed that there are no obstacles to interfere with the sliding of the coins in the making of change. Some of the theatres and circuits using the Simplex Ticket Register are the Strand, Marcus Loew Enterprises, Stanley Circuit, Southern Enterprises, Jensen Von Herberg, M. E. Sommerford Enterprises, Saenger Amusement Co., Lubliner & Trints, Balaban & Katz, Kinkelstein & Ruben and the Piccadilly Theatre.

Pertinent Questionnaires

Picking out some thirty questionnaires from a batch recently received from exhibitors in the Eastern territory and Canada, it is interesting to note the different types of organs, projection machines and screens used in the various houses.

Among the theatre equipment reported were 3 Kimball organs, 2 Bartons, 1 Warren, 1 Robert Martin, 6 Wurlitzers, 1 Smith Unit, 1 Morton, 3 Austins, 1 Karn Warren, 5 Mollers, and 1 Earl J. Beache.

Concerning projectors, there were reported 19 Simplexes, 8 Powers, 1 Duplex. Screens were of a wide variety and consisted of 1 Rembusch, 1 Gordon Velvet and Gold Fibre, 3 Raven Haftones, 1 Silveroid, 1 Mineral surfaced, 1 concave plaster, 1 Superlite, 2 Gardner Gold Fibre, 1 Gold King, 6 reflective and 1 Gold Fibre.

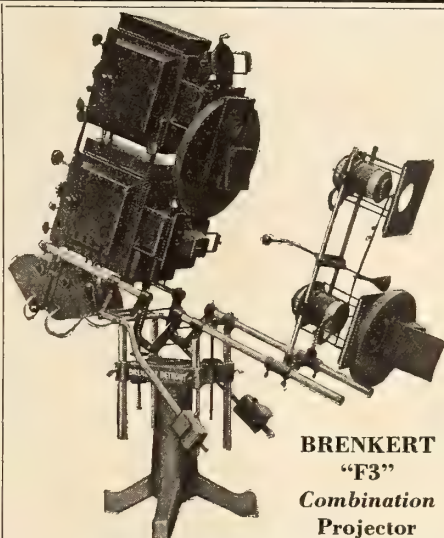
Bush Organ Slides Tickle Funny Bone

The exhibitor who keeps his audience in good humor is doing a great deal of good for the reputation of his theatre, and, quite naturally, his box-office receipts. There are many various methods of pleasing your patrons. M. S. Bush, of Buffalo, reaches the public through its funny-bone. His cartoon service is especially prepared for organ recitals as well as many other types of musical renditions.



"You want Phelco!"

Charles W. Phellis & Co.
INCORPORATED
130 West 42nd Street,
New York



**BRENKERT
"F3"
Combination
Projector**

BRENKERT

PROJECT ANIMATED

**COLOR
LIGHTING**

and

**SCENIC
EFFECTS**

with the

BRENKERT "F3" COMBINATION PROJECTOR and add interest to your show and additional patronage to your theatre.
Write us at once or see your dealer for complete information on this newest creation.

A REAL BOX OFFICE ATTRACTION

BRENKERT LIGHT PROJECTION CO.
Designers and Manufacturers
DETROIT, MICH.

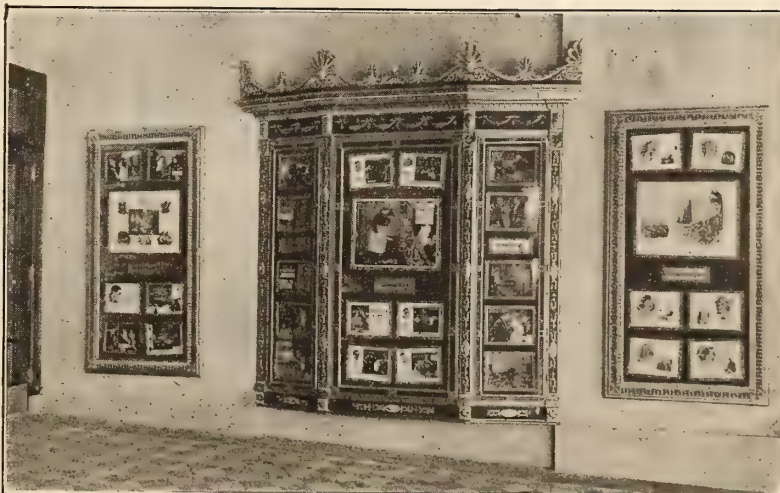
THEATRE ATTENDANCE

**E
F
F
E
C
T
S
S
T
I
M
U
L
A
T
E**

**TICKET
BOOTHS
MIRRORS**

**LOBBY
DISPLAY
FRAMES**

**ALL DESIGNS
ORIGINAL**



**OUR
New Catalogue
CONTAINS**

**All the newest and
most original designs
for theatre lobbies.**

*Send for Our New
Catalogue.*

Stanley Frame Co.

L. RING, Pres.
727 7th Ave. New York

SCREEN BULLETINS INCREASE BOX-OFFICE RECEIPTS

WITH all the advertising and publicity that is being given to individual motion pictures and people who have part in the making of pictures, it is surprising that so little attention is given to what is ordinarily called "institutional" publicity, designed to promote motion picture entertainment as such and to tell the public many

pertinent facts which ought to be told about the houses in which pictures are shown.

A large part of the public, even of the picture-going public, still thinks of pictures as a sort of substitute for "legitimate" drama. To a considerable extent this trend of thought is encouraged by the low admission prices prevalent in this business. It is not surprising that people who are accustomed to paying three, four or five dollars for a seat in a legitimate house should feel that the motion picture show which sells for fifty cents or less must be entertainment of an inferior order.

TO meet this impression, the motion picture industry as a whole must convey to the public certain facts about motion pictures and motion picture theatres. For example:

Motion pictures as made today offer a tremendously broader scope of entertainment than is possible with the legitimate stage. In respect to numbers of people, scenic values, costuming and the general lavishness of production, the motion picture is capable of things that would be utterly impossible on the stage.

Motion picture theatres, on the average, are far superior in construction, equipment, and all of the factors that make for audience comfort to the theatres presenting drama, vaudeville or any of the other forms of theatrical entertainment.

These points ought to be hammered home through every conceivable channel of publicity. Only by driving them into the public consciousness will motion picture entertainment come into the appreciation it deserves. Only by creating a definite understanding of these facts will the motion picture industry be relieved of the tremendous adverse pressure exercised by the professional reformers who today regard it as one of the most profitable of their targets. Only in this way will the public be educated to a fair appreciation of motion picture values which will make possible the higher admission prices to which exhibitors are entitled.

IF this sort of campaign had to be conducted through costly paid space in magazines and newspapers, it would be altogether beyond the province of the exhibitor. But it happens that the exhibitor has under his own control, from one end of the year to the other, one of the best possible channels through which such publicity can be handled with telling effect—his own screen.

Through screen bulletins devoted to the dual purpose of boosting motion picture entertainment, without mention of any particular picture, and bringing out pertinent facts about the motion picture theatre, any exhibitor can go far toward selling his customers—those who come occasionally and those who come regularly—on a new appreciation of the entertainment he is providing and the house in which he entertains them.

RELATIVELY few exhibitors today have a fair appreciation of the potential value of screen bulletins used for this purpose. They can be used to create tremendously valuable Good Will. They can be used to build business that will show in tangible increase of box-office receipts. And their use involves little effort, little cost and no complications.

To assist in this development of screen propaganda, EXHIBITORS TRADE REVIEW will publish, in its Modern Theatre Numbers dur-

ing the next few months a series of articles outlining specifically how any exhibitor may utilize his own facilities in this direction. Copy for promotional screen bulletins will be provided and practical suggestions on local contests and stunts of various kinds that will be aimed, in every case, at strengthening the institutional standing of the theatre and increasing its hold on the people who ought to be regular patrons.

Watch for this feature in the Modern Theatre Number next month.

* * *

NEW EFFECTS IN SPOT AND FLOOD LIGHTING

The era of novelty presentations to stimulate greater movie attendance has become the vogue, and today we find more and more houses going in for special lighting and color effects. Colors stimulate the imagination. Why not put your patrons in a beautiful mood every time they leave your house? If you do, they are bound to come and come again. One way to make more money at your theatre is to spend a little more money for the worthwhile apparatus, which keep on working for you long after their initial expense has been earned at the box-office.

The Brenkert Combination Projector, used by theatres and motion picture houses, produces marvelous colors effects, such as the passing of clouds in the sky, moonlight water ripple and other realistic panoramic effects which greatly enhance theatrical presentation. The Combination projector is easily and quickly moved in any direction, giving to the theatre owner results that have never before been obtained in spot and flood lighting with moving colors, as well as the other features of scenic effect and lantern slide projection.

When using the projector as a spot and flood lamp, any size area can be illuminated from a full stage opening down to a one-foot spot with clear cut edges and an absolutely white light, or with a blending of colors. The projectors are manufactured in double type and triple type. The general practice in de luxe houses is to install two of the double type, side by side in a booth, or if there is not sufficient room for two, one of the triple type.

Recent installations of the Brenkert have been made at the Piccadilly Theatre, New York; Palace, Lockport; Loew's Palace, Washington; Cataract, Niagara Falls, as well as many theatres in the Chicago territory, which have been installed by dealers of the Brenkert Co.

* * *

Foot Comfort

Foot comfort is a prime necessity. Many theatres expend a great deal of money in their choice of rugs and carpets. As the years go by, this expense begins all over again, because constant wear has probably deadened the luster as well as having destroyed the fabric. Carpet and rug cushions are a remarkable aid in keeping down this overhead expense. The carpets and rugs invariably last much longer. Clinton Carpet Co., of Chicago, has built up a very fine clientele for their Ozite cushions.

RADIO-MAT
PATENTED

THIS ENTIRE THEATRE
Is Cleaned and Dusted Daily
Most Carefully With a
VACUUM CLEANER
The Thermometer in the
Theatre Will Show You That
it is 20 Degrees Cooler
Than Outside

IS THE STATIONERY OF THE SCREEN

Non-melting—Non-inflammable

Screen Bulletins by the Exhibitor

There are many things done for the comfort, safety and pleasure of your patrons that they never hear about. A flash with a Radio-Mat daily will make them realize to what lengths you often go for their benefit.

Radio-Mats are indispensable for "Tie-ups" and Teasers.

10,000 Typed Daily!

RADIO-MAT
PATENTED

THE WEATHER
Increasing Cloudiness
and warmer
Probably Followed by Rain
Tomorrow
Much Warmer Wednesday
NOTE--This Theatre is
ALWAYS COOL!

IS THE STATIONERY OF THE SCREEN

H-W Seats for Theatres from Coast to Coast

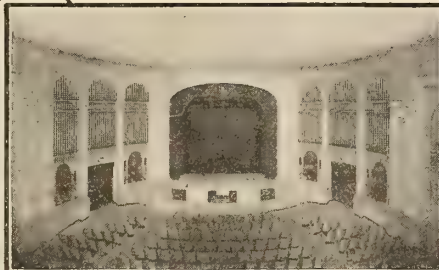
PORTLAND
ORE.

Draw a Line

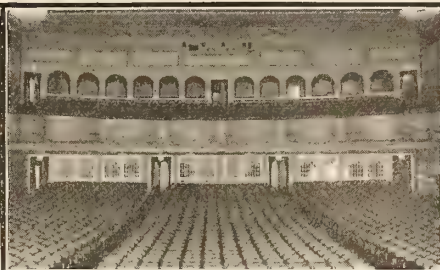
QUINCY
ILL.

RICHMOND
VA.

*Most Anywhere
Across the U.S.A.*



BOB WHITE THEATRE, PORTLAND, ORE.



WASHINGTON SQ. THEATRE, QUINCY, ILL.



FIRST NATIONAL THEATRE, RICHMOND, VA.

PRACTICALLY every locality in the United States has its Heywood-Wakefield Seated theatres. There are many reasons for the wide preference for Heywood-Wakefield Theatre Chairs. Warehouses are conveniently located throughout the country. Theatre-seating experts are at your service, without charge, for planning your installation. Heywood-Wakefield Opera Chair designs are distinctive, practical, sturdy and varied. Whatever your seating problems, consult us freely, without cost or obligation on your part. Our 99-year seat-building experience is at your service.

HEYWOOD-WAKEFIELD WAREHOUSES

BALTIMORE, MD.	113 W. Conway St.	KANSAS CITY, MO.	1310 W. Eighth St.
BOSTON 45, MASS.	Winter Hill	LOS ANGELES, CAL.	215 East 6th St.
	Display Floor, 174 Portland St.	NEW YORK, N. Y.	516 W. 34th St.
BUFFALO, N. Y.	Wells and Carroll Sts.	PHILADELPHIA, PA.	244 So. 5th St.
CHICAGO, ILL.	2653 Arthington St.	PORTLAND, ORE.	148 No. Tenth St.
	Display Floor, American Furniture Mart	SAN FRANCISCO, CAL.	737 Howard St.
	ST. LOUIS, MO., Sixth and O'Fallon Sts.		



O. C. 424



O. C. 425



O. C. 417

Heywood-Wakefield

REG. U.S. PAT. OFF.



Be Your Own Printer
Print YOUR OWN
PROGRAMS — HANDBILLS
PLUGGERS—ANNOUNCEMENTS

Keep your patrons informed of your future programs
 —utilize your spare time by advertising your business.

Write for estimates on our printing outfits

GLOBE TYPE FOUNDRY
 956 West Harrison St. Chicago, Ill.

Robert P. Carsen
Scenic Studios

CONSTRUCTORS, DESIGNERS
and PAINTERS
 of

PICTURE and STAGE SETTINGS

Specializing in renting scenery for pro-
 fessional and amateur productions.

FABRIC SETTINGS
ELECTRICAL EQUIPMENT
THEATRICAL HARDWARE
 and **SUPPLIES**

1507 No. Clark Street
CHICAGO, ILL.

Phone all Depts. Delaware 6022; Office,
 Superior 1852

—PROJECTION—

Optics, Practical Ideas and Electricity

—By WESLEY TROUT—

Better Equipment and Projection Pays

The slogan "Better Equipment and Projection Pays" should be adopted by every equipment dealer and manufacturer. This line should be run in all advertisements possible, on letter heads, bill heads and catalogues. If this were done results would be sure. It is going to take persistent effort to prove to the exhibitor that good screen results can be had with high class projectors and other equipment, and not with projectors or generators that have been in use years and years. Good projection means more dollars at the box office.

Much damage is done to films by the use of out-of-date projectors, the intermittent movement being so worn that the projectionist has to use entirely too much tension. Projectors should be replaced every three years where they are run from eight to ten hours a day. Old projectors require so much repairing and parts after three years that it is false economy in trying to secure any longer service from them, and you cannot secure anywhere near good projection with them.

Projectors and other equipment, such as generator sets, screen, high grade lenses and change-over devices can be purchased from any large equipment dealer on time payment plan, and you can purchase on very, very satisfactory terms. Don't purchase rebuilt projectors as they will never, never give you good screen results.

Good projection depends upon properly installed screen, projectors, correct size condensers and good objective lenses. The correct amount of light should be used to cover a certain size screen and that amount always depends upon plenty of amperage up to a certain point. A first class projectionist can tell when the picture is plenty bright, but he must have a first class generator set with control handle located on the front wall of the projection room so that he can vary the amperage for light and dark scenes. Other equipment and devices should be arranged in a convenient manner, then you can secure good projection on the screen.

Motor generator set should be installed in a room adjoining the booth.

* * *

New Rectifier for Low Intensity Arcs

The great popularity of the reflector type of arc lamps for motion picture projection has been responsible for the development of the Unitron motion picture rectifier for furnishing direct current for the reflector type arc lamps.

This new device is claimed by its makers to constitute a simple, practical and very efficient rectifying equipment for furnishing direct current from an alternating current supply.

The new rectifier is manufactured in standard models to operate from 110 volts and 220 volts, 60 cycles, single phase alternating current. The amperage consumed from the 110 volt circuit is about 7 amperes, that from the 220 volt circuit only 3½ amperes. The maximum to the arc lamp is 15 amperes.

The absence of mechanical working parts is claimed by the manufacturers to constitute a trouble eliminating feature. The device is well constructed and should give the exhibitor and projectionist very pleasing results and long service with proper care.

Low purchase and operating cost, steady arc, absence of noise and vibration are the good features of this new rectifier. It is a much needed device for users of the new reflector arc lamps.

* * *

A Patching Light for Mending

The best patching light I have found is to mount a plano convex condenser in your rewind table with the flat side facing you and put in a 10 Watt lamp (Properly boxed in metal) under it and you will have a mighty fine patching light, much better than using a plain piece of glass.

* * *

The Motsco Mazda Adapter

The Monarch Theatre Supply Co., Chicago, recently sent me some data on their new Motsco Mazda Adapter, and they inform me that this new Adapter is going over "big." This Adapter can be used in any of the projection machines now on the market, most any projectionist can easily install same in his lamphouse in a few minutes. This Adapter is entirely different than any other Adapter now on the market. The Monarch people also manufacture a Regulator for use on alternating current for the reducing of the 110-volts down to 30-volts and 32 amperes; it is well constructed and will give the exhibitor very pleasing results, and the price is RIGHT. The Monarch Co.,

(Continued on Page 54)

BUILDERS OF STANDARD

SINCE

ORGANS

1835

Viner Organs Fill Every Requirement of
the Motion Picture Theatre

RICHNESS OF TONE—COMPLETE ORCHESTRATION

SEND FOR FULL INFORMATION

VINER & SON

1375 NIAGARA ST., BUFFALO, N. Y.

It's expected

“Eastman” and “Kodak,” in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

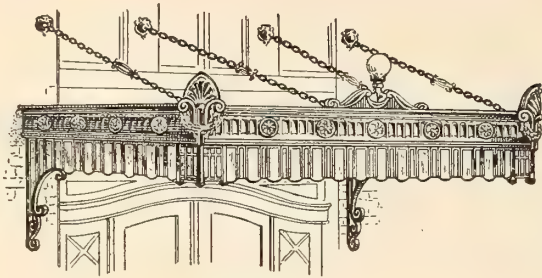


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

The MOESCHL-EDWARDS CORRUGATING Co.

BOX 564 CINCINNATI, OHIO

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

PROJECTION

(Continued from Page 52)

or the writer will be pleased to send complete data on this equipment upon request from projectionists and exhibitors.

Bootleg Parts for Projectors

In certain districts there are some theatre supply houses that are selling what we call "Bootleg Parts" to projectionists. These parts generally look very good to the purchaser's eye but when he tries and puts them on they are usually made under size or way over size, and they last only about HALF as long as the parts put out by the manufacturers themselves. I strictly advise against the use of parts that are NOT stamped with the maker's name, they WILL NOT give you satisfactory results. The sprockets made by some of these parties are far from being true and their use in the projector will usually result in an unsteady picture on the screen, and the intermittent sprockets will "undercut" very rapidly. Don't use them, buy parts made by the manufacturer of your projector and play safe.

Whitewashed Wall Projection Screens

A smoothly plastered wall that has been carefully whitewashed with milk of lime gives good, dull white surface for a projection screen. It rubs off rather easily and cannot be cleaned. Of course a fresh coat of whitewash will renew the screen. It is very cheap and good. The projectionist should take care to carefully strain the whitewash, and to apply same very carefully so that a smooth surface will be the result.

In spreading the Kalsomine or whitewash on the wall one should use a soft brush and apply with the tip of the brush only. This will give a smooth finish and if one uses plenty of paint there will be no joints, but the whole will appear smooth and white.

I would recommend that two coats should be used the first time and only one coat thereafter.

Repaint or whitewash your screen about every three months. When a screen surface becomes dirty you lose much of your screen brilliancy.

Use a feather duster for cleaning your screen every week.

A clean screen means a brighter and clearer picture.

Be sure and paint a border of about five inches around the picture image, using a "dead black" paint.

TransVerteR

—means economy to the small and large theatres alike.

It is not a fad, nor a frill. It is a part of your essential projection equipment—doubly necessary as competition in theatres increases.



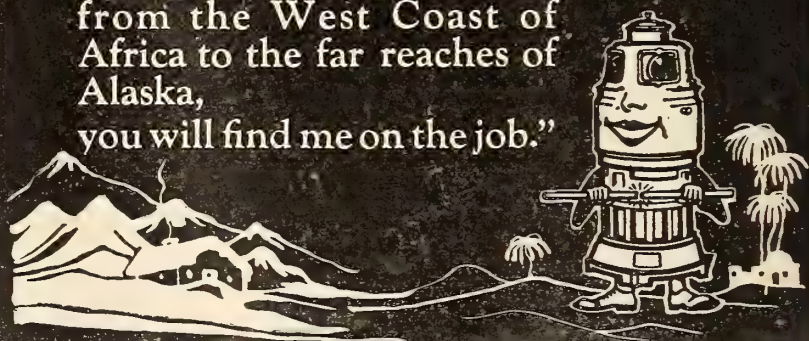
Perkins
Electric
Ltd.

Canadian
Distributors

Montreal,
Toronto,
Winnipeg

TransVerteR Says

"Wherever there are *Movies*,
from the West Coast of
Africa to the far reaches of
Alaska,
you will find me on the job."



As refinements in projection are being made—Transverter equipment anticipates these changes.

If your projection room is to be re-modeled, equipment altered, tell us your plans, and we will give our suggestions, entirely without obligation.

The HERTNER ELECTRIC COMPANY
Locust Avenue Cleveland, Ohio U.S.A.

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW

AISLE LIGHTS

The Brookins Co., 1741 Euclid Ave., Cleveland, O.
Exhibitors Supply Co., 825 South Wabash Avenue, Chicago, Ill.
Kausalite Manufacturing Co., 8129 Rhodes Ave., Chicago, Ill.
(Illustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 228 West 49th Street, New York.
The McCallum Co., Pittsburgh, Pa.
Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)
Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.
Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

ART TITLES

O. C. Bucheister, 245 W. 55th St., New York.

AUTOMATIC CASHIERS

Brandt Automatic Cashier Co., Dept. U Watertown, Wis.
(Illustrated booklet)

CAMERAS

Eastman Kodak Co., Rochester, New York
(Illustrated catalog)
Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CARBONS

M. G. Felder Sales Co., 1540 Broadway New York.
National Carbon Co., 30 West 42nd St., N. Y. C. (projected carbons).
Charles W. Phellis & Co., 130 West 42nd Street, New York.
Hugo Reisinger, 11 Broadway, New York.

CHAIRS

American Seating Co., 8 E. Jackson Blvd., Chicago, Ill.
Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.
J. H. Welsh, 270 West 44th Street, New York.
E. J. Vallen Elect. Co., Akron, Ohio.

DECORATORS

Carsen Scenic Studios, 1507 N. Clark, Chicago, Ill.
Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.
United Scenic Studios, 30 W. Lake St., Chicago, Ill.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.
Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug cushions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)
Dwyer Bros., 520 Broadway, Cincinnati, O.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS

Robert Dickie, 247 West 46th St., New York.
Reliable Decorative Co., Inc., 17 N. 10th Street, Philadelphia, Pa.

LAMPS

Westinghouse Lamp Company, 150 B'way, N. Y. C.
Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.
Warren Products Co., 261 Canal Street, New York.
J. E. McAuley Mfg. Co., 554 W. Adams St., Chicago.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)
C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)
Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.
Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.
Projection Optics Co., 203 State Street, Rochester, N. Y.
(Illustrated catalog on projection lenses)
Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)
L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Display Stage Lighting Co., 334 West 44th St., New York City.
(Illustrated pamphlet on stage lighting)
Charles H. Bennett, Cleveland, Ohio.
Best Devices Co., Film Bldg., Cleveland, O.
Henry Menstrum, 817 6th Avenue, New York.
Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)
Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)
Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)

Dwyer Bros., 520 Broadway, Cincinnati, O.

MARQUEE, METAL WORK, ETC.

Moeschl-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquee, doors and sashes)
The Probert Sheet Metal Co., Covington, Ky.
Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS AND ACCESSORIES

Music Buyers Corp., 1520 B'way, N. Y. C.
(Book on Motion Picture Synchronization)
Austin Organ Company, Hartford, Conn.
M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)
Geo. W. Reed & Son, W. Boylston, Mass.
Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)
Viner & Son, 1375 Niagara St., Buffalo, N. Y.
Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis. (Evenheaters for organ Chambers).

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.
Duplex Motion Picture Industries, Sherman St. & Harris Ave., Long Island City, N. Y.
Rothacker Film Mfg. Co., Chicago, Ill.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTING PRESSES—(Hand)

Globe Type Foundry, Chicago, Ill.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.
Kleeblatt Press, 351 W. 52nd St., N. Y. City.
Rialto Printing Co., 1239 Vine Street, Philadelphia, Pa.
Hennegan Co., Cincinnati, Ohio.

PROJECTION MACHINES, ACCESSORIES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)
J. E. McAuley Mfg. Co., 552 W. Adam St., Chicago, Ill.
Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)
Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)
Superior Projector, Inc., Coxsackie, New York.
(Illustrated catalog on projection machines and accessories)
Film Protector Corp., 811 Prospekt Ave., Cleveland, O.

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.
Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.
United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

National Screen Co., Film Bldg., Cleveland, O.

SHUTTERS

Double Disc Shutter Co., 2700 Payne Ave. Cleveland, Ohio.

SIGNS

Cramblet Eng. Corp., 177 5th Street, Milwaukee, Wis.
DeLuxe Studios, 833 W. Washington Street, Chicago, Ill.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)
Radio Mat Slide Co., New York.
Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

SPLICING, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.
J. H. Welsh, 270 W. 44th St., New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THEATRES FOR RENT

Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMBTACKS

Solidhead Tack Co., 37 Murray Street, New York
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.
Globe Ticket Co., 352 North 12th Street, Philadelphia, Pa.
(Illustrated pamphlet on roll and strip)
Keystone Ticket Co., Shamokin, Pa.
Frimont Press Co., 113 Albany Street, Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

TRANSVERTERS

Hertner Elec. Co., 1905 W. 112 St., Cleveland, Ohio.

VENTILATING

Typhoon Fan Co., 345 West 39th Street, New York.

MILLION TO BE SPENT ON NEW PORTLAND THEATRE

\$35,000 Wurlitzer Installation Features Tremendous Project

PORTLAND, Oregon.—Lease of a site at Salmon street and Broadway for a new \$1,000,000 theatre and closing of a deal booking the talent of the Gus Sun theatre circuit—the largest in New York and the Atlantic states—Friday marked the beginning of a new phase in the Portland development of the theatrical interests of Ackerman & Harris, present owners of the Hippodrome theatre.

Sam Harris, one of the partners in the firm, announced the deal, and A. E. Doyle is working on the plans for the new house. It will be a 2,500 seat theatre, and the building in which it is housed will be a seven story structure with stores and office rooms as well.

Manager W. W. Ely, who announced the booking of the Gus Sun talent, will leave soon for the East where he will make provisions for the new changes. Selection of furniture and fixtures for the new theatre will be in his hands.

To Study Ventilation

One of the features in the new theatre for which Ely will arrange is the installation of a \$35,000 Wurlitzer organ, one of the finest in the city.

During his trip East he will also go into further detail on the lighting and ventilating system.

"We have the best ventilating system in the city in the Hippodrome," he said, "and I intend to profit by my experience with it and produce an even finer system of lights and ventilation for the new theatre."

Excavation on the site is expected to begin in a month. The lease on the present structure expires August 1, 1926, and by that time it is expected that the new theatre will be ready for occupancy. Pantages theatre will occupy the present Hippodrome building through purchase.

Leased for 35 Years

Ackerman & Harris own 24 theatres on the coast and book entertainment in 100. At present they are building in Fresno, Oakland, Los Angeles, San Leandro and Haywood, Cal., five theatres which will cost an aggregate of \$3,000,000. No one of these theatres, according to Harris, is so elaborate as the one to be built here.

The site of the Portland house was owned by Keller & Boyd, and has been leased for 35 years to Ackerman & Harris.

* * *

News of the Architects

Arch. Clarence G. Johnson, 472 58th st., Milwaukee, Wisc., drawing plans on M. P. theatre, stores and Apt. bldg. at Ogden ave., bet. Cass & Marshall st., Milwaukee, Wisc. Owner, W. J. Roche, 187 Farewell, and J. B. Culler, 172-2nd. Archt. will take bids on gen. Contractor.

Arch. and Mech. Engr. J. E. Ebersson, 212 E. Superior, Chicago, Ill., drawing plans on theatre, store and office bldg. at W. Main st., Battle Creek, Mich. Owner, Bijou Theatri-

cal Enterprises, Inc., 505 Insurance Exchange Bldg., Detroit, Mich.

Theatre contemplated at 9th and Main sts., Richmond, Ind. Archt. not selected. Owner, City Securities Co., 156 E. Market st., Indianapolis, Ind.

M. P. theatre at Cleveland and Myrtle aves., Columbus, Ohio, being built by Archt. J. Edgar Outcalt, 186 E. Broad st. Owner, New Linden Amusement Co., 5 W. Long st., 1 sty., 50x100.

Arch. Rapp & Rapp, 190 N. State St., Chicago, Ill., building theatre at Washington near Crawford. Owner, Balaban & Katz, 175 N. State st., 125x332.

Arch. C. W. & C. L. Rapp taking bids on theatres, stores and cap. hotel at s. w. corner Hyde Park Blvd. and Blackstone, 12 sty. and cop., 275x275. Owner, Schoenstadt & Son, 118 So. Michigan, Chicago, Ill.

Arch. J. E. O. Pridmore, 38 So. Dearborn st., Chicago, Ill., taking bids on theatre, stores and offices at 4048 Sheridan road, \$1,000,000, 2 sty. 128x194. Owner, Ascher Brothers, 508 So. Wabash ave.

Arch. Rebori Westworth, Dewey & McCormick, 332 So. Michigan ave., Chicago, Ill., taking bids on general contract for theatre and office bldg., at 119 N. Clark st., 6 sty and bas., 42x100. Owner, G. M. Cohan, 1840 Broadway, New York City.

Theatre at 3934-38 W. Washington st., Chicago, Ill., being built by Archt. Levy & Klein, 111 W. Washington st., taking bids on Sep. contractors. Owner, H. Schoenstadt & Sons, 1118 S. Michigan ave.

M. P. theatre being built bet. 3rd and 4th sts., on Phillips ave., Sioux Falls, S. D., 2 sty., 70x120. Archt., Buechner & Orth, 500 Shubert Bldg., St. Paul, Minn. Owner, Finkelstein & Ruben, 4th floor, Loeb Arcade, Minneapolis, Minn.

Theatre being built at S. W. corner 17th st. and Broadway, N. Y. C. Archt., Thos. W. Lamb, 644 8th ave. Owner, Coolidge Theatre Corp., 50 E. 42nd st., N. Y. C. No date set for work to start. 2 sty., 120x100.

HERALDS

SHIPPED SAME DAY ORDER IS RECEIVED
Guaranteed Service—Good Work—Popular
Prices—Send for Trial Order.

FILMACK COMPANY

736 S. WABASH AVE. CHICAGO

Free Mailing Lists

Will help you increase sales
Send for FREE catalog giving
costs and prices on classified names
of your best prospective customers
National, State, Local—Individuals,
Profession, Business Firms.

99% Guaranteed
by refund of 5¢ each

ROSS-GOULD CO. St. Louis

STEREOPTICON—B. & L. CARBON ARC 4½ inch Condensers, 10 inch Lens, with Rheostat comp. p.e.e. in very good condition, only \$25 cash. ALOE'S, 513 Olive, St. Louis, Missouri.

Classified Opportunities

RATE 2 CENTS A WORD
CASH WITH COPY

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, N. Y.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York.

At Liberty

AT LIBERTY—Expert photoplayer organist; by hand or roll; first class references. Address "Box 15" care of Exhibitors Trade Review, New York.

A-1 LEADER (VIOLIN)—Side. Long experience; pictures, vaudeville; fine library; reliable; neat. LEADER, 1 Walnut, Hudson Falls, New York.

EXPERT OPERATOR AND ELECTRICIAN with nine years' experience in big houses. Married. Wants to locate at once. Address Operator, Box 282, Mason City, Iowa.

ORGANIST—Expert, reliable, young man; union; large library; unit organ preferred, if good; conservatory graduate; tricks and imitations; novelty solos and slides. Write J. Clarence, 309 S. Dithridge St., Pittsburgh, Pa.

For Sale

FOR SALE—Five reel feature, "When the Desert Smiles." Ed. Milanoski, 640 Fourth St., Grand Rapids, Mich.

FOR SALE AT A SACRIFICE Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

2 POWERS 6-A, 2 MOTIOGRAPHS, 54 Veneer Chairs, Gold Fibre Screen, Film Cabinets, Rheostats and other equipment. Cheap for quick sale. Mrs. Le Vitt, 6201 Woodlawn Ave., Chicago, Ill.

FOURTEEN HUNDRED NEW OPERA CHAIRS, some upholstered. New goods made on contract to fit. Bankrupt stock, at a big saving. **EIGHT THOUSAND YARDS** of government Standard Battleship Linoleum and Cork Carpet at less than wholesale prices for theatres, churches, clubs and lodges. Guaranteed goods. Not less than one roll sold. J. P. REDINGTON & COMPANY, SCRANTON, PA.

ELECTRIC SIGN "LYRIC": Double faced, ready to hang; cost \$100. Spot cash \$50. J. P. Redington, Scranton, Pa.

POWER'S 6-A PROJECTOR \$175.—Motor Driven suit case projector \$75 Movie Camera \$40 Sept Spring Motor Movie Camera \$50 Eastman negative stock 3 cents a foot. Ray 296 5th Avenue, N. Y.

FOR SALE—International Adding Machine with stand, also a Merchant Calculator. Bargain. Box P. L., Exhibitors Trade Review.

WE CAN EQUIP YOUR THEATRE complete, new or used goods, and save you money. Write for literature. Western Motion Picture Company, Danville, Ill.

FOR SALE—A modern fireproof theatre building, 50 x 140, equipped for road shows and pictures; building includes two stores and two flats; middle west town, county seat, 6,000 inhabitants; mortgage sale; can be bought for one-half original cost. Address Box 876, Fargo, N. D.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

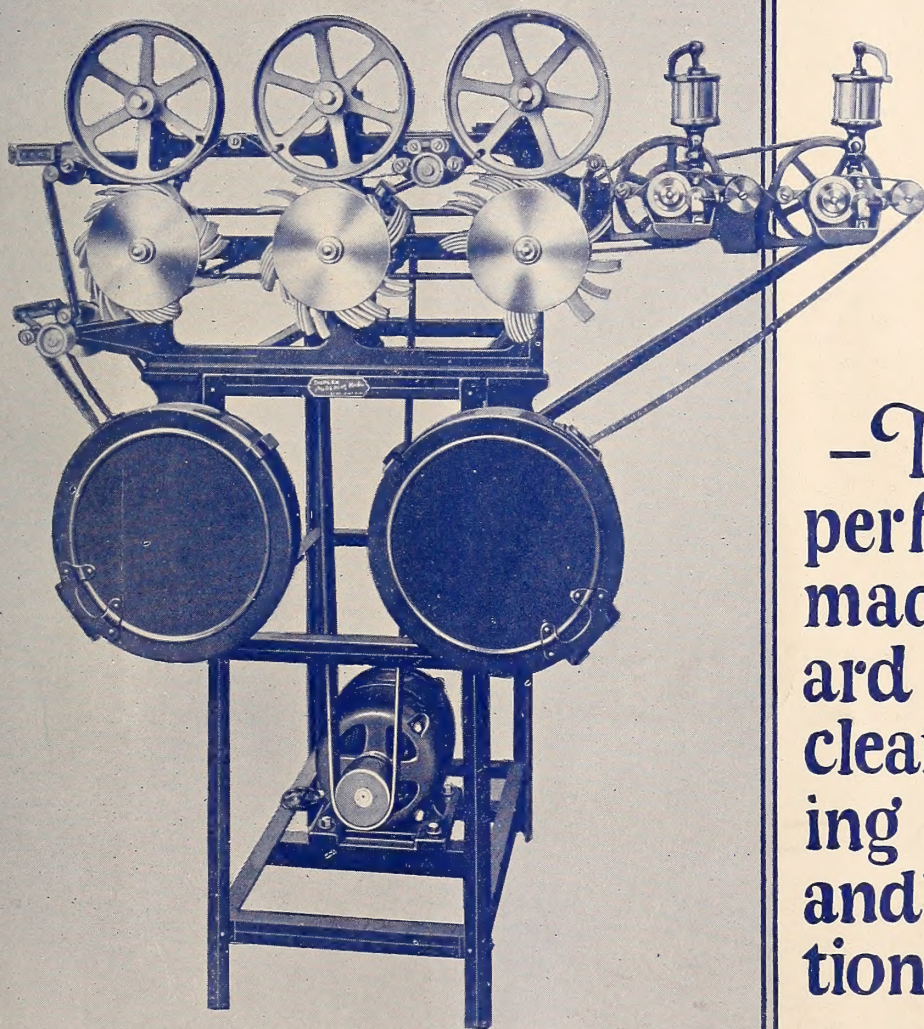
ARCUS TICKET Co

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDDED COUPON TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Duplex Polishing Machine



— is a positive
essential to
every motion
picture film
laboratory
and exchange

—
— It's unequalled
performance has
made it the stand-
ard machine for
cleaning *and* polish-
ing both negative
and positive mo-
tion picture film.

"The first one is still in service"

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Long Island City, New York

MACK SENNETT COMEDIES

Two Reels

*4th Series, 18 in Series
Current and Coming Releases*

*Sneezing Beezers
The Iron Nag
Butter Fingers
A Rainy Knight*

Are YOU cashing in on the wide-spread popularity of the Mack Sennett comedies?

Where the summer crowds gather on the beaches people say of a pretty girl with a stunning figure, "She looks like a Mack Sennett girl." When editors want to dress up their picture pages with the prettiest girls obtainable, there you'll find the famous Sennett beauties.

Think of the vast publicity these comedies have had in the press and among the public. They are standard in quality, inimitable in style, fun and beauty.

How are you going to get the utmost out of them if you don't tell the public about them in your advertising?



Pathécomedy

TRADE



MARK

LEAg'26

LIBRARY OF CONGRESS



0 007 551 538 8